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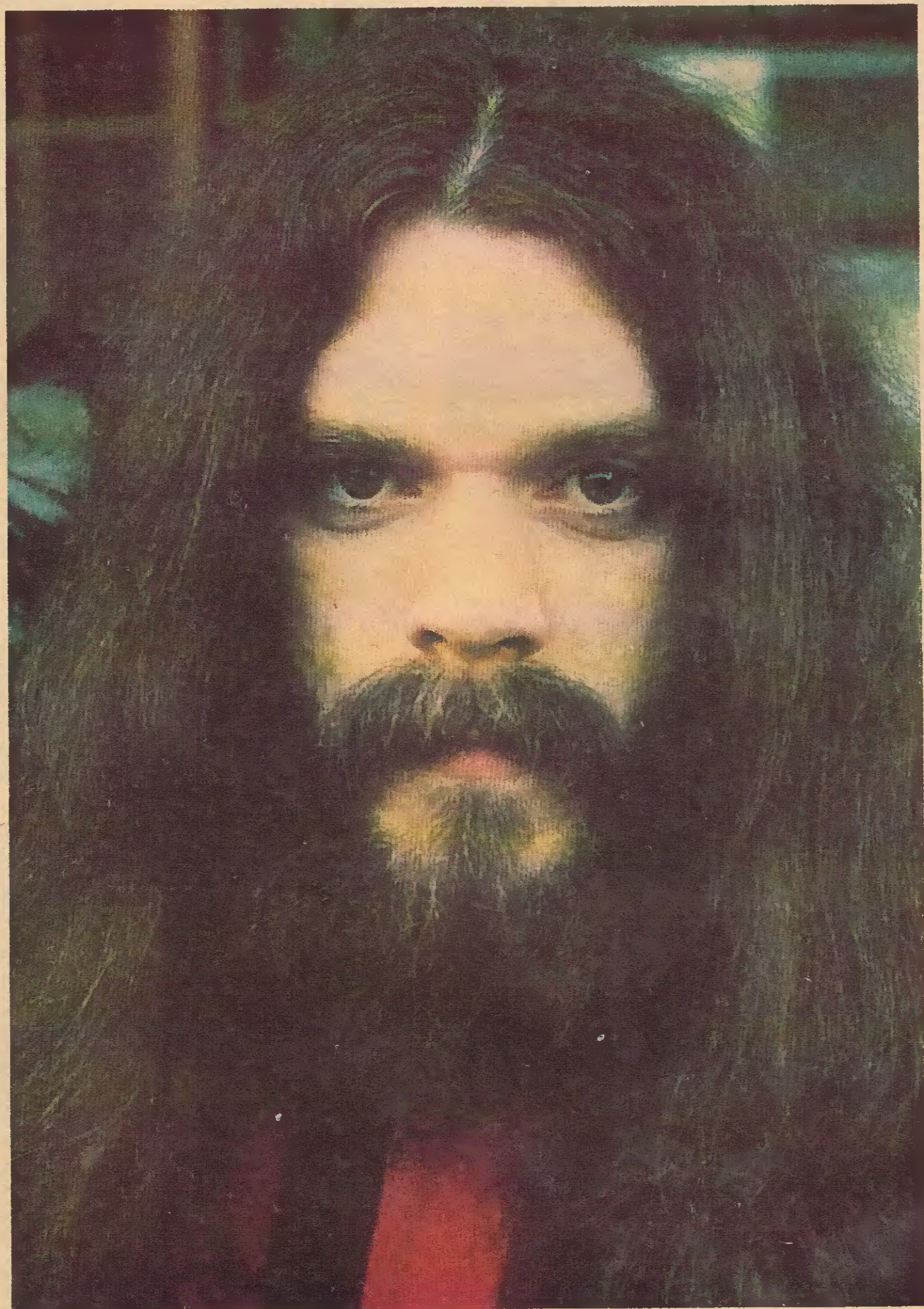
Stills/Wyman album out soon?

SEE PAGE 3

MAY 6, 1972

6p

USA 30c



Roy Wood's band that can't die

MICK JAGGER FEARS ANOTHER 'ALTAMONT'

MICK JAGGER has hinted that the Rolling Stones' next States tour—starting in Canada next month—may be their last. And his reason: a fear of being killed!

His feelings follow the incident at Altamont, California, a few years ago when a man was murdered—a few feet from the stage on which the Stones were performing. In the Stones' film "Gimme Shelter," a member of the audience is seen brandishing a gun as a knife flashes down on him.

A close friend of Jagger's told Disc: "I know Mick is worried about going to America again. He's worried about somebody trying to get rid of him. The Altamont murder is very much on their minds still."

However, a Stones spokesman said there was no chance that the nationwide tour would be called off; and Mick had made no mention of his fear to them personally.

Stones, approached to appear at Lincoln's Great Western Express later this month, start American dates at Washington on June 4, after a warm-up date in Vancouver (3). The tour takes in 30 cities and ends with three dates at New York's Madison Square on July 24, 25, 26. They play San Francisco Winterland on June 6/8, and three dates in Los Angeles (9, 10, 11).

Opening acts for the tour will be Stevie Wonder and Marisa Reeves and the Vandellas, plus totally unknown gospel singers who will accompany the group on their "Bible Belt" bus trip.

Tour organizer Peter Rudge, of Sound Image Inc., whose arrangements involve security and staging never before used on rock concerts, ran into opposition when he tried to book the Stones in concert halls seating fewer than 5,000 people.

"City fathers and mothers seemed concerned by the possible damage the five Stones could do to their sons and daughters in close quarters," reports Rudge. "Although the prospect seemed exciting at the time."



MICK JAGGER . . . DEATH FEAR

Inside: First
hand report on
Faces 'circus'/
The world of
David Bowie/On
the road with
Slade/Win
boxes of albums

Soul

Edited by Phil Symes

Percy, proving he's funky...



PERCY SLEDGE... STILL LOOKING FOR THE RIGHT HYMN

by Robert Brinton

IT'S BEEN exactly six years since "When A Man Loves A Woman" rocketed obscure club singer Percy Sledge to international fame. He's never repeated the phenomenal success of that first record, in fact he's still searching for a similar "hymn."

"In those days I just didn't know how to take it really," said Percy. He was lounging on a massive three foot square cushion in Derek Taylor's office at Kinney Records, sipping scotch and ice, and resting after a three-week club tour. Nowadays, it seems, Percy can take it all right. He looks every inch the successful star, slightly paunchy, and fairly squat, with large rolling eyes which float around in a pool of white.

"What many people don't know," said Percy, tiring of his lowered position and lifting himself into one of the small coloured cane chairs, "is that when that record was breaking really big, I was laid up in a hospital bed having just had an appendicitis operation.

"When I came round they told me the record was making it," he went on. "Well I was in a daze, I just couldn't believe it." Percy co-wrote "When A Man Loves A Woman" with two members of his band but "gave" the song to them. "That record it sold absolute millions. I know one thing I'd have been a richer man today if I'd kept some of the credits, but I gave it away because they were my friends.

Within weeks of the record's release Percy became an established star, touring with major artists like Wilson Pickett.

"It was a lot to take at the time, I just didn't know what was happening. I guess you could say it was too much too soon. But now, wow, I'd sure like to find another song like that one," said Percy.

As with most soul singers who don't write their own songs, Percy has difficulty finding good material to record. Lately, he says, he's been using songs by Bobby Womack, Donny Fritz and Don Penn. "It's still difficult though," he continued, "there's not a lot about and everyone's searching for the good stuff of course."

STYLE CHANGE

Had this shortage of what he considered to be high-class soul-ballad material brought about his more funky approach of late? "No it's not really like that. You see you've got to give a good stage act and I've been doing a lotta live work. I like to see the audiences grooving along that's why I like to keep it funky."

The change in style has been slated by some critics, I said. "Right, they say Percy Sledge can't sing funk, but look I know I can and right now that's the way I like it. But don't get me wrong I'm still going to keep on singing my hymns."

