

# DISC

AND MUSIC ECHO 6p USA 30c

JULY 3, 1971

FAMILY BAN ALBERT HALL **see page 4**

## James Taylor visit mystery

### EXCLUSIVE SOUL!

Phil Symes  
talks to

**THE TEMPS.,  
and  
GLADYS  
KNIGHT!**

### READING FESTIVAL

full report by  
**ROY SHIPSTON**

### PETER NOONE

talks about  
his 'first' hit

### CREEDENCE CLEARWATER HERE NEXT MONTH

CREEDENCE CLEARWATER REVIVAL, now a three-piece since the departure of Tom Fogerty, are set for British concerts in September. Group arrives Monday, August 30 and stays until September 3, during which time the concerts, including one at a major London venue, take place. Creedence then go to the Continent for a month.



**JAMES TAYLOR** was centre of a showbiz mystery this week—on the eve of his British concert tour with Carole King.

Disc understands that James arrived in London secretly last Sunday and is spending the week prior to the tour visiting personal friends around the country. He is not officially expected until next Thursday (July 8), the day before his London Festival Hall concert.

Said Brian Hutch, of the Kinney company: "If James is here—he hasn't told us. Although it's always possible that he's come in privately, of course. He's been known to do it before, but usually advises us first. As far as we're concerned his schedule starts from July 8."

However, Hutch added that James would be joined by his father, who has property in Britain; so there was a possibility that the pair were already here and driving around visiting places.

"I spoke to his manager, Peter Asher, aboard the 'Queen Elizabeth', who thought James was still at his home in Martha's Vineyard; but as he isn't on the phone there we can't check."

Meanwhile, a three-year-old film clip of Taylor may be used for his "Top Of The Pops" appearance in two weeks' time. The movie was made by Tony Bramwell, of Appik, the company for whom Taylor originally recorded.

**CAROLE KING**, currently No. 1 in both the singles and album charts in America, arrives in London for the Taylor tour next Monday (July 5).

Members of JO MAMA, James Taylor's backing band, were arriving in London this week. Full dates for the tour are: London Royal Festival Hall (July 9), Bristol Colston Hall (10), Manchester Free Trade Hall (11), Glasgow City Hall (13), Newcastle City Hall (14) and Croydon Fairfield Hall (16).

James Taylor is also set for an appearance at the one-day Lincoln Festival on July 24, joining the Byrds, Tom Paxton, Buffy Saint-Marie, Tim Hardin, Incredible String Band, Steeleye Span, Ralph McTell, Pentangle, Sonny Terry and Brownie McGhee, Dave Swarbrick and Martin McCarthy, and Sandy Denny.

### MARC BOLAN

(pictured left)  
on 'old' fans  
and the new  
T. Rex sound.

Plus: two  
exclusive poems  
by the Bard of  
Pop! See p. 3

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## CLOSE UP ON PETER NOONE

# How high the Noone this time around, now that he's a solo star

by Mike Ledgerwood

**P**PETER NOONE talking: "The only thing I'm good at is being lucky. I've been such a lucky guy all my life!" He's slumped on the sofa in his sumptuous eight-floor apartment overlooking the fringe of fashionable Chelsea. Around him, some of the trappings of the showbiz wheel of fortune has brought. In the bookcase, a mint collection of Churchill's "History Of The English Speaking People." Expensive and elegant furniture. A distinct air of affluence abounds.

It seems unbelievable that he's still only 23. The eyes are bright, baby-blue. The grin still toothy. Yet he's been a big star for seven years now; had more hits than some people have had hot dinners, you might say.

"Sometimes I still 'feel 17," he says. "But I don't mind being young. I've been all over the world; know all sorts of things; have formed some great theories about life—yet when it comes to what normal people go through . . . I've missed out!"

On a table lies a red leather folder, souvenir of his TV surprise some weeks back. "That was my old life," he explains. "But it was quite an experience just the same. You usually have to be about 40 for a show like that. Yes, I've done a lot—yet sometimes it feels like nothing."

Life for him, he claims, runs in three-year cycles. And burying the happy-go-lucky Herman image in favour of the new Peter Noone is all part of the pattern. He realises—like it or not—that he must present a more adult approach to survive as a star. "Three years ago I met my wife, Mireille. I got married because I was in love and nothing else mattered. Now I'm having my first hit on my own. It's very important. Every third year I need to flush out. In another three years I know I'll be fed up with what I'm doing."

But Peter "Pan" Noone's naïve appeal is part of his character. And however hard he tries to change—he'll remain happy Herman to the public for a long time to come.

"I'm still basically a kid, of course. A spoilt little bastard sometimes too. But I'm not embarrassed to kick a ball about with some kids on the park. My whole life's a game; and I have to play the

game of making records. It has to be . . . otherwise I'd go berserk. Anyway, if you're spoilt like me and have a few quid you don't have to grow up."

For the record, the game of life started on Guy Fawke's Night, 1947, when Peter was born and lived on a council estate outside Manchester. Both parents were studying at university at the time, so his early days were spent around relatives. At school he was a star pupil: invariably top in class throughout, and even determined to be a doctor from the tender age of five.

"I started out being very goody-goody," he confesses. "But later I became very evil. Especially when I joined the gang which walked to school, and bought cigarettes, instead of going by bus. I started smoking at 11."

"I always had money for cigarettes as a kid. Compared with the others I suppose I was rich."

Today, he's rich all right. Not excessively, mind. But he's been careful; his career cleverly controlled. And seven years of consistent chart success on both sides of the Atlantic, with total world sales over 40 millions, have made sure of this.

But he doesn't smoke anymore. He clamped down from a fearsome 50-a-day six months ago after finding Andy Wil-

liams fresh as a daisy at 9 a.m. rehearsals for the Royal Command Performance.

"I just suddenly found I couldn't sin and smoke," he smiled. "My throat was in a terrible state each morning. Weel of cabaret were wicked. Then I hear Andy singing at nine in the morning—and sounding as good as nine at night. I thought 'There's a guy with brains!'"

On the whole, Peter's progress at school was comparable to most. He has a variety of interests, ranging from selling programmes outside Old Trafford Football Ground (£15 for a Saturday) to window-cleaning (six bob a house).

He began buying records at 13, possessing the only portable record player in school. "I was always expounding about how good all the American acts were, how trashy the British."

And he was invited to join a group simply because he appeared to know a much about the business that he had; it be good! "The group was called the Cyclones and they said I was in if I bought an echo-chamber. I borrowed from my dad to do it."

Young Noone was very nonchalant those days too. He'd go to hear the HC lies, for instance, dressed in his best blue suit and bright red tie—and he'd star-



● An 18-year-old Peter (then Herman) with fellow Hermits. Left to right they are: Peter, in front of drummer Barry Whitman, with Karl Green, Keith Hopwood, and Derek Leckenby.

# me that ar?



● The new Peter Noone currently enjoying his FIRST ever hit.



● A youthful looking Peter . . . complete with fang!



● Peter the businessman . . . no Swiss bank account but he's financially secure.

where they could see him singing along to their Coasters songs. Just before leaving school, however, he started "Pete Novak and the Heartbeats," figuring "Novak" sounded more American than "Noone." And this band became the basis for Herman's Hermits. They played clubs then for £75 a week. A lot of money in those days.

Peter well recalls the occasion when, to protect their smart stage-suits, the boys would produce dusters on which to kneel during the more energetic numbers.

And it was about this time, while "learning to learn" at the Manchester School Of Music, as he puts it, that Peter was picked for his oft-publicised part in "Coronation Street."

"It was never the big deal that everyone made out," he revealed. "They just wanted a little guy to play Len Fairclough's son. And they took me."

Herman's Hermits happened after a search through comic papers for a name. Peter became "Herman" after a character called "Sherman!" and when someone suggested "Hermits" they all dashed off and dressed up in sackings, with dirt on their faces, to fit the image.

"We came onstage to the strains of 'Hall Of The Mountain King,'" he recalled. "And we died a million deaths. The audience just gawped open-mouth at the outfits. We were terrible!"

Yet the group gained a phenomenal following even then. In and around Manchester they played basically five-year-old hits, and even dabbled in "drag" in the act. "When I think about it now," added Peter, "we were pretty hip then. We always seemed to do different numbers to everyone else. And we'd started to make tapes because we honestly believed we were the greatest ever. We even believed that if we recorded his they'd become his again!"

The reminiscing was interrupted by the phone ringing. It was news of sales figures for "Oh You Pretty Thing." I remark that after so many hits I'm surprised he's still concerned. He looked aghast.

"I phone every day for the figures. You see, this is really my first record. The others were by someone else!"

He even keeps a book by the telephone in which all his day-to-day sales are carefully recorded. Right back to that first hit, "I'm Into Something Good," (and HOW prophetic that title turned out to be!). I mention this and he grins. "We were selling something like 30,000 to 40,000 a week in those days, you know. It's incredible. Now it's only three or four thousand. But it's still exciting. I think so."

Peter has had more than his fair share of criticism during his career—from writers and readers alike. Inevitably he'd been envied by his colleagues. His fame and fortune was meteoric; yet his recordings, while compulsively commercial, brought a few sneers.

"I was always hurt when people said my singles were 'factory records,' or words to that effect," he admitted. "They don't realise just how much work goes

into them. But luckily the reviews never did any harm anyway."

He knows he's not a great singer. And he's honest enough to own up. But, by the same token, he realises that the combination of his appeal and producer Mickie Most's know-how in the studio is sufficient to create a very commercial commodity.

"I never used to take things seriously. And I'd often ask myself, 'What the hell am I doing in this business. . . I can't sing!' And I couldn't comprehend it if I got a record in the chart at the start. That only happens to people you read about. You never think it happens to you."

He paused for thought. And then, with great conviction: "The only thing I'm really any good at is being lucky. I've been such a lucky guy. And had such a good innings. Sometimes I'll be driving up the motorway with the tapes playing in the car and everything becomes so unreal. It's all a fantasy."

Back then briefly to the beginning. After some diabolical recording sessions, including a memorable trip to London with a tape which played itself backwards at the audition, Herman's Hermits met Mickie Most. But the magic didn't come automatically. Although he spotted Peter's potential onstage—the first session under his supervision was a flop. ("Herman's

Hermits were always more a live act than a studio group," maintained Peter.) And after line-up changes they finally cut "I'm Into Something Good" in 1964.

Says Peter: "Mickie didn't like it. But by this time we were frantic. We'd told all our fans about our record—we had to have something out. I suppose there were about 20,000 fans altogether. That alone assured it of a good start!"

"However, Mickie's wife, Chris, liked the record and it was eventually released. Within four weeks it became No. 1!"

The rest is Herman history, of course. Hit followed hit—"Silhouettes," "There's A Kind Of Hush," "A Man To Avoid," "No Milk Today," and "Mrs. Brown You've Got A Lovely Daughter"—the list is long. And young Herman, with his famous "fang"—that awkward-growing tooth, such an important facet (then of his friendly features)—became the teenyboppers' heart-throb. He also became rich.

In the loo of the Noone's flat lies a book titled "The Gnomes Of Zurich." It's the inside story of Swiss banking, and I ventured that it must be compulsive reading for a man of his means. Peter smiled broadly, but denied that he had a Swiss bank account!

"I've made arrangements for the future financially," he explains. "I have got some money; but I don't want to use it. Really, you know, Mireille and I live from day-to-day. If, for instance, we want a colour TV—I'll go out and do cabaret to get it. That way I get more pleasure out of buying something."

"I used to get very involved in money. Not anymore. I mean, it's nice to live here," he adds, gesturing about his apartment. "But I know I could live just as well in a flat in Bromley. In fact, I know I could. In the same way, I think I would find being a lorry driver or taxi driver a lot of fun."

Mickie Most, if anyone, has been Peter Noone's mentor. The man with the "Midas" touch in the studio, who found the hits and paved the way for his popularity, Most was persuaded to hear Peter and the Hermits in a Bolton ballroom shortly after he'd signed the Animals to success.

"We had the big fan club things going for us that time," remembers Peter. "They were all wearing 'Herman's Hermits' sweat shirts and badges. Mickie was apparently quite impressed with my performance; but had reservations about the band as it stood. Later he suggested we changed the line-up around."

"Our first session for him was a disaster. We'd slept in the van overnight; I'd been smoking non-stop and couldn't sing. Someone else sang for me I think."

"But Mickie and me works. I honestly can't make records without Mickie Most—that's it. He brings out the best in me. I suppose. He makes me laugh!"

Peter lists "There's A Kind Of Hush" and "My Sentimental Friend" among his favourite hits, while conceding that a lot of his records had been very bad performances—either because he was drunk at the time or had been out all night before. "I just didn't take it seriously," he confessed.

There is lots of work with Herman's Hermits until September, reports Peter. After that he and the band will go their separate ways—as predicted long ago in these pages. The partnership is, in fact, being run down.

"It's likely that we'll do only really classy gigs together after then. I figure that if we only worked three times a year—and they were worthwhile shows—that would be fantastic."

Meanwhile, the most important thing in his life at the moment is the progress of "Oh You Pretty Thing" up the chart. It's young Peter Noone's FIRST HIT, you see. Maybe it should have been called "Oh You LUCKY Thing!"

# Bargain Basement



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Phil Symes, Britain's top soul writer, talks to two of America's top groups

SOUL EXCLUSIVE



THE TEMPTATIONS (left to right) Melvin Franklin, Paul Williams, Dennis Edwards, Eddie Kendricks (no longer with the group and soon to be replaced by Richard Owens). In the front is Otis Williams.



GLADYS KNIGHT AND THE PIPS believe that hard work conquers all. Left to right the group are: Edward Patten, William Guest, Merald Knight. Front: Gladys Knight.

Back to that sweet Temptation

THE TEMPTATIONS Motown's slick 'n soul-fivesome and still America's top male vocal outfit, re not easily given to press interviews. It was more than surprise therefore (but a very pleasant one) when Otis Williams called Disc last week. We weren't even expecting it!

Otis is the Temptation responsible for their fancy footwork and the one that generally receives the largest share of the screams.

The group has undergone major changes since their last British interview. Eddie Kendricks, the falsetto voiced lead, card on their current British hit Just My Imagination (Running Away With Me) left the group recently.

"Eddie just wanted to try out himself," said Otis. There is no ill feeling on our part or is. As a matter of fact I met him just before I called you and we talked for quite a while. It's very happy now and we wish him well.

It was thought that Paul Williams had also left the group to illness and was replaced by ex-Monitor member Richard Trent, but apparently that's only half-truth.

"Paul hasn't in fact left the group although Richard Street is joined us temporarily," said Otis. "Paul is under doctor's care" we took on Richard to carry a load until Paul gets well."

To the onlooker Eddie appeared indispensable. After all was chiefly his high pitched wails that gave the group its stinctive sound yet Otis explains at they've had no problems missing without him.

"Fortunately we've reached a stage where people are interested in the show we put on rather than who is in the group. Then a group has been around long as we have, (they've been going almost 11 years), you learn to move around on

stage in such a way that the audience won't miss one member. And it's not like we only have one lead singer—we all sing lead, so when Eddie left it wasn't like we were losing the most important member of the group."

A replacement for Eddie is in hand—we've been working out with a fellow from Philadelphia called Richard Owens who's been with the Vibrations up to now. He'll appear with the group full-time within a month or so."

Now they've settled the matter of finding a replacement they've got down to thinking about a follow up single to "Just My Imagination" and it's almost definitely to be a tune called "It's Summer."

"It's a song that appeared on our 'Psychadelic Shack' album and as the 'B' side of 'Ball of Confusion' but we've recorded it over again and Norman Whitfield, our producer, did it with a big arrangement."

"Just My Imagination" brought a change of sound to the group; or, more correctly, a return to the sound they produced when David Ruffin fronted the group. A retrogressive step perhaps, but it certainly paid off—it sold over two million, qualifying for a platinum disc, and is their biggest seller to date.

"We figured people were

becoming tired of us laying heavily into the psych bag and it was time to go soft and sweet. But we've not dropped rock completely, the new album, "Sky's the Limit" is a mixture of both."

For a while, however, they're back to soft and sweet things. They feel shortly they've got to move on again but in what direction they're not sure—"that's hard to say in this business, trends are changing all the time. But right now over here God-rock is very popular; that's rock with lyrics pertaining to Jesus, perhaps we'll try that."

Presently they're concentrating on live appearances so they can work the new member into the group and adapt the act. Old songs are being left out and some new ones added.

"But the only reason we're dropping certain numbers is because they've been included for such a long time. We've not had to leave any one song out just because Eddie is no longer with us. We try and do as many of the hits as possible. Even doing "Just My Imagination," which was mainly Eddie is no problem.) Losing Eddie is no handicap to us."

"You can assure the British people who will be seeing us on tour in October that the show is just as good; if anything, it's got better. We'll just have to show them when we get there."

Isaac Hayes' "Never Can Say Goodbye," "3 Caps," "Cool Jerk" and Eddie Floyd "Knock On Wood."

ALBUMS for July (get ready for this): Curtis Mayfield "Live"; Three Degrees "Three Degrees"; Whispers "Whispers"; Staple Singers "Soul Folk in Action"; Aretha Franklin "Live At Filmore West"; Stairsteps "Step By Step"; Booker T. and the M.G.'s "McLemore Avenue"; Israel Tolibert "Popper Stopper"; Barkrays "Gotta Groove"; Mar-Keys "Damir! Know"; Johnnie Taylor "Who's Making

GLADYS KNIGHT and The Pips are the only successful black group among Motown's chart-riders that the company didn't rear and groom. They couldn't have because Gladys, and the Pips, who are her cousins William Guest and Edward Patten, and brother Merald Knight, have been together longer than Motown has been record making.

"We've been together for 18 long years," said Gladys talking to Disc from New York last week, "and I hope we can continue for 18 more. We've got a lot of things in mind which we'd like to achieve but I guess they come with time and hard work... MORE hard work."

"I'd like for us to have a TV special and like it to be really something different; I'd like to have four or five gold records (they have two to date) not to be greedy but because they're a mark of progress."

Gladys and the Pips joined Motown in 1965. Up until then they had been recording for the Wee Jay label and had a few successes with things like "Every Beat of My Heart," "Letterful Of Tears." Gladys explains how the group came to join the Motown complex:

"The guys had known Berry Gordy (Motown President) for some time and had been talking to him about joining for a while. Although I knew Berry was a very beautiful person I was very sceptical about joining because Motown had quite a few artists and I didn't want us to get lost in the crowd. They were doing pretty well and I thought we'd have to wait in line as they had their Superstars already picked out—the Supremes, the Temptations.

"As it turned out we've made

Will Gladys become a Superstar?

quite a bit of progress but we're still waiting to become superstars, like those other acts.

"Record-wise we've had a pretty lean time since "Grapevine." That was the biggest seller the company had had and we'd had and it was very hard to come up with something to top it or that was just as good. We really had a problem. Maybe we should have gone in a different direction but it's so hard to tell what's going to sell and what isn't."

But it looks like the lean times are over. Group's last single was a million seller and their new US release "I Don't Want To Be Do Wrong" is Motown's biggest selling single right now. "I hope," says Gladys, "this is going to bring us our third gold record and bring us closer to being superstars."

"It's hard to say what happens to a group when they become superstars but a certain thing happens to the act—like with the Supremes and Temptations—and everything you touch turns to gold.

"Gold records are just part of it; just the beginning of other things. You develop a certain drawing power. The Supremes and Diana Ross can guarantee packed houses wherever they appear and that's what I mean. We haven't got to that stage yet.

"We don't pack audiences

every night, in fact some nights we have very lean audiences. When we reach the point where we have queues of people stretching blocks just waiting to see us then that's when we've reached the pinnacle of success."

But Gladys's quest for "superstardom" doesn't rise out of a desire for glamour and wealth. She has a much less selfish and totally understandable motive.

"You see I want to get into as many factors of the business as possible. I want to get involved in writing—I've already written some songs. Jr. Walker's new release "Right On" is one of my songs and I did a couple of others things: "I Pray Every Day You Won't Regret Loving Me" for David Ruffin and "If I Could Build My Whole World Around You" which Marvin Gaye and Tammi Terrell recorded. Also I want to get into production and acting—I want to do as many things as possible but first I must achieve success in one."

Another ambition of hers is to work in Britain again.

"I'm looking forward to coming over in the near future. I've been there once and it was the most beautiful thing I've done. The people really made me feel happy inside. I feel I'd like to get that feeling on record to put over to them to show how happy they made me."

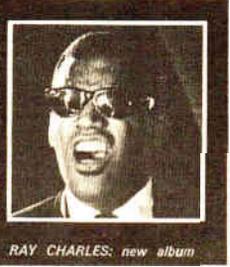
Soul Survey

"EARTHQUAKE", the Bobbie Lynn (no relation to Tammi) single originally released here on Stateside in 1966 which has since become a collector's item is released here again July 2. Very possibly another hit to warm the hearts of soul fans who watched it fail miserably first time around. SISTERS LOVE single, "Are You Lonely," raved about in this column weeks ago, is starting to move rapidly up the

US charts which give hope for British release. If you were torn apart every time you played their last single, "(The Bigger You Love) The Harder You Fall" you'll have to get this. NEXT MONTH is a real bonus month for folks who read this column—an incredible pile of releases scheduled for July 2. Singles include Miss Freda Payne's "Bring The Boys Back Home," Stevie Wonder's "Never Dreamed You'd Leave In Summer," Tami's "Hey Girl Don't Bother Me," Formations, "At The Top Of The Stairs,"

Love," Eddie Floyd "You've Gotta Have Eddie," Parliament "Osmium," Ray Charles "Volcanic Action Of My Soul," R. Dean Taylor "Indiana Wants Me." SOME equally interesting singles let loose on the American market this week. There's a new Marvin Gaye "Mercy, Mercy Me (The Ecology)," which is a very fitting follow up to "What's Going On," there's a new Smokey Robinson and the Miracles "Crazy About The La La La," the title of which takes one back many years to things like "Monkey

Time"; Melba Moore has covered "Take Up A Course In Happiness" from Stevie Wonder's new album, "Where I'm Coming From." Other releases include: Chi-Lites "We Are Neighbours," Margie Joseph "Tina Turner Woman Got My Man and Gone," Tami Lynn "Mojo Hannah," "One Night," General Johnson (without Chairman Of The Board) "I'm In Love," Emotions "If You Think It (You May As Well Do It)," Joe Simon "You're The One For Me," Cissy Houston "Darling Take Me Back I'm Sorry."



RAY CHARLES: new album



Judy Sims  
Hollywood

# No bloody heads, just good music!

**JETHRO TULL** really did it this time. They sold out the Forum on a Friday night and the Anaheim Convention Centre the next night, a total of 29,000 people, Tull's biggest triumph to date.

Livingston Taylor and all-girl group Fanny preceded Jethro; for the Forum, it was a remarkably sane crowd. No bloody heads, no riots, just the usual cries of "Right on" and loud demands for favourite songs.

Ian started every show by coming on stage alone, first poking his head out and then skulking up to the microphone. "Good even-

ing ladies and gentlemen, boys and girls," he said. "Welcome to the Andy Williams show."

Jethro played only seven songs in their set, seven songs that lasted more than an hour and a half. Each song offers ensemble playing and a framework for one long solo, rather than using one extended jam song where everyone solos. They started off with just Ian, no band; he began "My God," was joined by the others and fluted madly.

The second song, "With You There To Help Me," was the occasion for John Evan's solo, livelier this time, classical jazz

with a hint of boogie woogie. And, lest there be any doubt, new drummer Barrie Barlow is great. His solo came in "Cross-Eyed Mary" (a song about "an average, ordinary everyday 12-year-old Roman Catholic prostitute," as Ian introduced).

Martin Barre's solo came in the encore, a combination of "Windup" and another song. Quiet reserved Martin, the only one who doesn't loon about on stage, becomes a different person in his solo, aggressive and powerful. He's probably the most improved guitarist in any band, and maybe one of the ten best anywhere. At



MARTIN BARRE

the Berkeley concert (small arena, about 2,500 people) Martin's amp blew right in the middle of an intense solo bit; he threw up his hands in dismay. When the amp was fixed, he started in again, slowly, built to the same peak—and the amp blew again.

Filling the space while the amp was fixed, John Evan played a quick "God Save the Queen" on the piano, which inexplicably

prompted Barre to pour beer over John's head. Later in the dressing room John achieved a double revenge by pouring beer over Russ Shaw, a representative of Reprise Records, who then poured beer over Barre.

It's difficult for me to absorb the idea that Jethro have only been touring this country for two years. The first time out was March, 1969, during which time the entire group has changed—except Ian.

It's essentially a new band, bearing little resemblance to the first and yet still stamped with the familiar Anderson mark. But then it's his group, so why not his stamp?

As the group has become more Jan Anderson, what with his hand-picked friends and musicians, it has also loosened up, become freer. Without losing an ounce of control or authority, Ian has put together a group of individuals whose talents complement each other. It certainly isn't just a backup band. Ian's astuteness seems to know no bounds. He knows what he wants and he gets it. Some people could call that ego, but if it were just ego those four musicians would be a backup band with no separate personalities. Anyway, it doesn't matter. What matters is that Jethro Tull remain one of the best groups in the world.



Lisa Mehlman,  
New York

# King is the Queen of pop!

"I'LL BE right back," smiled Carole King to the sellout crowd for her Carnegie Hall concert last week, and when she returned a moment later she was accompanied by her friend, James Taylor.

The audience went wild—screaming, standing ovations, James apparently is still quite an idol. I really couldn't quite believe it—when he opened his mouth to sing one note it seemed as if every female in the hall sighed. Really.

Anyway, Carole was excellent and her concert was a huge success. For a lady who wrote some of the great songs of the sixties ("Will You Love Me Tomorrow," "Up On The Roof," "Natural Woman," "Locomotion") she certainly has continued to channel her creative talents into the seventies.

Carole King's performing style is dignified and strong, she has a

powerful voice and her stage presence is charming. She satisfied the audience with favourites from her current album, "Tapestry," as well as some of those oldies but goodies like "Will You Love Me Tomorrow" and "Natural Woman." James accompanied her on "Crying In The Rain" and "You've Got A Friend"—his latest hit, written by Carole King. Carole's husband, Charles, accompanied her on bass for some numbers, and Danny Cootch, of Jo Mana, was along for a few songs on guitar. It was a very family concert, a strange reversal of just about a year ago at Carnegie Hall when James was backed by Danny and Carole came out first for few numbers. Carole King has been an important influence on our music for years now, and now as she appears on stage as her own woman, singing her own songs, that influence can be felt even more.

● I saw a preview screening of "Two Lane Blacktop" last week—the film starring James Taylor and Dennis Wilson. Actually—I didn't see the entire film, because it was so boring I couldn't sit through it. The story deals with two racing car drivers—sort of neo-Easy Rider drifters, who spend a lot of time driving around and racing other people. The music heard throughout the film is excellent—most of it heard on car radios. Billy James, long-time music business personality, was the music consultant for the film and seems to have done a good job in an otherwise dull movie.

● Loudon Wainwright returns to New York this week for a special Press party at the Gaslight. His latest Atlantic album has just been released and it is another delight. Loudon has always been one of my favourites, and he is quite popular in New York. I can't wait to hear him sing all of his new songs.

● The Fillmore closes this coming Sunday with a special performance by J. Gels and the Allman Brothers for the entire music industry, it is an invitation performance, and Bill Graham is giving a party afterwards.



CAROLE KING

# JETHRO TULL



# "Is That The Way"



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# ALBUMS

REVIEW SERVICE ★ DISC PULL-OUT CHARTS AND REVIEW

## Bread are what music is about

**BREAD**, despite their States success, are still dismally under-rated in Britain. Each superb single has received rave reviews, repeated airplay, but no chart recognition; while albums too have suffered much the same fate.

"Manna" (Elektra EKK 74086, £2.19) is another classic example of the group's extraordinary talent for producing records which make their contemporaries sound like beginners. It features some of the finest David Gates compositions to date; notably the late-lamented single "If" and the harmony tracks "Be Kind To Me" and "I Say Again." Each has its own identity, and is clean and uncluttered. The lyrics are easy and intelligent, the delivery light and listenable.

It would be unfair to discuss the songs in detail since each is excellent in its own way; though the mood of "She Was A Lady" is very Gene Pitney-ish in presentation, and a suitable single for him if ever there was one. Yes, Bread are what music is all about today. This album is brilliant—the "Sgt. Pepper" or "Bridge Over Troubled Water" of their career. Solid gold success all the way.

Quality—superb. Value—worth every New P!

**TONY CHRISTIE**, let it now be said, is nothing like Tom Jones vocally, despite the criticism which has been levelled at him since his singles "Las Vegas" and the recent chart-topper "I Did What I Did For Maria." He has a voice very much of his own, as "Tony Christie" (MCA MKPS 2016, £2.19) ably illustrates. There are expected current standards like "Home Lovin' Man," "Didn't We" and "My Sweet Lord," which get a very personalised treatment, plus Tony Macaulay's "Smile A Little Smile For Me" — perhaps the weak link in an otherwise entertaining album—and, surprisingly, his own contribution "What Do You Do," a good, bouncy ballad which deserves its inclusion.

Rest are Mitch Murray/Peter Callander songs, superbly suited to Tony's treatment. This is a partnership which can't fail now.

Quality—good. Value—very fair.

**JO MAMA** are supposed to be James Taylor's occasional backing band; and their brand of clever country rock is lively and the group's girl vocalist on the current LP "Jo Mama" (Atlantic Super 2400 129, £2.15) heard at her best via the track "Searching High, Searching Low." It's a very versatile band, too, as illustrated by the lilting Latin feel of "Venga Venga," the jazzy "The Word Is Goodbye" and the classical "Great Balls Of Fire." The album needs a few spins to get the feel, but it has a very catchy country charm just the same.

Quality—very good (produced by Peter Asher, incidentally). Value—similar.

**LESLEY DUNCAN** is about to change the face of the British music scene by being the first British lady songwriter/singer to break here — with her album "Sing Children Sing" (CBS 64202, £2.19). It's amazing that we've taken to Americans like



BRILLIANT BREAD (from top): James Griffin, David Gates, Mike Botts, Rob Roger.

Joni Mitchell, Melanie and Laura Nyro but haven't until now accepted the British counterparts.

The album, featuring friends Elton John, Terry Cox and Chris Spedding, and produced and arranged by her husband Jimmy Horowitz, is simple and very beautiful. It's just a collection of her thoughts, on love and some worldly affairs very delicately woven into gentle melodies. Her voice—a woman's rather than a girl's—is pure and hypnotic. Not only does Lesley sing out front but she provides her own vocal backing as well, and accompanies herself on guitar. This is a fine album which exudes sunshine and warmth.

Quality—excellent. Value for money—the highest.

**EDWIN HAWKINS SINGERS** call their new album "More Happy Days" (Buddah 2365 005, £1.99) but there's nothing on it to match their classical single "Oh Happy Day." There are, however, some beautiful gospel songs, most of which you'll be familiar with if you've seen them in concert. Particularly exciting is the raver "Praise Him" sung by Elaine Kelly which is always the high spot of their live performance. The rest are mostly slower, like "All You Need" and "Close Walk" but are gospel singing of the highest order. This outfit are unvalued on this type of material.

Quality—good. Value for money—undoubted.