Percy is awaiting release of his first live album, which he hopes will reaffirm his status as an exciting artist. He is also featured in the film, "Soul To Soul," along with Wilson Pickett, Roberta Flack and Ike and Tina Turner.

Along with Tom Jones, Aretha Franklin and Stevie Wonder, Percy is one of Africa's most popular artists. His records sell thousands and even though the mark of a gold album is lower on that continent, Percy still claims 16 gold singles and about 13 gold albums.

"I'm pretty big over there," he half smiled. "We went over there not long ago, only intending to stay a few weeks and we ended up by staying for three months. The audiences over there are just wild. I love the place, we'll probably be going back for another tour soon. It's one of my biggest markets.

Referring back to his current English tour, Percy said he'd been pleased with the response. "Yeah, well we go down great everywhere we play. I've had a good band backing up, but, of course, I miss the Sledgehammers. You get used to working with one band. There're so many requests people shout out and I just couldn't do them. You haven't got the chance to rehearse that much.

POLITICS

"Everywhere I go you know," said Percy, draining out the dregs of his watery whisky, "they know most of my songs. I've got a fair amount of fans over here. And it's one helluva shame when you can't give them exactly what they want. You see, I'm more concerned with my fans than I am about myself.

The conversation turned to the current trend by soul artists in recording politically orientated material and if Percy saw this as a future direction for himself.

"I like a lot of stuff, but you see I just don't think that music is real soul. It ought to have some other kind of name because that's not what it's all about. I intend to make things a little bolder; there won't be so many of the crying songs."

IT ALL seems to be happening at once for Stax Records, the soul record company in Memphis, Tennessee. At present they hold American chart positions in the names of Frederick Knight, Isaac Hayes, Jean Knight, The Soul Children, The Dramatics, and The Staple Singers. An impressive list.

Discounting Hayes, who is just so exceptional anyway it wouldn't be fair to compare him with the others, the biggest and most deserving success story is that of the Staple Singers. "I'll Take You There," just released here, has sold over a million and a half in the US in four weeks and given them their third million seller in a row.

"Everyone wants to know us," said Pop Staples from Chicago last week, "I'm just tickled to death about it all. Some of America's most popular artists have asked us to come and sing with them. Nancy Wilson invited us to do a TV special with her which turned out really nice, and we've had invitations from Dionne Warwick and Sammy Davis Jr., who wants us to go to Vegas with him for three weeks.

"Even the big politicians want us to come and work with them on their campaigns. We've already entertained for Senator Muskie, and just yesterday we had a call from Senator McGovern to work with him. Our name really is big over here now. I think even President Nixon knows about us."

The Staple Singers are a down to earth family group. Participating are Pop Staples and three daughters, Cleo, Yvonne and Mavis, who takes lead vocals most of the time.

"The family has always been musically inclined," says Pop. "Even my other two children are in the business. Cynthia, the youngest, runs our record shop, and Pervis manages a couple of groups. He used to sing with the family group up until three years ago. He left to manage a group called the Emotions, who are also with Stax, and now he has another group as well, The Sons Of Slum."

The Staple Singers have been performing their special blend of gospel and soul for 20 years now. "We started when the youngest child was around ten, mainly in the churches. The music of the church has always been our main inspiration."

Their success started a year ago when they had their first big hit with "Heavy Makes You Happy." That was their first million seller, followed by "Respect Yourself" and now "I'll Take You There."

Pop has tried to analyse their sudden popularity; "We started changing over to folk music and message songs about five years ago but nothing happened. It must be the time—I believe you can't get it before your time comes."

The group had a fair amount

A STAPLE DIET

of exposure round about that time through the "Soul To Soul" movie in which they featured. It could be that had something to do with the way they suddenly took off.

The people listening to the group seems to be everyone. They're still very much dug by the black population, they're popular with general pop audiences, and at the same time they're considered hip by the progressives. "You can't put our audience into a category; it lies with black, white, young and old. The young people are crazy about the Staple Singers since we've been doing this contemporary material.

"Our message is freedom, love and peace, and our aim is bringing people together, no matter what colour or age, and the people seem to dig that.

"All our songs are message songs, but good down to earth message songs. We'd love to see everyone together—young, old, black and white. We don't believe in black and white; we don't want the black to take over from the white, we would like to see them all work together. People are turning away from war and protest songs," says Pop. "They want to hear the truth and that's what we're giving them.

"Our music is being approached on two levels—there's those that just dig the rhythm, and those that are going for the lyric. Everybody in the States now is saying 'I'll Take You There' which shows that they really do dig the message."

They're one of the few groups that have managed to adopt a contemporary style and yet still maintain their earliest influences, in this case gospel.

"Gospel is something we all love so much we could never get away from it. Gospel makes us feel good. It's one of the best forms of entertainment, yet for some reason it's never broken big. That could be the next big thing."

Do yourself a favour, listen to the group's new album, "Beatitude: Respect Yourself." It's one of the most exciting packages from America in the last couple of years. You'll understand then why suddenly everyone in America wants to know the Staple Singers.

Me and Julio
down by
the schoolyard.

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THE MUSIC PEOPLE



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Pop

RAYMOND FROGGATT still suffers from one of the worst images in the business, and he's the first to admit it. Somehow, he hasn't been able to shake the association with Light programme lunch-time shows and the shadow of penning Dave Clarks "The Red Balloon."

Raymond Froggatt is also the name of his band—this tends to throw people too—which have been together, with only one line-up change, for nine years. Raymond is lead vocalist/songwriter/12-string guitarist with the group comprising Hartley Caine (lead guitar), Mick Hincks (bass, vocals) and Len Ablethorpe (drums).

Their music, on record at least, is based totally around Raymond's songs, essentially high-class pop combining forthright lyrics with unobtrusive instrumentation and relying greatly on melody. On stage, however, as the live track, "Sooner Or Later" from their new album, "Bleach," proves, they can get it on with the best of them. Currently the band are working the college and university circuit, but as Raymond explained over more than a few pints when he was in London recently, the image thing still dogs them nearly everywhere they play.

"People just don't know what to expect from us. In many ways writing 'Callow-La-Vita' ('The Red Balloon') and it becoming such a massive hit was one of the worst things that ever happened," said Ray, bearded and rugged; looking like a building-site refugee who'd just blown his cash round some boutiques. The song notched up three million world wide sales and was recorded by 16 different artists.

"All this was four years ago though, but people still haven't forgotten about it. Now when we play colleges the kids still think we'll be doing that kind of stuff."

Raymond, who like the rest of the band lives at Stratford, has written about 500 songs and he describes "Red Balloon" and the hit for Cliff Richard "Big Ship" as two of his worst.

"In any profession a person gets better with time. I hope my songs



RAYMOND FROGGATT... WRITTEN 500 SONGS

RAYMOND ON HOW TO BECOME A SUCCESSFUL FAILURE

have improved and will keep on improving. The main thing I want is to be accepted as an artist and song-writer."

The band formed in Handsworth, a suburb of Birmingham and unlike many groups of the period adopted the folk-rock sound of the early Byrds. At the time they were competing with groups like the Moody Blues and The Move.

"We know we are going to do it," says Ray. "We've been together for nine years now and the band is as firm as a rock. There's no question of us splitting. Time and experiences weld people to-

gether. I mean I can remember one time we were stuck over in Spain and each of the band had to sell a pint of their blood to some abortionist fella, just to raise the ticket money home."

Talking with Raymond you get the impression it's his determination, and utter honesty which has enabled him to keep the band together for so long.

"Look my guitarist Hartley Caine is fantastic," he says. "He could quite easily step into most bands in the country. When Eric Clapton was asked once to name his favourite guitarists, Hartley came nearly top of the list. I know I'm lucky to still have him."

Caine, besides the standard guitars, plays a 50-string and an 18-string, both which he built himself. "The 50-string is absolutely unique, it's shaped something like a coffin and its just amazing to see it played," Ray enthused.

The band appear at the Mexico Song Festival in June and from there go on to play two club dates in New York. An American tour is also lined up in the Autumn and in September the band play a Birmingham gig backed by a full symphony orchestra.