**BRENDA LEE**, that frog-in-the-throat lady who practically monopolised the chart in the early 60's, is back and as bouncy as ever on "Memphis Portrait" (MCA MUPS 423, £2.15) recorded, as the title suggests, in Memphis with producer Chips Moman. And she's as delightful as ever on such well-known songs as "Walk A Mile In My Shoes," "Proud Mary," "Leaving On A Jet Plane" all of which adapt remarkably well to her style. The album won't set the world alight, but if you remember Brenda from days gone by it's certainly well worth while investigating. You won't be disappointed.

Quality—good. Value—average.

**TRUK** is one of the (thankfully) dying breed of bands who still rely on long and uninventive guitar solos. There's nothing really constructive to be said about "Truk Tracks" (CBS 64367, £2.19). If you like original songs that aren't all that original, played capably but not very inspiringly, then this is for you.

Quality—fair. Value—poor.

**PINK FAIRIES** have one of the nicest-ever covers on "Never Never Land" (Polydor 2383 045, £2.15) but is diabolical. A self-indulgent, unthoughtful, unheeded row. Shame.

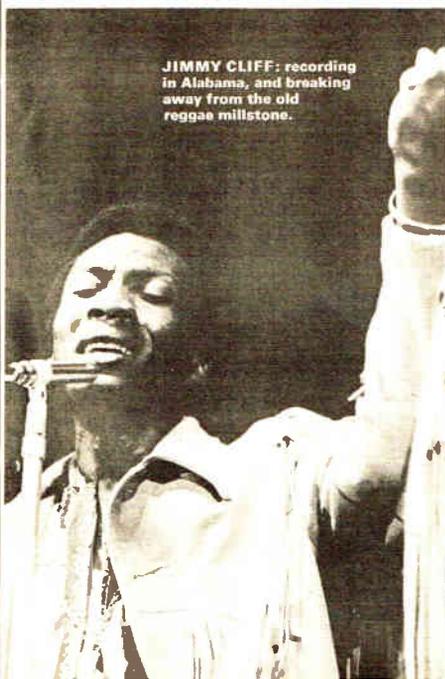
Quality—(except for cover) not a lot. Value for money—(except for cover) poor.

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# ALBUMS

★ DISC PULL-OUT CHARTS AND REVIEW SERVICE ★



**JIMMY CLIFF:** recording in Alabama, and breaking away from the old reggae millstone.

## Jimmy Cliff —a new cycle

**JIMMY CLIFF**, thanks almost entirely to Cat Stevens and "Wild World" plus a long silence, has at last managed to break that "reggae" millstone. "Another Cycle," (Island ILPS9159, £2.15) has a simple formula for success—following the "Goodbye Yesterday" pattern. A simple tune, some good words and plenty of vocal repetition. Almost every track ends by repeat after repeat drumming the song into your brain, but without it becoming too much.

This was recorded in Muscle Shoals, Alabama, and Jimmy's new partner is one Gully Bright, who co-produced the album, wrote two of the tracks and co-wrote the rest. Best tracks? Difficult to choose between them, but we liked the slow "My Friend's Wife," "Oh How I Miss You," "Take A Look At Yourself" and the title song. The whole thing's housed in a new-look "fluffy" cover with nice double sleeve, all the lyrics printed and a special drawing to illustrate each song. Quality—excellent. Value—unquestionable.

**LOBO** is the gentleman poised to have a single hit with the delightfully titled "Me And You And A Dog Named Boo." We assume he's the same character as "Sergio Mendes Presents Lobo" (A&M AMLS 63035; £2.15), although the labels are not the same. If so, all can be revealed. Eduardo DeGoes Lobo comes from Rio de Janeiro and, apart from singing, humming and playing guitar, he also orchestrated, conducted and arranged the nine tracks here and, just for the record, wrote or helped to write eight of them—the last being the Beatles' "Hey Jude."

Produced by Mendes, it's very much his sound, the soothing Latin beat which, as Leonard Feather says so cryptically on the sleeve note, "helps to resolve our problem of ear pollution." Some tracks have only a phonetic vocal, others are in Spanish, the rest in broken English. It's an ultra-relaxing album, not in the same commercial vein as "Boo," but one on which a considerable amount of care and love has obviously been spent. Quality—excellent. Value—good.

**"TIGHTEN UP Volume 4"** (Trojan TRL163, £0.99) is worth your pennies just for the cover—a dusky lady half submerged in a ton of jelly-tots or similar confectionery! Inside are 12 assorted reggae recent, none of them hits but all of them doubtless familiar to discoteque dancers. Ethiopians, Maytals, Pioneers, Merlene Webber and Hopeton Lewis among the artists, and "Stand By Your Man" the best known track. Quality—passable. Value—good.

**LITTLE RICHARD** is "Mr. Big" (Joy JOYS195, £1.30) but is sadly only Mr. Little on this mediocre set, recorded five or six years ago originally for the Vee Jay label. This is Penniman at his first stab to get back in the business after quitting for the dog collar. There's none of the old fire; he strains too obviously at times and you've only to hear the "new" version of "Jenny Jenny" to discover just how deflated the whole thing is. Quality—pretty grim. Value—don't be tempted by the price unless you're completing an exhaustive collection.

**"BATTLE OF The Giants"** (Joy JOYS191, £1.30) is a terrible misnomer. You'd have to be totally addicted to these artists to warrant buying such inferior tracks. Wilbert Harrison and Baby Washington are the two "giants" and they sound so off colour that these tracks must either be rejected or recorded right at the start of their careers. Wilbert's songs all sound absolutely identical and Baby never sounded worse. Quality—awful. Value—for those with more money than sense.

**PRISCILLA** is an attractive "Gypsy Queen" (A&M AMLS 64297, £2.15). And fact that her surname is Coolidge, that she is sister to Rita and wife to one Booker T. Jones, that she writes most of her own songs and sings them in a fine dusky voice can only add to the lure. This excellent album is much more enjoyable than sister Rita's solo debut a few weeks ago. Priscilla's songs are lighter and not quite so slow and solid. The words here are all of the open-air—"Open Road," "Gypsy King," "Salty Haze," "Good Morning Freedom," "Long Rivers Flow," "Spring Rain," "Hummingbird"—and all have a fresh sound.

Booker T. produced and arranged the session and gathered some very fine musicians, including Ray Brown on bass, Jim Gordon on drums and Herb Ellis on guitar. Quality—very fine. Value—good; lyrics reprinted in full on the back.

**BRONCO's** second album—"Ace Of Sunlight" (Island ILPS 9161, £2.15), is much better than their first but still seems to lack a positive kick in the pants. Musically they're a very talented and professional group; production-wise it's a lovely album; the songs are good, melodies and harmonies excellent. But somehow there's something lacking, and you feel that a lovely song like "Time Slips Away" could be so much better given slightly different treatment.

Flawless as it stands, but unfortunately tedious. Quality—good. Value for money—mediocre.

**STEVIE NILSON** has already had accolades heaped upon his head and his right to do so with enthusiasm about "Acoustic Confusion" (The Village Thing VTS 5, £1.99) would be somewhat superfluous. To draw similarities between him and Bert Jansch is natural, although Nilson isn't quite as ethereal in his presentation. That's not saying it lacks anything—it doesn't. It's a positive, but delicate sound. His songs are sweet and fascinating—a bit of Jansch here, a bit of Donovan there. The Donovan bit comes through strongest on "Prospect Of Love" where the chord changes are so typical of Donovan's style. Nilson's music isn't quite traditional folk although its roots may lie there.

Harmonica player Keith Warmington, who accompanies on some tracks, plays in precise sympathy. Quality—good. Value—good.

**JERICHO JONES**, a top Israeli group, made their debut here with a distinctive album, "Junks, Monkeys And Donkeys" (A&M AMLH68050, £2.15).

It's a strange mixture of light and heavy, with some parts smacking heavily of Mungo Jerry and others featuring the excellent guitar and organ of Haim Romano. Mungo's Ray Dorset wrote one track, "Time Is Now," but the rest are home-grown. With the band in Britain to play, this should pick up fair sales. It deserves some success. Quality—good. Value—good, but waste of a double sleeve.

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# POP POST

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**WITH THE emergence of such groups as Amon Duul II, European rock experiments are taking on a new importance—in the face of growing indifference to the inane ramblings of the so-called heavy Anglo-American groups.**

I can foresee an invasion of Euro-rock led by Amon Duul II, who must surely be the most exciting musical scientists since Pink Floyd began.

Their sound may be so highly distinctive and individualist that it could seem too much, even for progressive music fans, but this surely is only the beginning of a new future for music, its centre being Europe.

**Euro-rock is coming. Be there when it arrives!—M. C. Baird, Windermere Avenue, Nuneaton, Warks.**

## ALL FRIENDS

WITH REFERENCE to Judy Sims' remarks (Disc, June 12), I would like to

stipulate that I will be doing all the American dates, and also that there is no financial disagreement between myself and either Gaff Masters Ltd. or my personal manager Billy Gaff.

I would like to state that not only is Billy Gaff more than an excellent manager for me, but I would also like to consider him as one of my very best friends. John Baldry, 79a Warwick Square, SW1.

## MARVELLOUS MADELINE

CONGRATULATIONS on the fantastic Madeline Bell article (Disc, 19.6.71). It is very hard to believe that Madeline's solo

singles and albums cannot produce the same impact on the record-buying public as her partnership with Blue Mink.

Her current solo single, "If You Don't Hear Me The First Time," and album "Madeline Bell," both project a very great deal of feeling and excitement.

I sincerely hope the future will bring Madeline the solo success she richly deserves and I would like to encourage any interested Disc readers to write to her fan club. The address is: The Secretary, Official Madeline Bell Fan Club, 1 Diamond Square, Hesham, Northumberland—Brian Daborn, Longdown Road, Sandhurst, Camberley, Surrey.

## ROBERT'S RIGHT

ROBERT SHALUHI (Pop Post, 19.6.71) says that the "supposedly sub-standard" material on "Ram." Paul McCartney's latest album, is because Linda McCartney is now writing and singing with him. And I agree.

Paul, the most creative artist of our time, has a style of his own and nobody should try to interfere with this—not even Linda. After all, if she wants to contribute to his albums, she can take the photographs for the sleeve. Since she's a freelance photographer, that is one thing she can do well.—Carolyn Devonport, Crasshill, Codnor, Derbyshire.

## ROBERT'S WRONG

I DISAGREE with Robert Shaluhi (Pop Post, 19.6.71) who complained that Linda McCartney's professional relationship with husband Paul is doing him a great injustice. Their combination together on "Ram" is brilliant and Linda sings beautifully with Paul.—Linda Kenham, Cherry Tree Lane, Rainham, Essex.

## SHAW v. SHAPIRO

SINCE YOU answered my question in "Pop The Question," I have been bombarded by letters from Helen Shapiro fans stating that Sandie Shaw is not the only British girl to have had three number one single hits in the past 10 years.

It seems that Helen also has had three number ones in the chart of 1961 with "You Don't Know," "Walkin' Back To Happiness" and "Tell Me What He Said."—Mike John, "Moesybrvn," Carway, Kidwelly, Carmar, S. Wales.

**EDITOR'S NOTE:** Sorry to prove them wrong but "Tell Me What He Said" only reached No. 2 on April 7, 1962.

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CSNY—"live" ostenders? Pictured from left: Graham Nash, Dave Crosby, Neil Young, Stephen Stills.

LATELY THERE has been an influx of "live" LPs—"Live Taste," "Free Live," "Colosseum Live," "Live Album" by Grand Funk Railroad, and "Live At The Fillmore West" by Aretha Franklin. Even Crosby, Stills, Nash and Young have jumped onto the bandwagon with "4-Way Street."

These live albums may keep fans happy while the groups are short of new material, but, in my opinion, it's really a raw deal. There surely cannot be any substitute for new songs recorded in the studio.

Live albums often through bad production, and unless one actually saw the group play the gig from which the recording was taken I can see little benefit in these collections of glorified greatest hits.—Ian Main, 28 Watcomb Avenue, Edington, Birmingham.

## BUBBLEGUM

FOR FIVE weeks Dawn's "Knock Three Times" topped the chart and was knocked by numerous people simply because it came under the title "bubblegum." What's so bad about that? The function of music is to provide happy entertainment to forget one's worries. And that is what "Knock" and others like it do. We don't need to get bogged down with social comment. It was a wise man who once said: "message is for carrier pigeons."—Pat Lewis, Merville Road, Belfast 14.

## HURRICANE

I AM really surprised at the number of DJs who have claimed Hurricane Smith's "Don't Let It Die" as "unusual." The only reason it

## ARE LIVE ALBUMS A DEAD LOSS?

seems so out of place is purely and simply the fault of the British singles chart.

Let's face it, the top 30 has never been so diabolically stale, what with Dawn's nursery rhyme at No. 1 for so many weeks only to be dismissed by another childish ditty, "Chirpy Chirpy Cheep Cheep."

Heaven help us, perhaps we cannot progress without the Beatles after all—John Ross Scott, Newton Farm, Hawick, Roxburghshire, Scotland.

## PITNEY REPLY

In reply to Miss Jardine (Pop Post, June 19), I must point out that we can only issue Gene Pitney tracks supplied to us by his American label. In the US "Ten Years Later" contains only 10 tracks. We have added two bonus sides to give the British record buyer a better bargain. It should be noted that all but one of these tracks have never before been issued in album form.

Pitney fans, please be assured that as soon as Gene has some new material in the can it will be made available to you.—Dave McAleer, US Product Coordinator, Pye Records, ATY House, Great Cumberland Place, W.1.

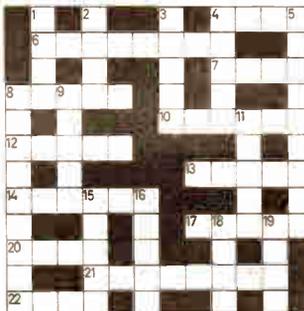
## CLUES ACROSS

- Sailor Elvis, to start with, in the Bible (4)
- Volcanic happening on Tarkus (8)
- James' mob? (4)
- Said to be an album from Island (2, 3)
- Place for dancing, according to Martha Reeves (6)
- Language of Little Lupe Lu (5)
- Wireless feature of extra Dion record (5)
- Ry? (6)
- Mr. Marvin (5)
- 20 and 1. "\_\_\_ Sin To \_\_\_ A Lie" (3, 1, 4)
- They take you for a Nantucket Sleighride (8)
- Miss Simone (4)

## CLUES DOWN

- See "20"
- Hey, girl (4)
- Distance for Davis (5)
- Can Germany hide such emotion? (5)
- Gordon? (9)
- One-time group get 100 in a voting contest (9)
- Irishman to form a group (5)
- "Are You Ready \_\_\_" (Tarkus) (5)
- Little drink, one featured on stage (5)
- Red Thomas? (5)
- A long and winding one (4)
- Can one be a Turner? (4)

First six correct entries win FREE LPs. Send answers by first post Monday to: "Discword," DISC, 161 Fleet Street, London, EC4P 4AA



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

**LAST WEEK'S SOLUTION**  
ACROSS: 4. Rita; 6. Only a Hobo; 7. Ways; 9. Faces; 12. Try; 13. Amen (Corner); 16. Gene (Gene, Gene); 17. Web(b); 18. Belts; 21. Jean; 23. Eat at Home; 24. Grow.  
DOWN: 1. (c)Anna(bis); 2. Dyke; 3. Today; 4. Row; 5. Arsenal; 8. Admiral; 10. Corunna; 11. Stud; 14. Ho-wig; 15. Glib; 17. White; 19. Echo; 20. Lamm; 22. New (World).

**LAST WEEK'S WINNERS:** Steven Wright, 2 School Close, Knutsford, Cheshire; David McFall, 10a Wardrop Street, Paisley, Scotland; Ray Trico, 4 Hamilton Road, Gillingham, Kent; Peter McCorrie, 9 Hchester Road, Chiswall, Liverpool L16 3UG; Gerry McCauley, St. Lawrence Close, Abbots Langley, Herts; Mark Horson, 18 Bloomfontain Avenue, Shepherd's Bush, London, W12.