"It looks like it's going to be quite a year," says Ray, "we might at last get some of the exposure we've lacked in the past." Lack of exposure, especially on radio and television, is a fact of life the Froggatt band have had to resign themselves to.

Their last single, "The Singer," was a beautiful atmospheric ballad that had "hit" written all over it but the BBC considered it too long and it didn't get the airplay. But again no bitterness from Raymond. "Yea, we all thought it would make the chart, a lot of people did, but it's just one of those things, I suppose."

And coupled with this was the tale Raymond gave out about the other side of the coin. When he went to see a well-known publicist who, explaining away why his fees would be high, told Ray he was a "has-been." "Has-been," Froggy exclaimed, getting pretty excited, "how can you be a has-been when you haven't even done anything. And I don't think I've even started yet."

Robert Brinton

Vicky knows she's the VERY best!

IF THE career of Vicky Leandros as a singer ever crumbled she could easily become a high-powered publicist. She certainly has all the attributes — non-stop chatter pounding you into submission, answers questions like a computer, and is very convincing that the commodity she's promoting (herself!) is the best in the business.

On top of this she has a precocious Continental charm, huge bewitching brown eyes, and gushing self-confidence worthy of Zsa Zsa Gabor.

Vicky, of course, is the young lady who scooped this year's "Eurovision" yawn for Luxembourg—the country she represented once before singing "Love Is Blue." Yet her success in the "Song For Europe" stakes — "Apres Toi," has been translated into the top 20 as "Come What May"—is only one of a string of victories for the bubbling, Greek-born Vicky. At a tender 21, she is already well-established as a veteran—with a voice identified



VICKY LEANDROS... PRECOCIOUS CONTINENTAL CHARM

the length and breadth of Europe.

She has trophies for achievements in Germany, America and Japan; gold discs from Germany, Canada and her native Greece; and bronze runner-up award from the Montreaux "Golden Rose" TV festival.

Now she's made the all-important breakthrough in Britain and prior to our interview, over a snatched yoghurt-and-protein lunch, she was negotiating for a home in London.

"I've always wanted to concentrate myself here because I've always believed it was the most important country for pop

music."

Talking to her, you get the impression that Vicky Leandros has an insatiable appetite for singing. And she attacks her career with all the energy of a Trojan army. She speaks six languages—four fairly fluently. Greek and German come naturally, of course; she grew up in Hamburg. Her French, she claims modestly, is still better than her English. And she understands Italian.

She made her first record in Germany when she was 15 and it was an immediate monster success. "All my records are successful," she said, but attributes a measure of her achievement to her father, Leo Leandros, her agent/manager/songwriter and general factotum. It was he who wrote her "Euro-song" too.

TV FESTIVAL

"My father brought me up from the time my parents were divorced," revealed Vicky. "He taught me singing and made me learn classical guitar, even do ballet three times a week."

She was initially invited to sing for Luxembourg after organisers heard one of her early albums in German. ("Love Is Blue" was in '67, when Sandie Shaw scored for the UK). Then at last year's "Golden Rose" TV festival, representing Germany with her own show, Vicky again met the boss of Radio Luxembourg, who offered her another chance.

The selection process for the song competition is slightly different in Luxembourg. The six songs chosen are circulated on tape to "208" stations round Europe and voted upon by executives and DJs. Vicky's dad had two in the finals; another was a French track not unlike last year's Severine success.

"I can sing in any style myself," she explained. "Classical, melodic, dramatic, even progressive. I'm a big fan of Deep Purple, old Cream records and the Moody Blues. Listen to my album 'I Am' and hear for yourself."

Mike Ledgerwood

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To win you have to choose a line-up from these fine bands to create your ideal on-the-road band. Below are the names of vocalist, lead guitar, bassist, rhythm and drummer from the five bands.

We want you to choose one name from each section that would create your ideal band, but you can use a guitarist as a vocalist as well.

When you have decided fill in the names in the boxes below. Then give us the name you would call the band. The band can be made up of as many members as you want.

The 25 Disc readers who, in the judges opinion, have used their skill and judgement to compile the best bands and the best names will be the winners.

| VOCALS | LEAD | BASS | DRUMS | RHYTHM |
|---|---|---|--|---|
|  STONE THE CROWS Maggie Bell |  Les Harvey |  Steve Thompson |  Colin Allen |  Ron Leahy |
|  SLADE Noddy Holder |  Dave Hill |  Jimmy Lee |  Don Powell |  Noddy Holder |
|  RORY GALLAGHER Rory Gallagher |  Rory Gallagher |  Jerry McAvey |  Wilgar Campbell | |
|  JUICY LUCY Paul Williams |  Mick Moody |  Andy Pyle |  Ron Berg |  Dave Tedstone |
|  KINGDOM COME Arthur Brown |  Andrew Kenneth Dalby |  Phil Shutt |  Chris Burrows |  Michael Harris (synthesiser) |

MY IDEAL LINE-UP IS:

| | | | | |
|----------|------|------|-------|--------|
| VOCALIST | LEAD | BASS | DRUMS | RHYTHM |
|----------|------|------|-------|--------|

THE NAME FOR MY IDEAL BAND IS:

Entries should be sent to: The Goodies Competition, DISC, 1-3 Pemberton Row, London, E.C.4. Closing date for entries is May 17.

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The competition is open to readers living in the United Kingdom and Northern Ireland. The prize is the "Goodie Box" and there can be no substitution or money instead. The editor's decision is final and no correspondence can be entered into.

Today's message from **Dr. Hook** and the **Medicine Team**

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John Peel

AT THE 'TALK OF THE TOWN'

IN THE sudden hush the floor rises slowly and on it are all these tall women in high, wide, blonde wigs. Below these, and above what I can only describe as ensembles of sequinned jockstraps and bras blurred behind swirls of chiffon, are grins. The male dancers in their sharp, violet suits grin too. The male singer, in a similar suit, does it light opera style and grins, even as he sings.

Nudging one another in anticipation the audience fill their glasses from the jugs of ale or the bottles of Mateus Rose on the tables beside them and lean back, well-fed and contented, to watch the show.

John Walters, his Helen and the Pig and I are in a party at "The Talk of the Town" to see Lovelace Watkins because Lovelace Watkins is worth seeing for the way he mesmerises the audience with his laughter, sentiment and old-time show-biz panache.

"Dance with me on a wonderful evening like this," someone sings and more women appear—this time in shocking ginger wigs. The chiffon swirls again and they have vast Victorian bustles behind them. White gloves reach up their arms almost to the elbow, still their grin coquettishly. "Bernard Delfont presents . . ." and there are even more of what would surely be described as "long-legged lovelies." This time they have high, high headdresses bursting into a flurry of simulated feathers. I'm glad they don't use real ones any more.

"C'est Magnifique," they sing and, in a way, it is. The Pig points out that she'd not be able to stand the pace for five minutes and they've already been going for fifteen—and they're still smiling. It's orange wigs and boaters for "My Cherie Amour" and then there's a long-legged lovely on the bed—the bed? I don't even know where it came from but it's suddenly there.

Two bowler-hatted gents caress the bed-borne lady antiseptically while four others spin the entire group round at a dizzying speed. On the rotating bed she sings and smiles while the gents nuzzle closer. It can't have been easy.

Suddenly it flashes to me that all the women look, in their white wigs, like my Aunt Joan did when I was a kid and I was always terrified of her—I still am to tell you the truth. I'd be very frightened of the "Talk of the Town's" dancing ladies.

We'd eaten too much really—the food was fine and the waiter was actively friendly. I think the suit I bought for the occasion did that, because usually waiters are less than amiable with me. The vegetarian angle foxed him briefly but he came up with a plate full of nice things like asparagus and avocado.

An oriental routine opened inexplicably with the theme music from "Shaft" and re-aligned itself rather more logically with "Night of Oriental Splendour."



LOVELACE WATKINS

The couple behind us, who'd introduced themselves earlier with "We're from Cleveland, Ohio, and we sure like the way you talk," were clapping their hands gleefully by now and the dancers, still smiling, were wearing costumes that would not have been amiss at the "24-Hour Technicolor Dream" in 1967.

Pagoda type headdresses and, stone me, if six more dancers don't come from the ceiling in a mock Taj Mahal of the type you see outside the better Indian restaurants in Leeds or Manchester. The swirl, energy and numerical strength of the cast cannot but impress you. I thought back often to the pantomimes of my youth at the Empire or Royal Court theatres in Liverpool and if Widow Twanky had come on to lead us through "Fuzzy Wuzzy was a bear" then, what the hell, I'd have been knocked out. The scene shifts slightly from the Far-East to the Middle-East and we have "Baubles, Bangles and Beads" and, I think, "Love Is A Many-Splendoured Thing." "Splendour" is a key word here.

Suddenly the visions of the mysterious East vanish as we're on the Left Bank. Slinky women shift about in red PVC raincoats—the lads are still in violet suits although I suspect they're different violet suits. "Diamonds Are A Girl's Best Friend," "Diamonds Are Forever" and then it's all over with "Ladies and Gentlemen, Les Girls" and they sink back into the floor from which they sprang. Ye gods, they do work hard and deserve the applause they get from the blue-rinses and their old men clustered round the stage.

There's a pause for our adrenalin to sort itself out and then "Ladies and Gentlemen, the Talk of the Town is proud . . ." and Lovelace is there and straight into "Once In A Lifetime." He's

looking pretty good in a light grey suit with wide lapels. It's difficult to say why he goes down so well—perhaps it's because he really looks as though he was being discovered all over again every night; perhaps it's because he's every bored suburban housewife's fantasy male who's going to jump in through the kitchen window and give her everything the old man (tired of giving her years ago). We're a pretty cool audience and he's having to work even harder than usual but he tells us what an incredible audience we are anyway.

"Welcome, it's my pleasure, not too fast, not too fast," and that high laugh. How can you resist the man? It would be churlish to try. "Everybody happy? I'll change that," and again the laugh. "Come on everybody, snap your fingers, everybody who likes sex snap your fingers." "Ooooooh," go the blue-rinses and look in mock-shock at the others on their table.

Lovelace gives "Fire And Rain" a treatment that would astonish you—he even makes it sexy. Then it's "everytime I sing this song strange things happen—devastating—provocative—demanding." It's "Hey, Jude!"

"You'd better get out of here while you still have the chance" and the tables chortle and look eager. On the chorus he holds the microphone for members of the audience who sing out hopelessly but joyfully out of tune with a courage I could never muster. A middle-aged gentleman is hauled up on stage and struts around with the mike as though to the manner born. Lovelace goes and sits in his seat and everyone squeals with delight. The middle-aged gent starts a speech about this man being the "greatest entertainer in the world" and Lovelace is up on stage again leading the applause and reaching for the microphone before the speech becomes an embarrassment.

He knows exactly what to do with the audience now, plays on them like you might play on a piano—and they love him for it. Here's a tribute to Judy Garland, "misunderstood, broken-hearted—she can't sing it for you tonight but, Judy, I'll sing it for you," and it's "Somewhere Over The Rainbow." The once-cool audience is following him wherever he goes now and he switches the mood from the hopelessly maudlin to the fun-riot with a floppy hat and a Gilbert O'Sullivan song, "My Friend, Gilbert O'Sullivan." The lights at the back of the stage go up and the whole orchestra is wearing floppy hats too—more squeals of delight.

As the Pig says: "He'll do it!" off comes the tie—"You Make Me So Very Happy." "Spinning Wheel," off comes the coat and he ripples his muscles—he's got a lot of muscles and no fat. They love it. "You've heard me—but I'm going on" and again that laugh.

So it goes on, with the audience completely sold and Lovelace to all appearances having a ball—he probably is too. He mops his brow with a napkin and returns it to the woman on the front table who giggles and puts it into her bag. He sings "Down On The Corner" — "Come on, let's have some happy music," and "You've Got A Friend" and hitch-hikes his way around the stage.

He sings his encore without the microphone, face grotesqued with the effort of it and with the sweat streaming from his face. It doesn't matter that he doesn't have the best voice in the world, it wouldn't matter much if he didn't sing at all.

He carries the whole thing with every trick in the show-biz bag, like a medicine-show barker, and it's an incredible thing to watch. The folks from Cleveland, Ohio, tell us as they leave that they've seen Sinatra, Sammy Davis, Tony Bennett—the lot—but that old Lovelace here makes them look sick. He does at that.

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Next week: The Bickershaw and Camden reports/Andy Bown rises again/Chicago talking/Win Nilsson albums/Free poster of Alvin Lee

next week in disc...

Sure Shots

The Moody Blues

Isn't Life Strange?
TH 9 THRESHOLD

Al Green

Look What You Done
For Me
HLU 10369 LONDON-AMERICAN

Neil Diamond

Song Sung Blue
UN 538 UNI

The Chilites

Oh Girl
MU 1156 MCA

Tony Christie

Don't Go Down To Reno
MKS 5089 MCA

**The Leeds United
Football Team**

Leeds United
SCM 168 CHAPTER ONE

Donnie Elbert

Little Piece Of Leather
HLU 10370 LONDON-AMERICAN

Sonny & Cher

A Cowboy's Work Is
Never Done
MU 1154 MCA

The Angelettes

Don't Let Him Touch You
FR 13284 DECCA

45 rpm

DECCA group records



DAVID BOWIE

DAVID BOWIE is at last letting the Great British Public catch up with him. With grasshopper alacrity, he has kept ahead of us for years—before, during and since the amazing "Space Oddity." A contemporary of Marc Bolan's, David admits that it's probably his "flightiness" and continual need for change that has stopped him becoming as big a name as Bolan.

Even in the beginning, the young Bowie didn't fall into the accepted musical slot. Instead of learning guitar, he learned sax at school, and played in local bands doing R-n-B. He formed his own group, David Jones and the Lower Third—until he heard about the Monkees and changed his name to Bowie. The band later became the Buzz and as such played frequently in London.

"When I left school, I was a commercial artist for a year, then had to choose between going professional with the band, or keep my job. I chucked the job. The band was a team. Even then, we were an expression, never just rock musicians.

We were similar to the High Numbers (later the Who) in that we were a high energy band.

"I was never naturally ahead of my time, I strived to be ahead. I hated every-dayness and was living on adrenalin all the time. I was a Wardour Street pill-head. Even now I don't relax ever. I haven't slept for three days and won't for another day or so."

David and the band lived in an old ambulance in Wardour Street, outside a cafe. The proprietor used to wake them up in the morning with coffee and the Marquee was almost their permanent address. They could have all gone home and had an easy time, but it was more fun to rough it.

"We were too loud onstage. We used feedback and sounds and didn't play any melodies. We just pulverised the sound, which was loosely based on Tamla Motown. We had an ardent following of about 100 Mods, but when we played out of London, we were booed off the stage. We weren't very good."

David lay back and grinned at the reminiscence. Bowie was as beautiful as ever; a picture of sartorial elegance in diamante studded jumpsuit unzipped to reveal a pale chest; white patent boots laced up to the knees and floppy cap hiding much of his new, short hairdo—recently dyed red. His home in Beckenham reflects his artistic tastes. He decorates it himself and the blue colour scheme was perfect. He sat on the luxuriant dark blue Persian carpet, the surroundings a foil to his extrovert animation.

He delights in the unexpected, the shocking—an accomplishment itself these days. His audiences now are at first



wary of the cultured effeminacy, but Bowie is a past master of the theatrical effect and there is always the doubt, the feeling that it's all a display—but you just can't be sure. Bowie is glamorous, a peacock among the pigeons in the music world.

David's wife Angela keeps him to schedules, reminding him of phone calls he must make and keeping a diary of appointments, as well as looking after their baby, Zowie.

"I do things just for the sake of doing them. When I left the Buzz, I went acoustic and started going round folk clubs, because I suddenly heard of Bob Dylan. I saw his first performance at the Albert Hall. He was the first man to have lyrics—well the black singers like John Lee Hooker had them but these people were all in America, they

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ANDREW TYLER IN AMERICA

IT'S been three years since the Doors played a British concert if you discount, as they prefer to do, their half-hearted showing at the Isle of Wight 18 months ago.