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**POP THE QUESTION**

**ELP is on the way next September**



When is "Pictures Of An Exhibition" by Emerson, Lake and Palmer being released and are ELP releasing "Nutcracker" as a single?—Harold Atkinson, 180 Liverpool Road, Hutton, Preston, Lancs.

"Pictures Of An Exhibition" is due out in September. There are no plans at present to release "Nutcracker" as a single, but it may eventually be put out in this form.

Is the lead singer of the Chairman of the Board's hair real or a wig?—G. T. Debman, Lancaster, Lancs.

Harrison Kennedy's hair is his own.

What is the title music that backs Noel Edmonds wedding spot on his Saturday radio show?

"Take Oh Take These Lips Away", by Cliff Adams Chorale (MCA MU1047).

What is the name of the group and the record featured on the Ferguson Television's advert?—Anne Rayner, 7 Test Walk, Peel Common, Gosport, Hants.

The group is Affinity and the title of the piece (by Affinity's Lynton Naiff and singer Linda Hoyle) is "Three Sisters". It's on their album on Vertigo No. 6360 004.

Where can I get the early Jethro Tull single, "Love Song" and are there any other singles besides "Teacher"/"Sweet Dream" and "Living In The Past"/"Inside"?—Laura Guisti, 8 Byrne Road, London, S.W.12.

All the Jethro Tull singles are now deleted, but there are two singles available on two albums. "Song For Jeffery" is on the album "This Was" (Island ILPS 9085), while "Alive And Well And Living In" is on the "Benefit" album (Island ILPS 9123).

We welcome your questions, but they must be accompanied by one of these seals. Please fit on a postcard only, please, to Pop the Question, Disc, 161 Fleet Street, London, EC4 P4AA.

**Disc and Music Echo**

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# by J. EDWARD OLIVER



**Review**

## JJ BAND NEED MORE SPARKLE

FOR technically excellent musicians, the JJ Band were rather disappointing upstairs at London's Ronnie Scott club last Thursday. There was too much discoteque sock-it-to-me music from this mainly Belgian brass-rock nine-piece, and not enough individual sparkle.

They should loosen up on the regimented brass arrangements, and inject more instrumental personality.

They certainly have the ability: the Belgian members all studied at the Brussels Conservatoire; American trumpeter Douglas Lucas taught music at Chicago University; and Englishman Mike Lovell (trombone) was in the National Youth Orchestra.

As it was, the punchy, impeccably-played brass work began to sound a bit samey.

Highspots were three numbers from their latest CBS album, "The JJ Band," which were much more distinctive.

First was "Gotta Find A New Way," a medium-paced thing which had guitarist Francis Weyer taking the vocal instead of lead singer Garcia Morales (drums). This piece seemed geared to project the vocalist more than most.

Weyer's voice should be featured much more. And his guitar rhythm work, along with bassman Yvan de Sauter, was always outstanding.

"Requiem For A Lost Planet," a where-is-it-all-leading-to epic by the Flavio Bennett songwriting team, had a nice "church organ" opening passage by Guy Delo and fine-tuned flugel horn and trombone solos by Lucas and Lovell.

Throughout, the JJ Band showed admirable precision, and could well stake a place in the vanguard of the germinating Continental-group vogue. But whereas most groups are getting-it-together, they need to loosen up a bit.

—JACK SCOTT

**JETHRO TULL** manager Terry Ellis, taken ill in the States recently, retired to his hotel bed to find himself confronted by a would-be thief waving a gun and demanding money. Terry said he hadn't any (Oh yeh?), and the intruder believed him, leaping from a second-storey window into a waiting car!

James Taylor has relented and agreed to join tour co-star Carole King on a combined River Thames press reception.

Radio Luxembourg's Kid Jensen to compare Saturday's Grand Funk/Humble Pie/Head, Hands and Feet London Hyde Park show.

John Peel's mother at Soft Machine's London Coliseum concert last weekend. (Honest!)

If it did little else, that plastic pyramid at Glastonbury Fair brought a brief change in

**Remember? Disc, July 2, 1966**

RADIO LONDON shelve plans to take over Radio City and rename it U.K.G.M. (United Kingdom Good Music). Move follows attempts to take over the fort by force. And ex-Caroline programme director Bill Hearne latest DJ to join Big L.

Lovin' Spoonful back in Britain in October for concert.

Beach Boys arrive September 27 for tour and Gene Pitney comes back in autumn for another tour.

Clint Warwick quits Moody Blues and rumours persist



Looking amazingly like a certain disc jockey—it's Tony Christie at a luncheon given for him by MCA Records to celebrate reaching no. 1 with "I Did What I Did For Maria." That gun, in case you wondered, is quite genuine and was presented to Tony as a token of his record company's appreciation for giving them their first no. 1. So watch out anyone who dares to again compare him with Tom Jones!

him and his band to appear in his next film.

## Scene stealer

GLADYS KNIGHT and the Disc Pips have been invited by Mrs. Richard Nixon to appear at the White House next month as part of her "Summer In The Park" programme.

Marvin Gaye to come out of hiding. He was in Los Angeles last week talking with manager and agents discussing the possibility of going back to working "live" concerts.

Rumours circulating in the U.S. suggest Diana Ross is to retire for a year. However, Motown's press office in Los Angeles denies story, stating she'll be back at work in October, and adding: "She's a married lady now and she's just taking some time off."

Crazy Horse will not be touring with Stephen Stills. No word if the group is breaking up altogether, but Jack Nitzsche has left. This was after Crazy Horse had added Greg Leroy and George Whitesell. New group Chase will accompany Stephen on tour.

After a "snack" preview of "Maisy Jones" and "Lose It," the two "bootleg" Beatles tracks being considered as a single, are great!

Sleeve note for George Fame/Alan Price LP written by Disc's Mike Ledgerwood.

Atomic Rooster auditioning 56 applicants this week to find a vocalist.

Hookfoot renew acquaintance with Elton John at July 31 Crystal Palace concert.

Tony Ashton turns producer for single titled "Shadira" from Tim Mycroft, of Sounds Nice (remember "Love At First Sight").

Slim chance of "Rainbow Bridge" film—featuring brief appearances by Jimi Hendrix—getting general UK release.

Reformed Mamas and Papas currently rehearsing all new original material written by "Papa" John Phillips and planned to go into the studios next week to record album, which is expected out late July. Group will undertake concerts in US to coincide with album.

Also reformed: Sam Moore and Dave Prater, formerly Soul duo Sam and Dave, who split up last year. They're currently playing 10 day engagements in New York and start recording again shortly.

Next Elvis single likely to be "I'm Leaving."

Several "boot leg" stars shows of "Jesus Christ Superstar" reported on the road in the States.

Nancy Sinatra wore her wedding dress to dance with husband Hugh Lambert at her Las Vegas "International Hotel" opening.



New Seekers publicist Tony Barrow puts forward "Lovely Leggy" Lynn Paul as contender for this week's "scene stealer"—and as you can see — her picture was enough for us to accept her as just that.

Er... we can't think of any other justification for printing her picture!

Disc and Music Echo is published by Disc Echo Ltd., 161-165 Fleet Street, London EC4P 4AA (Telephone: 01-353 5041) and printed by Oxley and Son (Windsor) Ltd., 2-4 Victoria Street, Windsor. American trade distributors: European Publishers Representatives Inc., 35 West 57th 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 given, be 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 by way of trade; or offered to or as part of any publication, or advertising, literary or pictorial display whatsoever. Distributed in Britain by IPC Business Press (Sales Distribution) Ltd., 40 Bowling Green Lane, London, EC1 (01-837 3636).

# HAPPENING

Your at-a-glance guide to the week's pop events reported by ROSALIND RUSSELL



## Greyhound hare into the chart!

**NEW** to the chart this week is a band that played at Mick Jagger's wedding—Greyhound. They were formerly called the Rudies, and as such backed Nicky Thomas and Bob and Marcia. They have been living in Britain for the past few years—they originally come from the West Indies—working as session musicians. They started out doing blues and Calypso but graduated to reggae. The line up is Glenroy Oakley (vocals), Trevor White (bass), Sonny Bines (organ and piano), Early Dunn (lead guitar) and Danny Smith (drums).  
Their single "Black And White" was actually written in 1955 by David Arkin and Early Robinson.

On Henry, 7.30 p.m. Tickets £1, 70p, 60p, 40p.

**TUESDAY (6)**  
Crawley Starlight Ballroom, Audience, 8 p.m. 45p.  
Birmingham Henry's Blueshouse, Hookfoot, 7.30 p.m. 25p.

**WEDNESDAY (7)**  
Twickenham Winning Post, Groundhogs, 7.30 p.m. 50p.  
Middlesborough Town Hall, Utah Heap, Palatin and Sha Na Na, 7.30 p.m. 50p.

### Too much!

Tonight (Thursday) at Crawley College, Sussex, a Record Expo, arranged by Tiger Moth records. Other major record companies are taking stands and tracks from new and unreleased albums will be played and CBS will be showing their film "Sounds Of The Seventies." The organisers hope to cover most tastes in music. Opens 7.30 p.m. Two live groups will also be appearing.

### Tune in

The Radio One Club on Monday comes from Milano's, Bangor, Northern Ireland, with Noel Edmonds; Tuesday with Roko from the Old Barn, Penzance; Wednesday London Paris Studio with DLT; Thursday from Evesham Marine Ballroom with Dave Eager; Friday with Stuart Henry from Hartlepool Town Hall.  
Sounds of the Seventies on Monday features Barclay James Harvest; Tuesday Patta and Arthur Brown's Kingdom Come; Wednesday a CBS special showing the concert with Joni Mitchell; Thursday Stackridge and Jellybread; Friday Keef Hartley and The Greaseband.

### Wow!

The Rock and Roll Allstars have been invited to appear at the Knokke Pop Festival in Belgium on August 8. They will be going with their two new members Chris Condon (tenor sax) and Biff Kane (vocals) who replace Freddy Ling and Tony Vincent.

### Live

East Ham tonight (Thursday) at East Ham Hounds club, Jericho Jones, 8 p.m. 40p.  
Newcastle Dolce Vita, from tonight until Saturday, The Peddlers, 8.30 p.m. Tickets £1, 75p for members.

### FRIDAY (2)

Sunderland Top Rank Suite. Savoy Brown, Man and Ginger Baker, 8 p.m. Admission 40p, or 50p at door.  
Loughborough Folk Festival at the University begins today and lasts until the 4th, with Steeleye Span and Mr. Fox among those appearing. Three-day ticket, including accommodation and food, £7.50. Day tickets for Saturday, £1.75, Sunday 75p. Single concert; admission 50p.  
Bournemouth Chelsea Village, Paper Dolls, 8 p.m. Members 60p, guests 75p.  
Birmingham Odeon, T. Rex and Bronco, 6.30 p.m. and 9 p.m. Tickets all 60p.  
Wimbledon Broadway Hobbies Garden Flower Convention, 8 p.m. About 70p.  
London Country Club, Quiver, 8 p.m. 40p.  
London Cecil Sharp House, Regents Park Road, and Anglo-Scottish dance, 7.30 p.m. 40p.  
Bristol Troubadour, Sirange Fruit, 8 p.m. 25p.  
Worcester Henry's Blueshouse, Radha Krishna Temple, 7.30 p.m. 40p.  
Plymouth Van Dike, Dando Shaft, 8 p.m. 50p.  
Edinburgh Heriot Watt, August, 9 p.m. Price not yet fixed.  
Ayr, Caledonian Hotel, Poets, 9 p.m. 40p.

### SATURDAY (3)

Bristol Troubadour, Allan Taylor, 8 p.m. About 30p.  
Dagenham Roundhouse, Wishbone Ash, 7.30 p.m. Members 55p, guests 65p.  
Plymouth Van Dike club, 8 p.m. 50p.

### SUNDAY (4)

Croydon Greyhound, Steamhammer, 7 p.m. 40p.  
London Country Club, Osibisa, 8 p.m. 60p.  
Birmingham Henry's Blueshouse, Slackridge, 7.30 p.m. 25p.

### MONDAY (5)

Edinburgh Royal Lyceum Theatre, pop festival and forum with Fairport Convention, Stealers Wheel, John Peel and Stuart

### Look in

Tonight (Thursday) Brewer and Shipley are the guests on Disco 2 (BBC 2—10.55 p.m.). The Scaffold appear in "Sirens" (BBC 1—11.20 p.m.).  
On Saturday, Roger Whittaker introduces Pickettwitch and Sandie Shaw (LWT—6.15 p.m.).  
The Flip Wilson show on Sunday features Nancy Wilson, Bill Cosby and Claudine Longet (BBC 2—10.45 p.m.).  
The Tremeloes appear on the Basil Brush show (BBC 1—4.35 p.m.).  
Judith Durham is the guest of the Spinners on their show (BBC 1—10.10 p.m.) on Monday.

On Tuesday a new series of pop based films begins. It kicks off with the Beatles "Help," which was their second film. The series is 10 films long, each of them made in the early 60's (BBC 1—7.30 p.m.).  
Julie Felix stars in the first of another new series of five programmes, "Sing Hi, Sing Lo." Also in the show are Robin Hall and Jimmie McGregor, Tommy Makem and Magna Carta (BBC 1—6.45 p.m.) on Wednesday.  
"The Jesus Trip" is being shown on Wednesday, and features the rock based Children Of God, for the Man Alive series (BBC 2—8 p.m.).

### Silvered

For 250 thousand sales of "Chirpy Chirpy, Cheep Cheep" and "Brown Sugar," Middle Of The Road and The Stones receive Silver Discs, awarded by Disc this week.

### New Sounds

Out next Friday (July 9) is the new Steve Wonder single—"Never Dreamed You'd Leave Me In The Summer." Also released are Freda Payne—"Bring The Boys Home", Gringo—"I'm Another Man", Formations—"At The Top Of The Stairs", Grassroots—"Sooner Or Later", The Guess Who—"Albert Flasher, Isaac Hayes—"Never Can Say Goodbye", Labi Siffre—"Get To The Country", Ayshea Brough—"Master Jack", Leonard Cohen—"Joan Of Arc", Robert Young—"Rosemary Blue", Al Kooper—"John The Baptist (Holy John)", Claudine Longet—"Electric Moon", Mother Earth—"Temptation Took Control", Doobie Brothers—"Nobody".  
Albums released include John Sebastian—"Cheapo Cheapo Productions", Tom Paxton—"How Come The Sun", John Baldry—"It Ain't Even", Doors—"L.A. Woman", Quiver—"Quiver", Stone Ground—"Stone Ground" and Joni Mitchell—"Blue".

### Film

"THE MEPHISTO WALTZ" (Certificate X) is a second-rate "Rosemary's Baby"—with music. The story of Satanists and a plot to transfer the talent of a world-class pianist, upon his death, to a music journalist, himself a failed concert pianist. This achieved, there follows a series of complicated relationships, all revolving round devil worship. But while there is a certain element of fear and eerie excitement, the script did tend to labour at times.  
Curt Jurgens, very grey and distinguished, plays the pianist,

Eli Duncan; with newcomer Alan Alda as Myles Clarkson, his disciple; and Barbara Parkins as Roxanne, Eli's incestuous daughter. But by far the best performance comes from the beautiful Jackie Bisset, Clarkson's wife, whose curiosity in her husband's entanglement and deep love for him finally leads her to the conclusion: if you can't beat them—join them!  
"Mephisto Waltz" is produced by Quinn Martin, whose "Fugitive" and other TV stories have proved compulsive viewing. It's an engaging thriller, laced with lots of intrigue, and guaranteed to keep you guessing.  
Already on London release.  
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JULY 3, 1971

## After a history of hang-ups Traffic are back. But once again could...



**"FRIGHTENED"** is how Middle Of The Road feel about their success with "Chirpy Chirpy Cheep Cheep" which has not only given them their first British hit but equal success in practically every other European country.

"I'm frightened and I mean it," says the group's singer Sally Carr in a rich Scots accent at a champagne reception being given for them by their record company.

"In other words I'm plain scared. It's all happened so quickly. It was quite a shock coming back from Italy to be told by RCA that the record is also No. 1 here. It was No. 1 in Belgium and Italy and from there on it just caught on from one country to another.

It's a remarkable achievement when you consider the group has only been professional since last April. Completing the Middle Of The Road line up are Ian Lewis, Eric Lewis and Ken Andrew.

"We've been together three years," says Sally, "but only turned professional last year. We've all worked with other groups and I've been singing since I was 14 in school and talent competitions.

"Originally I joined the group just for three months to take the place of another girl but things just clicked and I stayed." The group turned professional when they



## Meet Sally the dolly bird with the chirp...

went to work in Italy but they got off to a bad start.

"We met this guy in England who took us there and ditched us. He left us starving with no money. Fortunately while he was

there he introduced us to another agent who helped us out. He offered us to clubs on the terms that if they liked us they should pay us, if they didn't they wouldn't have to. We always got paid.

"Then someone from RCA heard us and asked us to come in and do some demonstration records. Three days later we signed a contract and first thing we recorded was a "Chirpy Chirpy Cheep Cheep." Actually it was written by an English guy living in Italy, Lally Stott. He came to see us one night and asked us if we'd like to record it for the English market. As it turned out it was released in Italy first and was a hit everywhere.

"When we first heard the song the boys didn't want to do it at all. They didn't like it. But I did, I guess because I don't know anything about music."

Sally says those first few weeks in Italy were really bad. Not only because they had no money but because she was terribly homesick.

"The boys had a terrible time with me. I kept on saying 'I want to go home to Scotland.' Everything was so different for me. At home I was a hairdresser and always making friends—in Italy I didn't know anyone. And being the only girl in the group made it worse for me. It's a nice thought being surrounded by men but when you're actually got to live with it you get very lonely.

She says she goes back whenever she can and it's just like old times: "I get on the old togs—the denim and a jumper—and start washing windows and doing the housework. Actually the only thing all this success will mean to me is that I'll be able to buy a new home for my parents."

Asked just what type of music the group plays she says: "A mixture of things. 'Middle of the road' is a pop term to describe a group that does neither underground or bubblegum, rather something in the middle. We do all sorts of things like ballads and even old time numbers like 'Down By The Riverside,' we like to enjoy ourselves and make people happy."

Their next single for this market is already chosen, it's to be a song called "Tweedle Dee Tweedle Dum," but despite the title it's apparently nothing like their current hit—"It's a more technical song," says Sally, adding, "I know that because I heard the boys saying so. As I said I don't know anything about music!"

# Traffic start to snarl up?

Mike Ledgerwood

**T**RAFFIC were among the groups a few years back who coined that obtuse, explanatory expression "Getting It Together," deemed to cover various aspects of their personal and musical involvement. It was also a conveniently evasive answer to any interviewer's particularly probing inquiry.

Yet, curiously, Traffic have never really got it together. Their history of hang-ups is long and boring.

Traffic in those days, of course, were Stevie Winwood, a multi-instrumentalist teenage prodigy; guitarist Dave Mason; Chris Wood on woodwind, and demon drummer Jim Capaldi. Together they produced a wide variety of sounds—hits like "Paper Sun," "Hole in My Shoe," "Here We Go Round The Mulberry Bush," and stage numbers "Feel'n Alright," "Mr. Fantasy" and "Forty Thousand Headmen."

Then the hang-ups began. Winwood wandered away to become Blind Faith with Messrs. Baker and Clapton; while Traffic kept moving with the addition of Wynder K. Frogg. Then Dave Mason severed himself from the group—only to re-join and quit again.

Traffic finally dispersed completely, with Wood resurfacing briefly with Winwood in Ginger Baker's Airforce and Capaldi virtually disappearing altogether.

A few weeks ago came the news—viewed with a certain amount of scepticism—that the group were re-forming. But Traffic did get on-the-road again; and even did a mini-tour, after a not unexpected delay.

It would be nice to report that the band have enjoyed a genuine renaissance; that by-gones are by-gones and, in their own words, they've finally got it together. Yet the return to gigs, while greeted by fans with a mixture of excitement and nostalgia, was reviewed with mixed feelings by critics.

And if the attitude of Jim Capaldi to doing an interview the other afternoon is ever reflected in the band's work—it could be that their days are already numbered once again. For while, in his favour, it wasn't with him that I initially had the appointment, he was reluctant to sit in for colleague Chris Wood who didn't turn up.

Before we had the chance to get started, his attention was distracted by a musician friend wanting him to hear tapes of a new LP—and both disappeared into a downstairs recording studio.

I waited patiently for his return. Then, in an effort to expedite the interview, I suggested that Capaldi might like to have our chat on the taxi ride to his next appointment, thereby saving both of us time and bother. Someone suggested that Jim might leave the listening of the rest of the LP till later—since our interview was an hour overdue. Capaldi, however, claimed he was in no hurry, we could chat in the cab and, ignoring an impassioned plea on my part, asked to hear the other tape. A few minutes later I decided to leave.

Mr. Capaldi is a nice guy; but obviously incapable of taking his position as a pop star seriously.

However, all was not lost. At literally the last minute, Jim dained to drag himself away from his friends and join me in the cab, apologising profusely for the delay.

Jim Capaldi is today Traffic's vocalist replaced at the drumkit by Jim Gordon, for a time one of Eric Clapton's Dominos. It's a role the craggy-faced Mr. Capaldi finds very comfortable. After all, he was a singer eight years ago, with Deep Feeling.

"I really dig singing," he says, "I feel as comfortable doing what I'm doing now as I

did playing drums. And anyway, I love working 'live.' It's the best contact; you entertain yourself as well as other people."

Traffic, he promised, would be much tighter as a result of the changes they'd been through. There'll be a lot more colour, more rhythmic things, and vocal contact through audiences.

"I don't think fans have lost interest in us. It's really all down to whatever we do next. And there's so much untapped that's still to come out. For instance, we'd like to use a real piano onstage."

Had he any regrets over Traffic's somewhat confused career? "Sorry? Not at all," he replied. "It's all been part of what's happening everywhere. The point is that we're still here, together again after two years, and coming back, we hope, as strong as ever."

"Personally, I'm very happy. I'm writing more now than before; both on my own and with Steve. And we've put down four tracks for an album which will be out this summer. "The only way to regain face with fans, if that's what we have to do, is to make a single, get a hit, and go through all the promotion procedure, including gigs."

Surely, if this happened, the attraction of America and the big money might prove too strong a magnet for Traffic? "We'll do no more in America than we've ever done," he vowed. "Four weeks a year, I think."

How permanent was the partnership with Dave Mason, undoubtedly one of pop's most prodigious wandering musicians?

"It was because of Dave that we split originally," Jim said blandly. "The second time was simply because we needed a rest. Now everyone has done what they wanted to do, and we're back. A lot of music is what we've got for people, and a lot of love. It's time to get it all out. This could be one of our best periods so far!" I wonder...



PHIL SYMES



Three of TRAFFIC (left to right): Rick Grech, Dave Mason and Jim Capaldi

# BOLAN THE BARD

**A**S June Bolan had gone away for a few days, Marc was living on toast. He was also aware that the flat needed Hoovering, but just couldn't seem to get round to it.

"I'm completely useless," he murmured dimly. "If I haven't got a car to drive me round I'll just walk round the block and that's it. I really don't know how I used to manage, although I lived by myself from when I was 15. I could make scrambled eggs then, though. I used to eat that."

Marc is currently at home in his new flat in London's little Venice, taking things comparatively easy after an American and British tour. He's also just returned from a holiday in St. Tropez, which he insists wasn't as jet-set as it sounds because they lived in a villa and didn't mingle with the trends.

Being at home for too long bored Marc. "After about a day I'm bored out of my mind. Yesterday I wrote three songs just out of boredom."



He toils upstairs into the spare bedroom-cum-music room, where there are posters of Hendrix and Clapton on the walls and five guitars lying about. He fiddles with a huge tape machine and plays some of the next album—music that will shake original T. Rex fans through to their very marrow with its raunchy, gutsy electric rock masses of strings and orchestration.

Marc recorded it in New York, Los Angeles and here, with Howard Kaylan and Mark Volman (who helped out on his last album) doing vocals here and there, hitting some incredibly high notes: and Ian McDonald on sax.

Marc, a self-admitted rocker at heart, insists that fans, on the whole, like his new music, and the fact that T. Rex have now two extra members (Bill Legend on drums and Steve Currie on bass). He says it was a natural progression to put such arrangements on his songs—it suited them.

"The nucleus of T. Rex is still two of us, and we still do 'Deborah' on-

MARC BOLAN WRITES POEMS BY THE SCORE AND HE'S HAD ONE BOOK OF THEM PUBLISHED — "THE WARLOCK OF LOVE" (PUBLISHER: LUPUS MUSIC). HE JUST WRITES ABOUT THE FABLES AND SIGHTS HE SEES IN HIS HEAD. THE TWO PRINTED BELOW WERE WRITTEN THIS YEAR — ONE TO BE INCLUDED IN A BOOK OF HORROR STORIES HE'S COMPILING.

REPORT BY: CAROLINE BOUCHER

stage. We have one or two outcries, but one accepts that. I'm just satisfying myself musically, stretching my head every way it can go. Before I was very limited financially, and it's very expensive to work with all those people. This time I didn't even think of it. I just got them in. And I've begun to write songs in the studio—"Electric Boogie" on the maxi single I made up in the studio."

He still worries very much about his old fans. Lots of them weren't able to buy seats at concerts because they sold out so quickly, and people who'd just bought the new singles came instead. So he wants to play two houses everywhere they go next time.

Besides the single "Get It On"—out this week—which is fairly representative of the direction the new album takes, T. Rex have a tour of America and Germany ahead of them and, after a couple of gigs in July, no more appearances here until October. Then there's the science-fiction film Marc wants to work on; and he wants to put out another musical story—"Children Of Rant" in album form; and publish some more of his poetry which lies around in folders all over the flat, written in his appalling scrawl.

"Just before I went to the States last time I felt a bit squashed in with it all. Now, I don't want to rush the film—and I'm not sure who I want to do it with. But I'd like to direct it and have a little chair with my name on the back and a loud-hailer thing."

Suddenly he decides he wants some new clothes, and burrows in a drawer for some money—all in one pound notes because he still can't get out of the thrifty habits of the old days. Then he sets out with his carpet bag for Paradise Garage.



## THE WARLOCK OF LOVE

In a damp cove near the wheels of time, dwell a wild winged avenger Nagboth Slime,

In a cowl of boars back and a warhead of tork, he would howl in the starlight and slaying with the mental sword, mind-hunt the hawk.

All thru the winters entombed he did sleep and then cometh summer, his thirst was high for dog meat and horse flesh and pickled man eye.

In the meadows of music and brilliant white sun he'd steal like a wolf and with a chomp and a crack dig deep his talons in a young man's back.

So quickly alas all that remained was bone, and Nagboth's rank mane, bright clotted with blood, and the young boy's memories returned unto mud.

Then back to his cove astride a vampirish stag he'd pickle up the eyeballs in a virgin skin bag.

For his repose in his macabre lair he sexually assaulted a sabled polar bear, who in the summers to come would bear him a child, both satanically savage and moon-mangled wild.

I see you O lady of the Chattis Mart I'm strained of pleasure yet I'm weak at heart to say unto you, in your organ blue in your shawl of grass, that I at last have found earth love in you, high woman of my heart. Lips languid in Lincoln and awful in

peace, are to me every one desire my wild heart could hold, bold fool, Jester small yet nevertheless on my pale knees before thee I fall, and beg friendship of you my eternal living dream, mild Queen, graven queen of the Chattis Mart.

## REVIEW

### Curved Air

## TURBULENCE IN THE AIR . . .

**CURVED AIR** brought the house down at the Festival Hall in London on Friday—but through sheer volume of noise, rather than by a spectacular show of talent. They were nice to look at but musically they were repetitive and loud to an ear-splitting extent.

They began well with an old favourite, "It Happened Today," and really got things going. Then came their new single, "Back Street Luv," which isn't as strong and was rather shown up by the first number. Sonja and Darryl Way ARE Curved Air; they look the limelight every time, in appearance and in voice, although the bass player tried hard, poor chap.

The group's mini-Moog was much in evidence, but it couldn't be said to be musical. It was built up to a climax so penetrating as to be almost unbearable, and certainly not enjoyable.

The quietest number was "The Puppet," but the vocals appeared to be in a different key from the instruments. They came to a storming finish on "Fivald"—far and away the best thing they did all evening. It's a pity all their songs weren't so instantly recognisable.

Also on the bill Mick Abraham's Band, were surprisingly soft on many numbers. The best one was the simple and quiet "Winds Of Change."

—ROSALIND RUSSELL



LINDISFARNE (from left): Ray Laidlaw, Alan Hull, Ray Jackson, Simon Lowe, Rod Clements

**T**HERE'S something about Newcastle (upon Tyne) that seems to bring all its occupants, past and present, out in a rash of loyal local flag-waving. Everyone I've ever met who comes from the city is so hysterically attached to it that every spare weekend is spent in trains in and out of Kings Cross or in a car up the M1.

Lindisfarne, the latest hot musical property to emanate from Tyneside, are no exceptions to this fever and they vow that once they've achieved what they have to achieve in London they'll be back home.

"There's something about the place," says vocalist writer Alan Hull. "It's a soulful city that's got love in it. People are all very free up there and aren't afraid to come and talk to you. It's probably the same in other provincial cities but you can walk into a pub and talk to anyone. You can't do that in London."

And I thought it was the beer that dragged them home!

Lindisfarne first came to London some eight months ago on the traditional search for fame and fortune. Really.

"We'd achieved a faithful following in the North-East but it was so far away from the heart of the music scene, that we were forced to come to London."

"But as soon as we've made our mark here we'll go back to Newcastle. We managed to achieve a personalised sound by being isolated from London, and London life certainly does little for us."

But the trip has been well worth their while. Having found the family-like sanctuary of Tony Stratton-Smith's Charisma company, the group issued their first single, the quite brilliant "Clear White Light Part II" — "I called it Part II because I'd already written a song of that name for another publishing company," says Alan.

Then came their debut album, "Nicely Out Of Tune," and now a second single, "Lady Eleanor" which seems certain to put them into the chart.

All that and a second album, just completed under the genial and genius wing of Bob Johnston, the man behind Leonard Cohen, Johnny Cash, Bob Dylan and other up-and-comers!

"It was a marvellous experience. We came to his notice via Tony's (Stratton Smith) lawyer who is also his lawyer, or something like that. The amazing thing was that he did not waste any time on anything. He knew exactly how far we could go and he didn't push us any further than that."

"We took about 20 songs in for him to hear and he selected the ones for the album. He's a producer of people as much as a producer of sounds—and that's the big difference."

Lindisfarne were, surprising to relate, once just another run-of-the-mill blues band. At least, I'll denigrate them by saying they were run-of-the-mill. They might equally have been brilliant.

"The switch came," says gentle, bespectacled bass player and violinist Rod Clements, "when Simon (Lowe-guitarist) and I were writing songs and finding we were forever having to rearrange them to fit our heavy style. They all ended up sounding totally different from what we had written and totally ghastly, so in the end we decided to change the sound instead."

"We were also sick to death of playing loud, noisy music. Happily, audiences seem to have accepted the width of our style now and we can play a far wider range of clubs than many groups."

"In every song we play there are elements of all our old styles and all now have proper words and a proper structure. I think the words have to be at least acceptable—I couldn't listen to words that are just prissy drivel. I like the sound of words."