They were troubled times, Jim Morrison was embroiled in his obscenity charge and as keyboards man Ray Manzarek says: "Our minds were in that courtroom instead of on our music."

Since then the Doors and the world has lost Morrison, the band has fought back with "Other Voices" and a series on concerts across both coasts and the American South, and on May 10 at Newcastle City Hall they open a brief British tour taking in Birmingham, Reading and London's Roundhouse and, yes, there's another album in the works, set for release here in late June.

Some said it couldn't be done, the vision of the Doors without Morrison was virtually indigestible. To the group's following Morrison was the Doors, a vital sensuous figure, more depraved even than Jagger and off stage, quietly poetic.

Despite the scars left by Morrison's death, the group is philosophical. "There's

AS ONE DOOR CLOSES, SO ANOTHER OPENS...

the shock and it's a shame that people have to die but hopefully they move on to a better sphere of existence or a different sphere of existence anyway," says Manzarek. What was once the "world's smallest Rock-n-Roll band" has grown physically and musically.

Drummer John Densmore explains: "If anything there's more energy and excitement. Around the time of Jim's death we were all sort of searching for something new. Now on the road with us we have a bass player and another musician."

The two new men are bassist Jack Conrad who, with Paul Williams co-wrote "Family Of Man" for Three Dog Night and a few years back toured with the Beach Boys; on rhythm guitar, assorted percussion and backing vocals is Bobby Ray who featured on bass for Donovan's "Sunshine Superman" and worked on the road with the Mamas and Papas.

All five were gathered at their manage-

ment offices on La Cienega Boulevard, Hollywood, preparing material for their up-and-coming Ocean tour. In the basement is the studio and rehearsal room where they cut "LA Woman," the last recording with Morrison, and "Other Voices."

It's a cosy, smallish workshop with an old jukebox, a couple of pinball machines and yards of paint splattered sheeting billowing in folds from the ceiling.

In one corner sit Manzarek's piano, organ and Fender Rhodes electric piano. At the other end are a variety of amps to handle Robbie Krieger and Ray's guitars and Conrad's bass. And squeezed in between sits Densmore's drum kit.

For the new album, so far untitled, they used A & M's Los Angeles studio. Ten tracks have already been recorded and between concert appearances they're mixing down.

"We found that nice," says Densmore,

"New of m apart girls Larke bass made u we w to be stairs dubbli alone. aroun "Ot critica toppe wards specia plan t on M house They thre "It zarek. more. cisco. heads the Is really.

WORDS: ROSALIND RUSSELL PICTURES: MIKE PUTLAND



BOWIE ON SUCCESS

didn't come here, they were older than me and they were black. Dylan was here, was younger but had the heaviness of an old man. When he got to be a big name, I dropped him like a hot brick." Continuing his scintillating creativity, David formed the Arts Lab in Beckenham and about the same time became interested in mime. He met Lindsay Kemp, the celebrated mime artist, and began to realise how important mime is in expression and theatre. He is taking his present band to mime lessons at the moment, because it gives his music another level and is important to his stage show.

Like Bolan, Bowie puts a lot of emphasis on appearance and stage movements. But unlike Bolan, David has collected a completely different kind of fan. They both started out on the same trip,

but where David Bowie had digressed into completely different music, Bolan captured a teenybop imagination using hypnotic music to words which complement the sound. Bowie's music itself has changed over the past few albums. "The Man Who Ruled The World" marked the beginning of Bowie's return to his public in a big way. He went to the States and got amazing receptions. The critics took his album apart and analysed it carefully. Then decided that Bowie definitely had something. They set out to make him into a cult figure, as happens so often with artists there.

"The Americans take everything and make into a culture. The things they wrote about my albums were incredible. I thought I would like to stay there, but the more I see it, the less appealing

the idea becomes. I know I like living on adrenalin, but that's just too much." The next album to come was "Hunky Dory." This time, it got noticed more in Britain and people began to remember Bowie—"oh yes, 'Space Oddity' guy."

"It would be nice to eradicate 'Space Oddity,' but I'm flattered in the nicest way, that Elton John took so much out of it for 'Rocket Man'. I think perhaps it was premature. If that single had come out now I would be 'part of the scene'."

"I'm not downhearted about Britain. I don't know why, but I feel that it's just become our time. I never felt at home in the 60s. I was writing about space, I felt drawn towards it when everyone else was writing about peace and love. It was a depressing era, towards the deep dark end of the 60s. As soon as this year came I felt at home."

David played tracks from the new album to be released this month, "The Rise and Fall Of Ziggy Stardust And The Spiders From Mars." His band, Mick Ronson, Woody Woodman Sey and Billy Whizz, are the Spiders. The songs are lighter in lyric content, happier even, and the music, although distinctively Bowie, is more carefree.

"I've got a lot out of my system, a lot of the schizophrenia. It's on a level I can't think about now. 'Hunky Dory' was a very worried album because I didn't know what I was supposed to be doing. I dared to hope too long about England, so I don't dare to hope for more. If I wasn't doing this, I don't know what I'd do—I'd either be in a nuthouse, or in prison."

But David is finally getting through to

the unbelievers and after his tour in the summer should really have made quite an impression.

"Marc Bolan opened things up for me—and for himself. Now it's down to old fashioned rock and boogie. I don't see what's so derisive about teenyboppers. As far as I was concerned, the mind was at a most active stage at the age of about 14. Marc will progress at the same speed as his fans. He'll change along with them."

"I really prefer street culture. I'm not ready to be an intellectual. If you give your audience too straight a line, they'll keep you to it. I've been through so many changes, and have been moving around so much you could say it's stopped me from becoming 'famous'. I don't represent anything. For years my various managements have been trying to get me to settle down. Now I have no one to own up to and I can do exactly what I want."

"My people expect that of me—they are usually a bit bizarre themselves. I want to be successful—I'm not in this business for the peace of mankind and it would be pointless to say otherwise. I admire Marc Bolan—he's terrific. He's a grafter. Me and Marc used to try to outdo each other—not in a nasty way. We were just wary of each other. It's inevitable we'd be into the same bag. He's very much an individual and so am I."

David has a very fatalistic approach to his career, and although he really does want to make something of himself and the Spiders, he doesn't hope for any more than he has already. As you've probably noticed, he goes out of his way to make himself noticed, but Bowie gets away with things.

David isn't merely a rock/drag artist. He dresses outrageously because it makes an effect and it's fun. He's been doing it for years. Alice Cooper repulsed a lot of people because his act, though bizarre, was menacing in a strange way. It was violent. David has the glitter, the old time Hollywood glamour. And he has a lot to offer in the way of musical talent.

"It depends whether or not people are wearing what they want to wear. I'm a bit flighty, I can get away with it. It comes naturally to dress like that because I am an extrovert and it's a way of life. I was like that even when Bolan used to come to the Roundhouse to see me! Tony Visconti was playing bass for me at that time."

Visconti was one of the people who talked over ideas with David in the void left after the success of "Space Oddity." The single was made during Bowie's acoustic stage and found it a struggle to actually to out on the road with just a guitar. He stopped playing altogether and thought a lot. Then he wrote the songs for "The Man Who Sold The World."

Bowie has had many influences on his music, but apart from a lasting affair with the Velvet Underground, and continued admiration for Lou Reed as an artist, they haven't left a noticeable mark on Bowie's songs. Having repudiated the concept of latter-day musicians having to be heavy in thought and music, Bowie's view of music is much more light-hearted and entertaining. He has written a couple of songs for Mott The Hoople and intends to produce their next album.

Bowie is bringing back the glitter for all of us.

"New Walls to look at and a new circle of musicians. It really gets you going, apart from the five of us we used some girls on backing vocals and Charlie Larkey (Carole King's husband) plays bass on a couple of tracks. When we made the "LA Woman" album the board was up here (in the office section) and we were down there. When we wanted to hear a take we had to run up the stairs everytime. When someone was over dubbing a part he'd be down there all alone with his earphones on and nobody around."