David Hughes

DISC  
NEWS

TOP OF THE POPS

DIAMOND 'SHOW OF THE WEEK'

NEIL DIAMOND'S TV concert, taped here last week, will now be a 50-minute "Show Of The Week," instead of the proposed BBC "In Concert" show. Diamond flew home to America after a two-day trip to Paris, and begins work within the next two weeks on a follow-up single and LP. The new single, as yet untitled, was written during his London stay.

Religious rock

QUINTESSENCE, A s h t o n, Gardner and Dyke and the Radha Krishna Temple, plus recordings by George Harrison, Bob Dylan and Simon and Garfunkel, form part of "God Rock," a 45-minute pop show on religion and mysticism screened by London Weekend on July 11 (6.15 p.m.).

Audience tour

AUDIENCE, Renaissance and Gordon Giltrap open 10-concert British tour at Southampton on July 19.

Other dates are Oxford (20), Guildford (21), Barry (22), Manchester (23), Nottingham (26), Norwich (27), Lincoln (28), Middlesbrough (30), Sheffield (31).

**DISC and MUSIC ECHO**  
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# Family ban Albert Hall!

FAMILY and Al Kooper have banned themselves from playing London's Royal Albert Hall during forthcoming British tours in November. Alternative venues have still to be found.

Said the group's Roger Chapman: "People don't get their money's worth when they go to see a rock group there. Besides being really bad for sound, they charge groups £1,000 to hire the place and then turn the power off on you. We've even offered to pay the £60 for every

half-hour we go over time in advance and they've still pulled the switch. We'd much rather play the Festival Hall or the Queen Elizabeth where the atmosphere is better."

Family, who feature "In My Own Time," their first single for 15 months, on tonight's (Thursday) "Top Of The Pops," kick off the autumn tour at Leicester De Montfort Hall on November 1. Other

dates are: Sheffield City Hall (2), Bradford St. George's Hall (4), Liverpool Philharmonic (5), Croydon Fairfield Hall (7), Bristol Colston Hall (9), Birmingham Town Hall (12), Newcastle City Hall (13), Portsmouth Guildhall (16), Brighton Dome (17), Hull ABC (20), Stockton ABC (21), Manchester Free Trade Hall (23), then Irish dates between November 25-27.

A group spokesman added that one other "name" act would accompany the tour.

After "Top Of The Pops" this week Family fly to Holland to see a screening of "Stamping Ground," the 1970 Rotterdam Pop Festival in which they appeared.

AL KOOPER, meanwhile, one of the hits of the Reading Festival last weekend, has also refused to play at London's Albert Hall. A 10-city British tour is being arranged for November, but Al explained: "I just don't like the Albert Hall as a venue. It hasn't got good vibes for my kind of music. I don't like the feel of the place." An alternative venue is still being sought by the AMA agency, arranging the tour.

Meanwhile, American band Poco, considered for the next Crystal Palace concert later this month, play British concerts and colleges in January.



Mary Travers... in concert.

## Neil Young, Stills LPs Jim Webb, Mary TV

NEIL YOUNG'S next LP has been delayed indefinitely. Jim Webb and Mary Travers arrive for TV. And a new Carpenters album is out this month.

Neil Young's follow-up to "After The Gold Rush" is called "Harvest," but release has been postponed because of a recurrence of his recent back injury.

Jim Webb, hit writer of "Up, Up And Away" and "MacArthur Park," arrived in Britain this week and appears in BBC's "In Concert" and "Disco 2" TV shows. His LP "And So On" is out on August 6.

And Mary Travers, of Peter, Paul and Mary, arrives on July 16, also for an "In Concert." Her single "Follow Me"—a track from her solo LP "Mary"—is out August 6.

Steve Stills' second LP "Stephen Stills 2" is set for rush-release in July, and includes his current single.

Carpenters' new LP, simply "Carpenters," is out July 16, and tracks include the single "Rainy Days And Mondays," plus "Make It Easy On Yourself," "Always Something There To Remind Me," "I'll Never Fall In Love Again," "Walk On By" and "Do You Know The Way To Los Jose."

Gordon Lightfoot's LP "Summer Side Of My Life," and Jackie Lomax's "Home Within My Head" are both out July 23.



Al Kooper... "Don't like the feel of the place."

## Sha Na Na live LP, White Plains dates

SHA NA NA, the hit of last weekend's Reading Festival, have a new album rush-released. One side was recorded "live" at an American university gig, and includes versions of "Yakity Yak," "Jailhouse Rock," "Duke Of Earl," and "Tell Laura I Love Her," "Blue Moon," "I Wonder Why" and "Great Balls Of Fire."

The flip comprises group songs "Only One Song," "Depression," "Canadian Money," "Top 40," "Ruin Me Blues" and "Just A Friend." Sha Na Na's UK tour with Paladin and Uriah Heep concludes at Kursaal tonight (Thursday), Birmingham Town Hall (July 2). Liverpool Stadium (3), Hanley Town Hall (4), Portsmouth Guildhall (5), Middlesbrough Town Hall (7), Manchester Free Trade Hall (8).

EVERLY Brothers London concert confirmed for newly-named Finsbury Park Rainbow Theatre September 26. Also show at Birmingham Barbarella's Club (27). Everlys play Batley Variety Club (September 12-25) as already reported.

And first dates for MIDDLE OF THE ROAD since their current no. 1 with "Chirpy Chirpy, Cheep Cheep" are set. The group plays Wadlington RAF Camp (July 3), Bournemouth Hive (7), Glasgow (venue to be set, 8), Kirkcaldy Raith Ballroom (9), Ayr Bob Jones Ballroom (10), London Bumpers (12-18), Chester Quaintways (19), and Boston Straight (31).

WHITE PLAINS, meanwhile, at no. 17 with "When You Are A King," appear at Margate Dreamland on Saturday (July 3), Britz Norton Spotlight (12), Blackburn Cavendish Club (week July 19), Great Yarmouth Tower Ballroom (26), Barnstable Marquee (August 2), Newquay Blue Lagoon (3), Bude Headland Ballroom (5), Minehead Regal (5), Cheddar Cliff Hotel (6), Banbury Winter Gardens (7), and Penmhorc Golden Sands (8).

### Bolan ill

MARC BOLAN, of T. Rex, has been taken ill with severe exhaustion following TV work in Italy. But, despite doctor's orders to stop all "live" shows for a while, he is cutting out only two shows—first houses of dates at Birmingham tomorrow (Friday) and London's Lewisham (July 9).

Fans, who have bought tickets for the shows, can either have cash refunded or seats for the second houses.

# READING WAS A SUCCESS: NEXT FESTIVAL IN 8 WEEKS; BROUGHTON FREE CONCERT

NATIONAL Jazz Federation plans to hold its 11th National Jazz and Blues Festival in eight weeks' time. Three sites are under consideration and most likely is Fontwell Racecourse, Sussex. And following the success of Reading, the NJF also hopes to hold another festival there next year.

Also four new rock events have been planned for this month—two on the same day. A "Rock Aid For Pakistan" takes place at Battersea Park on Sunday week (July 11) with the Edgar Broughton Band, Juicy Lucy, Assagal and Armada. Concert starts at 5.30 p.m.

Sleezeley Span, Lindisfarne and Al Stewart play Lewisham Concert Hall, Calford, London, on July 16 at 7.30 p.m. in aid of SHELTER. The concert is arranged by Morning Maniac Music, a new organisation set-up to promote charity concerts "and provide good entertainment for young people in South London."

No details are yet available for the NJF festival except that it will probably take place on August 20, 21 and 22.

NJF spokesman Brian Somerville told Disc this week: "We certainly didn't make a loss at Reading; although our expenses were high and we aren't much into the black. But not only are we hoping to hold another festival at Reading next year, but we are seriously considering having our own in eight weeks' time. It won't be Plumpton, but two or three sites are under view."

"We thought Reading was reasonably successful. The trouble with festivals is that people immediately think of hundreds of thousands of people. We thought police co-operation was very good, except for that awful business with the Drugs Squad."

Plumpton, but two or three sites are under view.

## IKE, TINA TOUR

IKE AND Tina Turner will definitely return to Britain in September for an extensive tour. Ike Turner is negotiating the dates himself and details are expected soon.

Their next album, scheduled for release to coincide with the tour, will be a double LP recorded "live" at Carnegie Hall and titled "What You Hear Is What You Get."

• Music review of Reading on page 8.

Edgar Broughton Band is doing a free tour of holiday resorts and play centres to entertain children—and they may take a Punch 'n' Judy show with them.

Dates fixed are Morecambe (July 10), Redcar (18), Children's Play Centre, Lansdowne Drive, London E8 (29), Gravesend (31), Blackpool (August 1), Manchester (2), Bristol (5), Worthing (7), and Coram's Field Children's Centre W.C.1 (10) plus Nottingham (16). Other dates are being arranged for Glasgow, Liverpool and Deal, Kent.

# DISC CHART AND REVIEW SERVICE

If you require a complete and separate guide to the week's singles and albums reviews plus Disc's comprehensive chart service—grip the corner of page six and pull out the pages.

## ALBUMS

- 1 (1) **STICKY FINGERS**  
Rolling Stones, Rolling Stones Records
- 2 (2) **RAM** ..... Paul and Linda McCartney, Apple
- 3 (4) **TARKUS** ..... Emerson, Lake and Palmer, Island
- 4 (3) **TAMLA MOTOWN CHARTBUSTERS Vol. 5**
- 5 (5) **BRIDGE OVER TROUBLED WATER**  
Simon and Garfunkel, CBS
- 6 (8) **SPLIT** ..... Groundhogs, Liberty
- 7 (9) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
- 8 (5) **MUD SLIDE SLIM** ..... James Taylor, Warner Bros.
- 9 (7) **HOME LOVIN' MAN** ..... Andy Williams, CBS
- 10 (10) **RELICS OF THE PINK FLOYD** ..... Starline
- 11 (12) **OSIBINA** ..... MCA
- 12 (11) **SYMPHONIES FOR THE SEVENTIES**  
Waldo De Los Rios, A & M
- 13 (23) **LIVE FREE** ..... Island
- 14 (25) **EL PEA** ..... Various Artists, Island
- 15 (12) **THE YES ALBUM** ..... Atlantic
- 16 (7) **COLOSSUM LIVE** ..... Bronze
- 17 (19) **THIS IS MANUEL** ..... Manuel, Studio Two
- 18 (13) **SONGS OF LOVE AND HATE** ..... Leonard Cohen, CBS
- 19 (15) **SONGS FOR BEGINNERS** ..... Graham Nash, Atlantic
- 20 (14) **ANDY WILLIAMS' GREATEST HITS Vol. 2** Reprise
- 21 (26) **IT'S IMPOSSIBLE** ..... Perry Como, RCA
- 22 (18) **SINATRA AND COMPANY** ..... Frank Sinatra, Reprise
- 23 (—) **AFTER THE GOLD RUSH** ..... Neil Young, Reprise
- 24 (—) **SOMETHING ELSE** ..... Shirley Bassey, United Artists
- 25 (—) **FRANK SINATRA'S GREATEST HITS Vol. 2** Reprise
- 26 (—) **ANGEL DELIGHT** ..... Fairport Convention, Island
- 27 (26) **AQUALUNG** ..... Jethro Tull, Chrysalis
- 28 (28) **NANTUCKET SLEIGHRIDE** ..... Mountain, Island
- 29 (12) **LED ZEPPELIN III** ..... Atlantic
- 30 (21) **BEST OF REX** ..... Two titles "tied" for 13th, 18th and 20th positions. Fly

## Bubbling under

In alphabetical order.

- ABRAXAS** ..... Santana, CBS  
**ALL GOOD CLEAN FUN** ..... Various Artists, Liberty  
**BACK TO THE ROOTS** ..... John Mayall, Polydor  
**CLUB REGGAE** ..... Various Artists, Trojan  
**DEJA VU** ..... Crosby, Stills, Nash and Young, Atlantic  
**LED ZEPPELIN II** ..... Atlantic  
**ONE WAY OR ANOTHER** ..... Cactus, Atlantic  
**PORTRAIT IN MUSIC** ..... Burt Bacharach, A & M  
**SONGS FROM WASTIES ORCHARD** ..... Melanie, Buddah  
**THE GOOD BOOK** ..... Magna Carta, Vertigo  
**WORLD OF YOUR 100 BEST TUNES** ..... Various Artists, Decca

## PROGRESSIVE

- 1 (1) **TARKUS** ..... Emerson, Lake and Palmer, Island
- 2 (2) **LIVE FREE** ..... Island
- 3 (4) **STICKY FINGERS** Rolling Stones, Rolling Stones Records
- 4 (3) **MUD SLIDE SLIM** ..... James Taylor, Warner
- 5 (3) **SONGS FOR BEGINNERS** ..... Graham Nash, Atlantic
- 6 (5) **RAM** ..... Paul and Linda McCartney, Apple
- 7 (10) **LEON RUSSELL AND THE SHELTER PEOPLE A & M**
- 8 (7) **4 WAY STREET** Crosby, Stills, Nash and Young, Atlantic
- 9 (8) **ANGEL DELIGHT** ..... Fairport Convention, Island
- 10 (9) **ELECTRIC HOT TUNA** ..... RCA (i)
- 11 (6) **RELICS OF THE PINK FLOYD** ..... Starline
- 12 (12) **COLOSSUM LIVE** ..... Bronze
- 13 (11) **NANTUCKET SLEIGHRIDE** ..... Mountain, Island
- 14 (21) **TAPESTRY** ..... Carole King, A & M
- 15 (—) **DANCE OF THE LEMMINGS**  
Amon Duul II, United Artists  
(i) denotes an imported album.