"Other Voices" turned out to be a critical and financial success. It's already topped 400,000 in sales and is moving towards the gold disc mark. It's been specially well received in Paris where they plan to make their first ever appearance on May 1 at the Olympia. The Roundhouse date is one they look forward to. They will remember their last gig there three years ago with Jefferson Airplane.

"It was really incredible," says Manzarek. "It was like playing the old Fillmore in the old days back in San Francisco. A very warm bunch of stoned heads really digging the music. We played the Isle of Wight a while later but it was really a tense period. Jim was between

his trial in Miami, we were already over there and he flew over for the weekend but had to be back on the Monday for his court appearance.

"We just didn't make it, we really didn't play at all well at the Isle of Wight."

John Densmore takes the story on a few months. "It was pretty weird when we got the news of Jim's death. He'd been gone for a couple of months so we hadn't seen him for that length of time and then we just got this 'phone call and it was sort of 'OK that's it.' It was pretty odd, whereas when someone dies in LA you go through the whole thing with them but that was kind of distant."

By last November some of the furor surrounding Morrison's death had fizzled out and ever so carefully the Doors took to the road. The first gig was in the heartland of America; Lincoln, Nebraska and the reaction was better than they could have hoped for.

Says John: "The audience was really great. We were quite nervous not knowing what reaction to expect but there were standing ovations and encores and stuff."

These days Manzarek and Krieger handle the vocals, Ray taking most of

the leads. His voice box isn't as well oiled as Morrison's but it's an adequate voice and he uses it sparingly. They jam a lot more. Krieger's guitar work is brought up front more and he's happy about that. The new album they say is like nothing they've done before. More "rhythms and boogie things" but still "good old Rock-n-Roll."

The titles sound promising enough, "Mosquito," "The Peking King And The New York Queen," "Get Up And Dance" and they've included an old Elvis number, "Good Rockin'."

They haven't worked out a title for the album or selected a single but don't be surprised if the sleeve features a colour shot of a mosquito contemplating and about to gobble a pool of human blood. The Doors haven't lost their sense of the macabre and they're not afraid to tackle old numbers. London audiences can expect to hear "Love Me Two Times" and "Light My Fire" at the very least.

"Before the first tour with Jim," says Densmore, "we hadn't played in 18 months. We were mulling over the live thing, that's why we're having so much fun now. To get back and play for people is really good—the vibes are coming back at us again."



DOORS (FROM LEFT) JOHN DENSMORE, ROBBIE KRIEGER AND RAY MANZAREK

Singles

Reviewed by John Peel

Fanny still lack that vocal power

ANNY

"Ain't That Peculiar" (Reprise K 1165). Now I'm not all that anxious to appear to be a male chauvinist but let's admit that girl Rock-Roll groups haven't been taken I that seriously so far. I'm talking about groups that play their instruments as well as doing the singing. There was always Ivy Benson and her All-Girl Orchestra at that was some time ago.

In California I did a few gigs with a girl's band with a magnificent name that I can't remember it their only musical attributes are enormous breasts and a very tall wardrobe. Fanny are a different matter altogether and just already have done more to root holes in prejudices against women-in-rock than anyone else. This is the opening track on the "Fanny Hill" LP and the playing is just scorching. June Millington's slide guitar is the equal of anyone else's and all the girls play better than a whole hatful of rated males at I could mention.

In fact the only weak link is the singing and this has been Fanny's weakness since their first LP. "Fanny Hill" is the third. The voices still lack the power and coarseness that is essential to this type of material but that must rely come with months on the road. The band has matured enormously since that first LP and, as I say, June Millington's guitar playing is exemplary. Hear it. If there were any justice this would be a Top Ten record but, as you must have observed, there isn't it probably won't be.

HEART

"House Of Cards" (RCA 2205). This sounds very much like Tony Blackburn singing under a pseudonym and if so puts me in a certain amount of difficulty.

There are an enormous number of folk who imagine that Tone and I don't get on, I'm afraid there's no truth in this—I hardly know the man. The fact that I've been told he doesn't like my programmes leaves me unmoved... it's so easy to be misquoted on these occasions.

My ambition as a youth was to play for Liverpool and Tony's was to make a career for himself as a singer. I think we must stand shoulder to shoulder and admit that neither of us is going to make it. The unpalatable facts are that I can't play football to save my life and Tone, whether using his own name or transplanting "Heart," cannot sing.

On this occasion we have with us another jolly singalong piece of a peculiarly ordinary nature—"living in a house of cards and I was playing joker"—produced by Johnny Arthey and Phillip Swern. I'm afraid I don't like it. There's a wah-wah guitar that appears to be playing something quite different and Tone has a lot of trouble with his timing—"ungainly" would just about sum it up—like a front row forward dancing in "Swan Lake."

REDBONE

"Niji Trance" (Epic S EPC 7954). This starts out Byrds-like—12-string guitars and all that. This



FANNY DRUMMER: ALICE DE BUHR.

promising beginning is followed by a sort of chant which is possibly an invocation to the God of Intermittent Light Showers and then we get a great deal of "oooooooooh, it's the spirit dance, ooooooooooh, it's the Niji Trance." I'm not even sure that "Niji" should be spelt with a large, or even a substantial "N."

Anyway there's a lot of percussion there again all very thrusting but inconclusive. Several of my closest friends think Redbone are pretty rough stuff but I find it difficult to line up with them.

They certainly play well but there's that indefinable plus factor missing that makes for excitement and conviction. Do you know what I mean? Neither do I. I don't think that "Niji Trance" will catapult Redbone back into the affections of the Great British Public.

COMMANDER CODY

"Hot Rod Lincoln" (Paramount PARA 3021). I remember searching around the red-neck sections of Dallas, Texas, for the original version of this by Charlie Ryan. I finally found it in a very rough

shop in a place called Farmer's Branch (in passing, the home of Michael Nesmith) and it was well worth the hunt. Charlie Ryan wrote it and a lot of other car/bike songs which sound very, very alike.

The Commander Cody version, selling well in the U.S. and from the fine "Lost In The Ozone" LP, is pretty faithful to the Charlie Ryan version and the truth is that you'd be better off with the original. However, as you're unlikely to get the chance to have the latter you'd better settle for the former. It's an up-tempo talking blues-type story of a hot-rod race between a Lincoln and a Cadillac. There's some good motoring guitar and some sound effects to illustrate lines like "my fenders was clicking the guard rail posts" and the minor classics aside about the passing of "telephone poles like a picket fence."

The hero repasses the Caddy after suffering the taunts of his mates when it passes him, but his victory celebration is cut short when the gendarmerie catch up with him and fling him into the nick. His dad bails him out and

observes that "you'll drive me to drinkin' if you don't quit drivin' that hot-rod Lincoln." A powerful message for our times but you should really try to achieve the "Ozone" LP.

DON McLEAN

"Vincent" (United Artists UP 35359). Now this really is a lovely song, with excellent lyrics, and I hope it will prove that Don McLean is not, as has been often suggested, a one-hit wonder. As the publicity hand-out observes the LP from which this is arisen has already sold over 2,000,000 and yet this single is inflicting nasty cuts and abrasions on the American singles charts. You can't really ignore that.

The mood is similar to that of the opening to "American Pie" but it never erupts into the power of that epic record. It's mellow, I suppose, and Don McLean's voice reminds me a lot of that of Bob Lind, who made "Elusive Butterfly" and several superior LPs in the late '60s. In the way he clips off and then restores the ends of words he sounds a little like the

Dion of "The Wanderer" and "Runaround Sue."

He's a very good singer/songwriter—rare praise—at a time when there are millions of singer/songwriters of stunning ordinariness copping vast record sales on the strength of their neurosis. The song is about Vincent Van Gogh—no, Marjorie, he doesn't play for Ajax—but the music doesn't really accurately reflect the tortured, painful life of Van Gogh. Rather it has a melancholic charm and a sort of wounded sensitivity that is really very telling indeed. When I first heard this as an album track my reactions were less than positive but, upon repeated hearings, I like it very much indeed.