## SINGLES

- 1 (1) **CHIRPY CHIRPY CHEEP CHEEP**  
Middle of the Road, RCA
- 2 (2) **BANNER MAN** ..... Blue Mink, Regal Zonophone
- 3 (4) **HE'S GONNA STEP ON YOU AGAIN**  
John Kongos, Fly
- 4 (11) **CO-CO** ..... Sweet, RCA
- 5 (3) **I DID WHAT I DID FOR MARIA**  
Tony Christie, MCA
- 6 (5) **LADY ROSE** ..... Mungo Jerry, Dawn
- 7 (10) **DON'T LET IT DIE** ..... Hurricane Smith, Columbia
- 8 (7) **I'M GONNA RUN AWAY FROM YOU**  
Tami Lynn, Mojo
- 9 (14) **JUST MY IMAGINATION** ..... Temptations, Tamla
- 10 (6) **KNOCK THREE TIMES** ..... Dawn, Bell
- 11 (17) **I DON'T BLAME YOU AT ALL**  
Smokey Robinson and the Miracles, Tamla Motown
- 12 (8) **I AM . . . I SAID** ..... Neil Diamond, Uni
- 13 (12) **HEAVEN MUST HAVE SENT YOU**  
Elvis, Tamla Motown
- 14 (13) **OH YOU PRETTY THING** ..... Peter Noone, RAK
- 15 (26) **PIED PIPER** ..... Bob and Marcia, Trojan
- 16 (9) **MY BROTHER JAKE** ..... Frcc, Island
- 17 (27) **WHEN YOU ARE A KING** ..... White Plains, Deram
- 18 (15) **INDIANA WANTS ME**  
R. Dean Taylor, Tamla Motown
- 19 (16) **RAGS TO RICHES** ..... Elvis Presley, RCA
- 20 (30) **ME AND YOU AND A DOG NAMED BOO**  
McGuinness Flint, Capitol
- 21 (—) **BLACK AND WHITE** ..... Greyhound, Trojan
- 22 (21) **LAZY BONES** ..... Jonathan King, Decca
- 23 (19) **I THINK OF YOU** ..... Perry Como, RCA
- 24 (—) **PICTURES IN THE SKY** Medicine Head, Dandelion
- 25 (24) **JOY TO THE WORLD** Three Dog Night, Probe
- 26 (29) **IF YOU COULD READ MY MIND**  
Gordon Lightfoot, Reprise
- 27 (20) **BROWN SUGAR**  
Malt and Barley Blues, Rolling Stones Records
- 28 (18) **MALT AND BARLEY BLUES**  
McGuinness Flint, Capitol
- 29 (—) **RIVER DEEP — MOUNTAIN HIGH**  
Supremes/Four Tops, Tamla Motown
- 30 (25) **MOZART 40** ..... Waldo De Los Rios, A & M

### Phil Symes Top Thirty Tips

- GIRLS ARE OUT TO GET YOU** ..... Fascinations, Moio  
**TOM TOM TURNAROUND** ..... New World, RAK  
**MONKEY SPANNER** ..... Dave and Ansell Collins, Technique  
**LEA UP AND DOWN** ..... St. Cecilia, Polydor  
**DEVIL'S ANSWER** ..... Atomic Rooster, B & C  
**ZOO-DE-ZOO-ZONG** ..... Twiggy and Friends, Bell  
**MOONLIGHT** ..... Julie Felix, RAK  
**BACK STREET LUV** ..... Curved Air, Warner Bros.  
**GET DOWN AND GET WITH IT** ..... Slade, Polydor  
**NEVER CAN SAY GOODBYE** ..... Jackson 5, Tamla Motown  
**YOU WON'T GET FOOLED AGAIN** ..... Who, Track  
**LA LA MEANS I LOVE YOU** ..... Deltonics, Bell  
**IT'S TOO LATE** ..... Carole King, A & M  
**EARTHQUAKE** ..... Bobbi Lynn, Bell  
**RAINY DAYS AND MONDAYS** ..... Carpenters, A & M  
**HEY WILLY** ..... Hollies, Parlophone  
**YAMASUKI** ..... Yamasukis, Dandelion  
**LADY ELANOR** ..... Lindisfarne, Chartist  
**KEEP ON DANCING** ..... Bay City Rollers, Bell  
**TONIGHT** ..... Johnnie Moe, Harvest

- Silver Disc for 250,000 British sales
- ▲ This week's Top 30 zoomers

Progressive album chart compiled from returns by EMI/ODG—One Step Ahead, 230 Parkside Road, W11; Mercury—Mercury, 4 Sava Street, W5; Island—Island Records, 100 Avenue Road, N1; Chrysalis—Chrysalis, 100 Avenue Road, N1; Virgin—Virgin, 180 Tottenham Court Road, W1P; Polygram—Polygram, 180 Tottenham Court Road, W1P; Warner—Warner, 25 Abchurch Lane, EC4A; Decca—Decca, 25 Abchurch Lane, EC4A; EMI—EMI, 25 Abchurch Lane, EC4A; Capitol—Capitol, 25 Abchurch Lane, EC4A; Parlophone—Parlophone, 25 Abchurch Lane, EC4A; Island—Island, 100 Avenue Road, N1; Chrysalis—Chrysalis, 100 Avenue Road, N1; Virgin—Virgin, 180 Tottenham Court Road, W1P; Polygram—Polygram, 180 Tottenham Court Road, W1P; Warner—Warner, 25 Abchurch Lane, EC4A; Decca—Decca, 25 Abchurch Lane, EC4A; EMI—EMI, 25 Abchurch Lane, EC4A; Capitol—Capitol, 25 Abchurch Lane, EC4A; Parlophone—Parlophone, 25 Abchurch Lane, EC4A; Island—Island, 100 Avenue Road, N1; Chrysalis—Chrysalis, 100 Avenue Road, N1; Virgin—Virgin, 180 Tottenham Court Road, W1P; 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# SINGLES

Reviewed by JOHN PEEL

★ DISC PULL-OUT CHARTS AND REVIEW SERVICE ★ DISC PULL-OUT CHARTS AND REVIEW SERVICE ★ DISC PULL-OUT CHARTS AND REVIEW SERVICE

## Leaders of the pop culture?

To claim, as Johnnie Walker did recently on the radio, that the Shangri-Las' classic "Leader Of The Pack" is a "sick" record, is to miss the point entirely. The contribution of Mary and Betty Weiss, Mary Ann Ganser and their producer, Shadow Morton, to pop culture can scarcely be over-estimated. To capture a whole way of life in 2 minutes, 45 seconds, and to capture it with such style, economy and accuracy, is a work of genius. If you claim any interest in the development of pop music you cannot afford to be without this recording. It's pure theatre washed with the very essence of popular music. It is to be hoped that the "Golden Hits of the Shangri-Las" LP, previously released on Mercury, will be released again—it really is as important as "Sgt. Pepper" in its way. As a bonus the "B" side of the single is "Remember (Walkin' In The Sand)" (Kama Sutra Action Replay 2013 024) which is another gem. To think I once saw the Shangri-Las live.

There is a great deal of moaning at effervescent Peel Acres when I take Rod Stewart's "Every picture tells a story" LP off the stereo to make way for these singles.

### COUNT PRINCE MILLER

Mule Train (Trojan Records TR 7834)  
Firmly I put "Mule Train," by Count Prince Miller, on the turntable and several shadowy figures slink out of the door muttering veiled threats. Something about "his share of the rent" drifts back into the room.

The noble Count. God bless him, comes on like Screamin' Jay Hawkins—which is good enough for me. Most of the reggae records that I get to hear have been doctored to make them more acceptable to white record buyers. I don't like them very much. Every once in a while a record seeps through to me on some strange and colourful label, which hasn't been prettied up and is, I assume, ethnic.

The lyrics, when distinguishable, are often healthily erotic or sometimes strongly political. Such reggae records are, for me, the only ones worth hearing. Count Prince Miller's record falls somewhere in the middle. "Mule Train" is a girly song and I'm aged enough to recall, somewhat dimly, Frankie Laine's hit version of it. As a song it is neither erotic nor political. On the other hand there are no Europeanising strings either. The record is unlikely to be a hit though, as it lacks the strong identity of a "Double Barrel" and the smoothness of the current Greyhound hit. The "B" side appears to be the same take of the same song with the verses faded down and, curiously, I found it more attractive.

### BOB DYLAN

Watching The River Flow (CBS 7329)  
The chances are that you've heard this record on the radio already, so comment is largely superfluous. Any Dylan record tends to get itself over-reviewed anyway, and it's well-nigh impossible to approach this single objectively. You are not going to

like this much if you're one of those strange people who claims to be able to detect hints on the way we should guide ourselves into the 21st century from prolonged study of Dylan's body waste, but ultimately this is just a superior pop single. No great messages, no bezons lit for mankind, just rolling, funky music. The line-up on the "A" side could well be along the lines of Leon Russell (piano), Don Preston and Jesse Davis (guitars), Carl Radle (bass) and Jim Keltner (drums).

CBS sent no information with the record so that could well be quite wrong though. In the lyric Dylan reverses the current fashion for songs written in cities expressing a desire to be in the country, but it is nothing more apocalyptic than love that draws our hero townwards. It's a good record and the "B" side, featuring only Bob's voice and piano, is "Spanish is the loving tongue," and that's beautiful.

### MARK LINDSAY

Been Too Long On The Road (CBS 87330)

Mark Lindsay, when he was with Paul Revere and the Raiders, wrote and sang one of the great non-hits of all time. It is "Him or me—what's it gonna be?" is still one of my favourite records and I play it frequently on my immeasurably boring "disco" gigs. Thinking back to that record it's difficult to take nap like this very seriously. The song is good—written by David Gates and taken from Bread's "On The Water" LP, the production is immaculate, and the performance is good and yet it all adds up to precisely nothing. There is no hint of emotion nor reality in there at all. Mark Lindsay is signing for "The Talk of the Town" audiences and perhaps one of them could review this record better. I cannot imagine them, or you, buying it though.

### T. REX

Get It On (Fly Bug ID)  
T. Rex's "Get It On" is the first of Marc's records that hasn't been played on "Top Gear." This isn't because Marc has "sold out" (whatever the



## Leave Gilbert alone please!

GILBERT O'SULLIVAN "We Will" (MAM 30): when known only as "Gilbert" he made a couple of singles for CBS (I remember rightly they both had the same "B" side) and broadcast several times on "Top Gear" in the early years. He is one of the very few true originals we have—his music is very British somehow (in the nicest way—like Ray Davies music)—and, in common with most originals, he is somewhat misunderstood and misinterpreted. Perhaps I'm about to misinterpret him myself.

There seems to be a tendency with record companies/producers who uncover originals like Gilbert, and perhaps have rather unexpected hits with them, to dilute their talents on subsequent releases almost as though they were frightened by the very fact of their originality. This record is a case in point. It's pleasant enough but most of the distinguishing features that make the man seem to have been filtered out. Most but not all—for example the extended vocal lines that sound as though they'll never fit the music remain to give the record a certain eccentricity.

It's a good song too with quaint and arresting lyrics. It could be, of course, that he's very happy with this record but I prefer to think that the rather cloying production was the idea of the producer alone. Gilbert doesn't fit into accepted channels, there lies his charm, and attempts to squash him into those channels will only destroy him.

If you see the record anywhere then listen to the other side which is a lot better—and what happened to that Gilbert O'Sullivan LP we were promised?

### HELL THAT MEANS) NOR IS IT BECAUSE

we somehow disapprove of success—as some people have claimed. For four years "Top Gear" has been advocating T. Rex music, and it would be absurd for us to turn away from it now that you're all listening. Marc's musical taste is very similar to mine—we both venerate Hendrix and James Burton, for example—but this is the first of his records that hasn't made me feel, "Hey, I wish I'd done that." I can't really identify whatever it is that has triggered my uncertainty. "Get it on" doesn't have the instant impact of the previous two records and it does seem about a minute too long. It's still an above-average record, produced with flair and imagination, but it lacks something of the T. Rex I know and love.

There's a quiet quote from "Little Queenie" at the very end of it that made me throw my head back and laugh and this makes me hopeful for the next one.

The reverse of the record comes in three parts so it's undeniably valuable for your money. The middle part mentions breasts though and could madden the weak and impressionable.

### NIRVANA

Pentecost Hotel (Philips 6006 127)

If you're one of those perverse and foolish souls who has listened to "Top Gear" since 1967 you might just remember that we played Nirvana's Island recording of "Pentecost Hotel" a great deal. This record is still worth a listen and I still don't understand why it wasn't a vast hit. Now, on Philips, there is a 1971 version and the Pig, who never heard the Island record, thinks it's very good. It is too. This time round there's more production on the song, a throbbing bass line, brass punctuation and the choir of Southfields School, Wandsworth, conducted by Mr. R. D. Johnson.

Who is/are Nirvana at the moment? It's difficult to say but on the recent "Local Anaesthetic" LP for Vertigo it was principally Patrick Campbell-Lyons and friends—Patrick loved this single. The choir is lovely and makes a welcome change from the small group of session singing ladies who usually crop up. It would be good to see them on "Top of the Pops." Sully I don't think we'll have the chance.

Certainly it's a well put together record and merits your attention—why was it released on Philips rather than on the trendier Vertigo?

### RAY CHARLES

Boody But (Tangerine Records 6121 001)

Well, whatever happened to Ray Charles? On a classic BO Diddley record there's a line about some person, currently well out of favour, bearing more than a passing resemblance to an accident that's waiting to happen. This seems like a record that's waiting to happen too. It's virtually instrumental with a resemblance to current James Brown material. It's very well played, but is somehow inconclusive. There are the seemingly obligatory cries of mock ecstasy from way off the microphone, a rather muffled chant, an elegant guitar solo with distracting yelps and a word or two from Ray himself—plus a piano solo. The overall effect is that of people trying too hard to sound as though they're not trying at all. The "B" side is "Zig-Zag," which makes for better reading than listening.

### FAMILY

In My Own Time (Warner Brothers K14900)

Now this is more like it. Family with "In My Own Time" and "Seasons." Superb. The band plays perfectly throughout two fairly complex pieces and on "Time" in particular, Roger's voice sounds like a sort of vocal laser beam. Properly harnessed it should be able to cut steel, transmit messages between planets and tell New York from butter.

Lesser bands can draw hundreds of thousands of people to sit in ploughed fields for several days, in alternating thunderstorms and sun, and listen to ill-conceived nonsense played at stunning volume, and evidently to enjoy it. Family, on the other hand, have never had the success they so clearly merit and I don't pretend to understand it at all. There are many of you who believe that I have few things to offer better than Family music and this record will only serve to strengthen our conviction.

It seems improbable that it will be played on the less adventurous radio programmes. Such an individual sound clearly has its disadvantages. Both sides of the record are excellent, unless you're an of lobotomy-rock (there's a new category for collectors), you're going to want a copy close by your side.

### VANITY FAIR

Better By Far (DJM DJS250)

One of the gratifying results of the siege of the charts by bands which, for the sake of brevity, we will describe by the classic misnomer "progressive," has been that bands closer to the pure pop end of the spectrum have been encouraged to use their untried talents to make more interesting records. Your Tremeloes and Marmalade, for example, have recently made some beautiful records. Vanity Fair would seem to be operating in the same general area as these two groups but have yet to make a record that is truly memorable. I'm afraid "Better By Far" isn't. (Rather obvious that, but hard to resist).

It does have most of the tried and trusted ingredients that will ensure BBC producers, if you'll be able to hear it, and you'll be able to hear it on the radio for months and months after it's fallen from the charts. By this time next year, when the session house bands will have stopped playing it and it will have been picked up by The Radio Dance Orchestra of Saarbrücken who, judging by the frequency of their appearance on the radio, must

be one of the world's most popular groups.

The Vanity Fair record is, once again, as I have said, who want imitation (Tremeloes) Chablis-type when there are raw and powerful local wines to be had? Not I, for one.

### ARCHIES

This Is Love (RCA 2900)

Believing that DJs have a responsibility to avoid cheap, easy and destructive criticism of records because, at the very least, there are the personalities involved to be considered, I try not to say that records are hideous. However, I understand that there are no humans involved in the making of records described as being by the Archies. I have no hesitation in telling you that this is hideous. I have you back to the Rod Stewart LP.

### Quick spins

SAD to say but out of my little pile the best ones turned out to be the reissues of which there were quite a few this week. And the one which stands the greatest chance is Bobbi Lyn's 1966 solid gasser "Earthquake" (BLL 1168).

Also given a new lease of life this week is the lovely and sweet song, "When My Little Girl Is Smiling" (Atlantic 2091 101) which has lost none of its magic.

Platters might make a long deserved return to the chart with their oldie "Sweet Sweet Loving" (Pye 7N 2559).

Other reissues come from Connie Francis with "Lipstick On Your Collar"/"Robot Man"/"Who's Sorry Now" (MGM 2006 053) which will take you back to the days of "rock hops" and "soda pops"; there's a great one, "Summer In The City"/"Daydream"/"Do You Believe In Magic" (Kama Sutra 20 20); and two Cream oldies for the price of one—"Wrapping Paper"/"I Feel Free" (Polydor 2058 120) and it's time to re-live the joy of that rotting piano and those groovy supporting vocals which sound like they were sung through paper cups.

As well as plenty of old material out this week there's also plenty of soul, which makes my job so much richer. I must admit, however, that the one I'm calling "I Know I'm In Love" by Chee Chee and Peppy (Budbad 2011 083) which is an American hit and soul classic, is the exception to a typical Jackson 5 song.

Doris Duke is making a lot of other people happy with her "I'm A Lover" album and from it comes "To The Other Woman" (Mojo 2092 005) A record that stops conversations and freezes you.

The Beginning Of The End have a nice funny thing with "Fun In The Sun" (A&M 2010 017) which doesn't really get going until halfway through but that half and all of side 2 is a gas.