I think Don McLean may suffer, as Procol Harum for example have suffered, as the result of getting under way with a massive, unforgettable classic. It would be a pity if we rejected this single because it is, quite inevitably, slightly less than the previous one. The accompaniment is simple, solo guitar most of the way, with a few strings applied towards the close. Excellent.

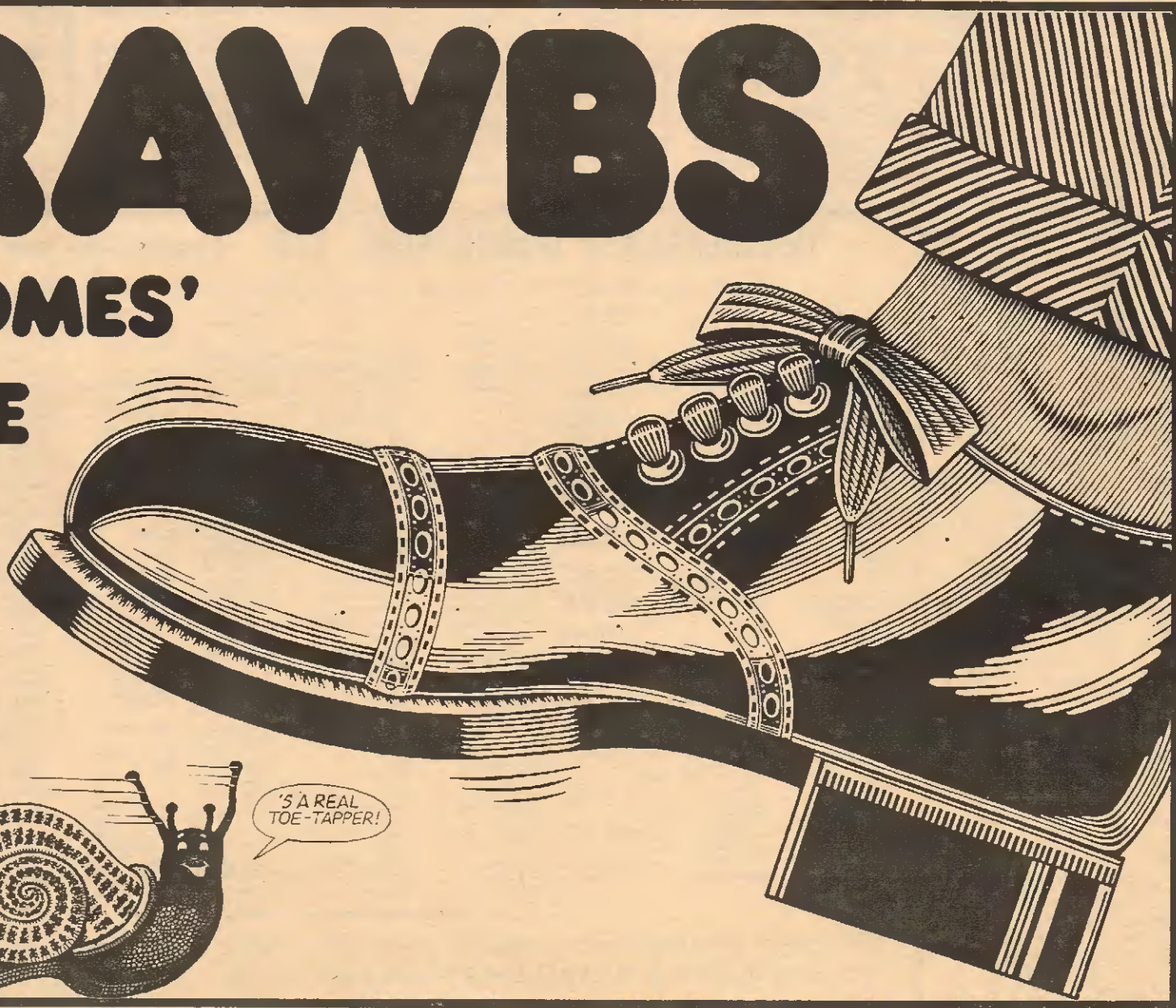
MORE SINGLES OVER PAGE 18

STRAWBS

'HERE IT COMES'

NEW SINGLE
RELEASED
NOW

B/W
'TOMORROW'



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Reviewed by Disc Panel

Albums/2

Stills and Manassas set for a monster

STEPHEN STILLS MANASSAS (Atlantic K60021; £3.69) Monitoring and defining the musical merit of Crosby/Stills/Nash and Co. must be akin to equating the relative ability of the individual Beatles, one might say.

Personally, I'll always be a fervent fan of Willy Nash—for his clever, whimsical words, un-complicated melodies. Easily the early McCartney of the combine. Lately, however, I've been swayed considerably by the prolific progress of Stephen Stills—for his forthright feelings and a steadfast refusal to become musically typecast.

In Manassas, he has undoubtedly the best band in the business—funky bassman Fuzzy Samuels and driving drummer Dallas Taylor, neither unfamiliar with Stephen's thoughts, plus Byrdman Chris Hillman's cool guitar, Al Perkins' persuasive pedal-steel, and Joe Lala and Paul Harris, respectively percussion and keyboard. And, guided by Stills' deep-set desire to expand, experiment and expound, they've fused into a first-class unit.

The double album as Manassas being an immaculate, creative masterpiece and a veritable milestone in technical production, it's divided into four separate suites—each exciting and of varying appeal. "The Raven" is Stephen's own personal favourite, with "Rock And Roll Crazy" his super-cool appraisal of superstar rock life, leading into "Cuban Bluegrass" and the soft, slow blues "Jet Set."

For my part, I preferred the CS&N-flavoured "Bound To Lose" for its compact, tight harmonies. "The Wilderness" is the side that's Stephen's concession to his Country cowboy cousins, and is musically the most aware part of the album—from the fast shuffle of "Fallen Eagle" through to husky hoe-down hollering on "Don't Look At My Shadow." More typical CS&N harmonies (and that mood) is very prevalent throughout) highlight "It Doesn't Matter" on the side titled "Consider," also spotlighting some funky guitar phrases on "How Far."

Yet, by far the most intriguing and enjoyable tracks come, inevitably, on "Rock And Roll



is Here To Stay"—being exactly what you'd expect, with "What To Do" the most catchy; and Stills playing beautiful acoustic on "Blues Man." One must admit immediately that Stills has far from a vibrant voice. In fact, I found many words wasted and indistinguishable—as though he's singing with a sweet in his mouth, through ill-fitting false teeth.

But, frankly, the vocals don't need to be too forceful or forward, simply because the band is instrumentally so potent. Most of the material, of course, is Stills, and the songs are sharp and steady, showing his amazing awareness and covering a wide spectrum.

Manassas won't smash you immediately. As a double-LP it requires concentrated listening without any distraction. But, if they're really above the hassles and happy—they'll be a monster. ★★ ★ ML

JONATHAN KING — "Try Something Different" (Decca SKL 5127, £2.00). Jonathan King has certainly come a long way since the day he loped into my office carrying a fruit punnet packed with a cotton wool nest of birds' eggs which he'd expertly "blown" and laboriously painted with the title of a record he was promoting.

In fact, King has carved himself a colourful career as the clown prince of pop, and mere mention of his name conjures a veritable avalanche of descriptive adjectives. But while he may cavort around and spout outrageously on all manner of things in music—one can't deny that making records (and bloody good ones at that!) is something he does with deadly dedication. I'm almost moved to list this LP as one of the best I've heard this year; it's certainly the most entertaining and enjoyable.

And ingenious Jonathan deserves the title as top producer—for every one of the tracks is expertly and immaculately conceived; even if his artistic approach to the songs is at times tongue-in-cheek or contrived. Aside from his string of hits/near misses — "Lazy Bones," "Let It All Hang Out," "Hooked On A Feeling," etc.—King takes an impertinent swipe at Nat Cole via "When I Fall In Love," even to the extent of nicking the string intro. He also camps about and clowns through a Motown medley. And provides a perfectly ghastly vocal for "Singing The Blues."