SONNY ROSS'S "Alakajam" (Mojo 2093 001) needs quite a bit of listening to—the arrangement with strings, brass and 'oooh ooh' girls is pretty complex for a soul record but once you get into it you'll probably like it.

Astonishingly only one reggae offering this week: from Julian and the Chosen Few with "Gyatones on Joy To The World." (Highnote HS 054).

Others released this week: John Gossop and the Gossops "The Glass Bottle—Mama Don't Wait" (CBS 7329); "The Gossops" (CBS 053); Rock Candy—Remember (MCA 5069); Faith Hope And Charity—Sunny Day Singalong (Chappell CH 150); Shillingford Mill—Flight-Flight (MAM 20 20); Five Younger Days (Decca F 13393); Cool Water—The Water (Decca F 13194); Keith Mansfield And His Orchestra And Chorus—You're Sorry (CBS 7327); Black Swan—Believe (MCA 5063); "The Chosen Few"—Chris Kelly—Red Bird (CBS 7333); "The Chosen Few"—The Chosen Few (Dawn DW 1012); "Freebies—With Out The One You Love (Columbia D 1012); "The Chosen Few"—Honey Call Me Home (Pye 7N 45028); East-West—Capitol (CBS 729 05); Lane-Pigeon (Penny Farthing PEN 763); Ross D. Taylor—2058 125; "Zig-Zag"—Zig-Zag (Happenna 8129 002); "The Chosen Few"—The Chosen Few—O'ny! Play Your Love (Probe PRO 5350); "The Chosen Few"—The Chosen Few—O'ny! Play Your Love (Probe PRO 5350); "The Chosen Few"—The Chosen Few—O'ny! Play Your Love (Probe PRO 5350); "The Chosen Few"—The Chosen Few—O'ny! Play Your Love (Probe PRO 5350).

WON'T GET FOOLED AGAIN



THE WHO



MARKETED BY POLYDOR

## BUZZ

## Sounds and People



In action at Reading: (left) Rory Gallagher on mandolin; (centre) Peter Hope-Evans and John Fiddler of Medicine Head; (right) Van Der Graaf Generator saxman David Jackson.

## REVIEW

## Reading Festival

# Sha Na Na rub the 'progressives' into the mud!

THE 20,000 fans at Reading last weekend caught a lot of colds. The organisers did well under the circumstances, but the weather and the police came out on top. And worst of all, the mud was more impressive than a lot of the music.

When a joke American band playing songs older than some of the fans stand out way above 30 so-called progressive groups, then something is very wrong. But without Sha Na Na it would have been a really wet weekend in every sense, apart from a few exceptions like Rory Gallagher and Colosseum.

The 12 Americans provided the slickest most entertaining show. There was hardly time to breath between each number as they raced through 13 golden-oldeies including "Yakity Yak," "Jailhouse Rock," "Blue Moon," "The Book of Love," "A Teenager In Love," "Whole Lotta Shakin'" "Why Do Fools Fall In Love." The Ventures' instrumental gem "Walk Don't Run," the incredibly sick "Teen Angel" and "At The Hop," with their three gold lamé-clad front men jumping off the stage and bopping in the mud.

They were side-splitting. Their timing was amazing. There were songs that I couldn't remember, and so they must have gone over the heads of many in the audience as far as the titles were concerned. There were hardly any solos let alone long ones, but after the pianist had yelled: "We've only got one thing to say to you hippies—rock-n-roll is

here to stay," the audience really got "with it." They did four encores, including "Heartbreak Hotel" and the Who's Keith Moon really enjoyed himself on the last couple, even though he was restricted to tambourine.

As far as Sha Na Na are concerned, rock-n-roll never went away. They may be taking the urine, spitting at each other, constantly combing their greasy locks, flexing their muscles, shadow boxing, and collapsing in mock grief at some of the corny old lyrics, but on Saturday night they were outstanding.

Otherwise there were a lot of groups flogging the same old thing to death, although judging by the receptions, the fans still want it.

There were some nice sets—from Terry Reid, Medicine Head, Storyteller, Gillian McPherson, Ralph McTell, Audience, Ian Matthews and Al Kooper, who couldn't go wrong after the Stones' "The Last Time." But the powerful ovation he and his band got seemed out of proportion.

Lindisfarne were easily the best new act with their fresh approach. Wishbone Ash were impressive but not really anything new. Two bands that both had low billings on last year's NIF Plumpton Festival, East Of Eden and Van Der Graaf Generator, have gone up the scale since then and were very warmly treated.

Eden seemed to play much the same set as at their disastrous appearance at the recent Camden Arts Festival, but they played a whole lot better and had the audience with them all the way through.

In some ways Van Der Graaf are a similar band, with fairly intricate arrangements, and you either like what they are doing or you don't. Most of the crowd did.

The main band, Colosseum, had

tuning-up problems and rain to contend with, but they had the humour and cheek of Chris Farlowe on their side, apart from his vocal talent which really has completed the building of this fine outfit. Even they were guilty of doing a lot of stuff we've heard before but after two years on the road, they are taking time off to rehearse new numbers.

Nevertheless Colosseum were one of the few highlights. After "Rope Ladder To The Moon," Dave Clenson performed some clever antics on his double-neck guitar, playing both at the same time, during "Skeleton." Dick Heckstall-Smith blew his usual storm and if someone had poured detergent down his saxophone he could have produced a few bubbles too, as the rain fell yet again. Farlowe was inspired to rendering "April Showers" and "I'm Singing In The Rain." But Jon Hiseman's enormous drum-solo was heralded by the crowd as one of the best things to happen all weekend.

He's one of those people who always turn it on for those sort of occasions, and he really did on Sunday. Another person who responds to festivals is Rory Gallagher, perhaps, discounting Sha Na Na, the star of the show. And at least he had a new band and new songs to present, although his set was very similar to what he's been doing on tour, except that it was even better. And he's almost as slick as "Sha Na Na."

He blasted in with "Down At The Laundromat," kept the intensity for "Hands Up" and "For The Last Time," then dropped it down for mandolin on "Going To My Home Town," switched to acoustic for "Just The Smile" and then tipped through "Summer Boy," "Gypsy Woman," "It Takes Time" and "In Your Town." Just about everyone got to their feet at the end.

Osibisa had the difficult task of following the Irish wizz-kid. They had trouble getting the sound right and prompted slow hand-claps. Their "jungle noises music" didn't go down as well as it might, but if they didn't stop the show, they certainly finished it as they were the last group on, and "the large penniless army of marauding pop fans" as one local paper put it, began the wet trudge home.

Local being didn't seem to kind towards the festival. But afterwards residents wondered what they'd been warned about.

Let's not forget that Reading Council asked the National Jazz Federation to hold it in the first place, as "an integral part" of the Festival of Reading.

The council decided to spend £17,000 of the rate-payers money on providing over 500 police to "keep the peace."

Perhaps that was a reason for the energy of the police, feeling they ought to justify the price of their presence with as many arrests as possible.

The NFF used Reading to test the possibility of holding their own festival in August, although not at Plumpton. One or two other sites are under view.

If they do hold another they'll have to find a few new bands, a few less lawmen—and at least one Sha Na Na.—R.S.

## IT 'AUGERS' WELL FOR HIS FUTURE

BRIAN AUGER, grand-daddy of 'em all, wandered up here the other day just after having a tooth out, to report all well and steaming ahead with Oblivion Express, his new group.

Until fairly recently, Brian's had a difficult time. When he and Julie Driscoll parted company back in 1969 managerial problems prevented Brian (still with the Trinity) from issuing any records for over a year.

Consequently Trinity split, and Brian got Oblivion Express together (Barry Dean on bass, Jim Mullen from Piblokio on lead and Robbic McIntosh on drums) last November.

"And this band has achieved in six months what took me two years with the Trinity."

Recently back from an incredible tour of the Continent, they want to do a lot of gigs in this country, but are facing the usual problem of gloomy financial prospects.

"To play in Britain I have to subsidise my performances with what I earn in America and on the Continent. It's been like that for 18 months, but it doesn't matter if people accept that the band is good. If we stick it out, people will know eventually."

## Focus—a group to watch

HERE'S a name to watch for—Focus. They are a four-piece group from Holland who really play some nice things.

Focus had a Continental hit with "House Of The King" which wasn't released here until about 18 months after it was issued in the rest of Europe and they are now pleased that it didn't have any effect on the British chart.

"It was recorded long ago, and we have changed considerably," says keyboard-faustist Tys Van Leer. "We would rather be judged by a more recent recording."

Another single, an instrumental called "Focus Pocus," is being released soon, and a longer version of it is on their second album, out this September on Blue Horizon. Their first LP, "In And Out Of Focus," has just been released by Polydor—although it was recorded a

year ago. It's pretty good, but not half as good as the forthcoming one.

Van Leer is one of the group's founder members, and has written half of the material. He studied at the Dutch Conservatorium of Music and plays piano, organ, flute, mellotron, alto and soprano sax, and sings. He has also written and produced records for many European groups.

"I don't think any of us could be classified as pop musicians," he says. "We all came from different backgrounds and all play different types of music. Fortunately, it all fits together."

Jan Akkerman is the group's brilliant guitarist, a sort of cross between a Peter Banks or Terry Kath, and Hank Marvin, if you can imagine that. He used to be with a group called Brainbox, until he joined Focus in 1969, as did drummer Pierre Van der Linden. Bassist and vocalist is Cyril Havermans.

Focus were in London to mix the tapes for the next album to be called either "Eruption"—the title of the thing that fills the whole of one side—or "Moving Waves," one of the other four tracks. All the tracks are different, all beautifully played, so watch out for it. And the group may be over here for a tour when the album comes out.

SOFT MACHINE'S Elton Dean has a solo album out in August. The group play the Newport Festival shortly.

MEMPHIS SLIM'S new album "Blue Memphis", recorded a year ago in London, has a worthy collection of names on the session—Peter Green, Chris Spedding, Duster Bennett, Conrad Isidore, Steve Thompson, John Paul Jones, Henry Lowther, Harry Beckett, Kenny Wheeler and Nick Evans, among others.

AL KOOPER thought he'd had his guitar stolen at the Reading Festival, but it turned up later on . . . Local residents had fun staring at all those "long haired hippies" from the safety of the perimeter fence. But they got quite concerned if you stared back . . . "Bust Fund" collections topped £400, not really enough to meet the fines dished out by the special bench of magistrates sitting 12 hours a day . . . Arthur Brown arrived on stage on a cross on Friday night and eventually had half the crowd up there with him, plus some scuffles. Perhaps he was the nearest thing to Sha Na Na as far as entertainment was concerned. You can always rely on Arthur . . .

### HOUNDS GREEN MAN, PLSHET GROVE, EAST HAM

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EDITED BY CAROLINE BOUCHER AND ROY SHIPSTON

REVIEW

# Softs too loud to enjoy!

**SOFT MACHINE** played to an ecstatic, but hardly full, audience at their London Coliseum concert on Sunday. It was their farewell to British fans until they return in October from touring.

They're a strange band to judge—almost challenging one to criticise their super-cool super-confidence. To me they were unnecessarily loud, especially Mike Ratledge's organ, which seemed to have three stacks to itself and seared straight through my head to the exclusion of almost all else—a setback when their music is dependant on interplay.

Soft Machine's music is ordinary of its type—a sort of erudite modern jazz form. But many of the individual sequences were typical of bands of the early fifties.

The danger with the band is that monotony builds up, so that a period of excitement seems better than it actually is.

But they certainly preserved an outstanding level of continuity and climatic arrangements were excellent, if not particularly new.

Elton Dean's sax probably took most of the solo work, and didn't shine brightly. Hugh Hopper's bass-work was excellent except when in the forefront, where his heavily fuzzed chords didn't seem to fit the framework of the piece. Robert Wyatt—growing his fringe out so it now is down about nose level—did solid, regular drumming.

—CAROLINE BOUCHER

# PEEL

You're probably wondering by now why we go there so slavishly every day. Curiously enough the food served in this temple to the Gods of Fashion and Synthetics is excellent.

John and I sit nervously together devouring onion and mushroom pie and watch the tourists flocking in and out. Sometimes we take friends with us and the sensation is rather that of being lowered into a tank full of piranha in a rather insecure and leaky diving bell. In addition we feel gross, misshapen and hideous (we're right too) in the midst of such trendy gloss and cool and I often find myself sweating quite heavily even though it's cold. I was going to say we were drawn there by a fascination for the bazaar (bizarre, get it?) but the Pig assures me that that's not at all funny. I suppose I envy the people who work there for their unblinking confidence but I wish I could catch one of them in the act of smiling. They'd probably lose their jobs if they did though.

After one lunch-time there we were so unsettled that we were compelled to adjourn to a hostelry called "The Green Man" for a glass of wine. "To," as John explained, "steady our nerves." It would be untruthful to claim that we've never been there before, but we'd never before noticed the somewhat battered pinball machine that stands in the corner. It was love at first sight. I've always wanted to

have a pinball machine at home but have never been too sure how I'd go about getting one and have a vague suspicion that they must be terribly expensive. Since finding this one John and I must have played at least 50 games on it and even sneaked in there on Saturday for a game or two after "Top Gear."

If anyone else has the temerity to be using the pub we stand close by and make offensive remarks until they leave, and then we monopolise it until closing time. The results of our struggles are about even at the moment. I've won a few more games but John has recorded the highest competition score—something like 3,850. It's true that in practice last Saturday I registered a 4,555 and a 4,165 in successive games, won six free games and scored 18 goals for the red side (naturally) but those triumphs are unlikely to be recognised by J. Walters.

I bet none of the people at the trendy bazaar thing have ever even seen a pinball machine.

*Love, John Peel*

IT'S been a quiet week built principally round a pinball machine. Nearly every day "Top Gear" producer John Walters and I have wandered down to Oxford Street to one of these sort of arcade places for lunch.

The arcade itself looks pretty terrible—all brushed steel, vivid and clashing colours, glass and hideous lighting. The wares on sale don't seem to be all that great either—well? I don't really know if that's true or not, but they don't look too good and I've noticed that no one ever seems to actually purchase anything there. John did buy a shirt from one little shop/stall but I've never seen him wear it. There is a wig shop, several boot shops and a great many places where you can buy whatever kind of T-shirt is the right thing to wear this week.

I'm very scared of the people who work there. The males are invariably frighteningly thin, immaculately dressed and have exquisitely sculpted hair. They may be desperately unhappy and confused but they look totally cool and unmoved by anything. However by the side of the women even they look ordinary and quite mortal and I cannot help but wonder where all these ladies come from, because I never see any of them in the evening when the boutiques and hairdressing salons are closed. They look as though they were constructed along idealistic lines by someone with a profound caring for plastic. They are polished and flawless. In the whole place you'll not find a pimple, an unruly hair nor a single natural eyelash. They are totally unapproachable and how anyone plucks up the courage to ask these polystyrene goddesses for anything as mundane as "a pair of boots, please," is quite beyond me.

On one occasion I thought I detected a brief flicker of humanity from one lady and, intensely moved, I offered her my card, which reads "The World's Most Boring Man." I wouldn't have dared to be more personal than that. As soon as my trembling hand moved toward the frigid creature a swarthy man with a Mediterranean accent appeared from behind a pile of frilly shirts, as if by magic, and said "Give that to me." I was so startled that I dropped the card and scurried off downstairs, making a mental note not to forget myself so again.

There is, as you would imagine, music being played at all times from the record stall



in the basement. Most of the records seem to have been chosen for their bland quality. They sound vaguely interesting unless you listen closely and are all quite unidentifiable. During the week a lady helping out behind the counter played a Steve Miller LP, and I was so pleased that I offered

her one of 10 Loudon Wainwright LPs that Atlantic were kind enough to give to me to give to people who I felt would benefit from having one. She gave me a look that would have frozen a blast furnace and I returned, regretting my impertinence, to my table.

# T. REX

GET IT ON

THERE WAS A TIME / RAW RAMP

BUG 10