By far the most impertinent prostitution of a fine song is Jonathan's chorus of camp monks accompanying him on "I Say A Little Prayer," which, while reducing the song to ridicule, is an exceptionally priceless piece of production (a point he makes in his amusing sleeve-note). His own song "Speed Freak" gets a typical '50s rock treatment, right down to amazing Jerry Lee Lewis piano.

And, in true King tradition, Jonathan turns up trumps by introducing a new talent in the form of, wait for it, Welsh schoolmarm Eiri Thrasher (I honestly hope that's not for real)—who joins the maestro on Krist-offerson's "Help Me Make It Through The Night" . . . and has a truly magnificent voice; as dynamic as JKs is diabolically. Seriously, though. This is an album that deserves a listen. King may be a clown—but he knows how to make songs commercial. And that's pop music! ★★ ★ ML

DONNY HATHAWAY—"Live" (Atlantic K40369 £2.29). First off, and to my shame it now appears, I'd never heard of Donny Hathaway, although apparently he's already got two

albums and a couple of albums released over here and is becoming something of an underground artist in the States.

Inside the cover there's twelve rave notices from critics and fellow artists attempting to assess the Hathaway talent, ranging from the best new singer to emerge in the 1970s to being classified as one of the few necessary pleasures in life. This album justifies the lavish praise, it's easily the best I've heard this year.

He's not an average soul-monger, but a singer/writer/pianist whose got—and may well surpass—the talent of Sam Cooke. His feeling, delivery and handling of other writer's material is not dissimilar. The swing's there too. Just add funk and emotive force of a man committed to his people's cause and we're getting close.

There's almost an hours music here. Side one recorded at the Troubadour, Hollywood, proves his live electricity, opening with Gave's "What's Going On" and ending with Carol King's "You've Got A Friend" creating a "warm" atmosphere with the audience hitting the choruses.

Side two also features four songs; from an amazing version of Lennon's "Jealous Guy," with boogie piano and jazzy breaks from guitarist Cornell Dupree, to "Voices Inside (Everything Is Everything)," with the band opening out, during the 13 odd minutes. Overall then, a brilliant album, which should establish Hathaway in no uncertain terms. ★★ ★ RB

LES HUMPHRIES SINGERS—"Take Care Of Me" (Decca SKL 5126; £2.00) When I was invited to judge last summer's "Golden Sea Swallow" TV festival in Belgium—my vote went to the above-mentioned line-up, which resembled somewhat the cast of "Hair!" being multi-racial and featuring some fine-looking girl singers flashing expansive smiles and thigh.

Initially, I was under the impression that the outfit was French—Les being "lay" instead of Les, as in Les Dawson—when in fact the man behind the group was a former Royal Marine from Surrey. It's a curious combination, but they produce a very potent, funky sound, based loosely around quasi-religious and gospel melodies.

Les writes and arranges, and the Humphries got my vote because they looked good visually, as well as sounding exciting. The bulk of the album is very much in the gospel-shouting vein and the songs are very catchy and sing-along.

Think of Blue Mink—and multiply by four and you have the Les Humphries Singers "sound" and general appeal. The album is adequate, without being wildly exciting. They all sing well and in tune, but they're visual rather than vocal in impact. ★★ ★ ML

MARTHA REEVES & THE VANDELLAS—"Black Magic" (Tama Motown STML 11204, £1.99). While the Supremes have always rather overshadowed Martha and the girls in the world's female group stakes, the latter have continued to put out quality and very listenable albums.

Martha, sister Lois and Sandra Tilley, best remembered for their near R & B classics "Dancing In The Street," "Jimmy Mack" and "Heatwave," venture here into a more soulful sphere. There's Harrison's floating "Something" and Bacharach and David's "Anyone Who Had A Heart" plus a selection of The Corporation's Tama gems.

Sounding much more mature, Martha storms into "I've Given You The Best Years Of My Life" and "I Want You Back" with the Vandellas, as ever, supplying a backing harmony as good as anything the Supremes have ever done. Let's just hope that they get the reaction they deserve for this set. ★★ ★ BS

GRAHAM NASH / DAVID CROSBY (Atlantic K 50011; £2.29). The Crosby/Stills/Nash/Young complex is something of a musical kaleidoscope; shaken occasionally to produce yet another always interesting, some-



DAVID CROSBY AND GRAHAM NASH

times exciting, pattern of singing and playing.

After Stephen Stills' Manassas, a masterpiece in its own right, comes the eagerly-awaited fusing of David and Graham, the duo which started it all; finally coming together out of all the hang-ups to do what they like doing best—singing and playing together, without committing themselves.

Nash doing what comes naturally—writing those typical up-and-down tunes and singing them in his annoyingly nice adenooidal voice; Crosby—the more complicated/less commercial contributor, his words deeper and more dramatic. Together, in harmony, however, they become an exciting entity, immediately identifiable and immensely satisfying.

On the song side, Graham wins 6-5—and I have to confess more understanding for his mind and music than David's. Two tracks stand out at once as being the most universally acceptable, and they're both by Graham—"Southbound Train," on which Willy plays lazy harmonica reminded me of "Military Madness" off his solo LP; and "Immigration Man," introducing Dave Mason on lead, with Graham at the piano, taking a swipe at authority.

Crosby on the other hand, presents a really weird cross-section of words and music; although I don't find his solo voice as synthetic as I used to. Sadly, none of his numbers have immediate impact. They're introverted, involved and often over-indulgent. The freaky, monastic harmony on "Where Will I Be?" and the weird, wandering "Wall Song," which gets nowhere and says nothing.

The only saving grace was "Games," a pretty, poignant love plea, upon which Jerry Garcia guests on lead and David doubles electric and acoustic guitars. Yes, Nash is definitely the stronger of the two parties; infinitely more interesting and imaginative with both words and melodies. Crosby, for my part, is something of an acquired taste here (although, curiously, his politically-aware "Long Time Coming" and the lovely "Guinnevere" elsewhere perhaps demonstrate his ability better), but I can accept that musically he's obviously very sensitive and sincere.

I enjoyed the duo's London date last year and was looking forward to this album . . . I'm not exactly disappointed, but know I'll spin the Nash numbers more often. Perhaps Nash/Stills might be more to my liking. ★★ ★ ML

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WISTFUL ROCK FROM MICK AND CO



MICK ABRAHAMS BAND—"Atlas" (Chrysalis CHR 1005, £2.08). I couldn't get into this album at all at first, there seemed to be no foothold at all; then it suddenly clicked into place as a very excellent rock album. It isn't an obvious album, not loud, and not brash.

The songs are pretty, often very wistful and either given a roaring rock treatment or left sad like "The Good Old Days" where some highly tasteful strings have been added, plus some nostalgic sax playing from Jack Lancaster—who is playing better than he has done for ages because he's playing with his head a little more.

There's a tight jam on "Maybe Because" which is good and indicative of the band's very together togetherness. ★★ ★ CB

★★★★ Outstanding ★★★ Good ★★ Fair ★ Poor

Chart service

Albums

- 1 (1) **HARVEST** Neil Young, Reprise
 - 2 (2) **FOG ON THE TYNE** Lindisfarne, Charisma
 - 3 (5) **WE'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
 - 4 (8) **MACHINE HEAD** Deep Purple, Purple
 - 5 (3) **PAUL SIMON** CBS
 - 6 (6) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 7 (7) **GILBERT O'SULLIVAN HIMSELF** Mam
 - 8 (9) **NILSSON SCHMILSSON** Nilsson, RCA
 - 9 (4) **THICK AS A BRICK** Jethro Tull, Chrysalis
 - 10 (11) **SLADE ALIVE** Polydor
 - 11 (19) **PROFITS, SEERS AND SAGES/MY PEOPLE WERE FAIR** Tyrannosaurus Rex, Fly
 - 12 (13) **FAREWELL TO THE GREYS** Royal Scots Dragoon Guards Band, RCA
 - 13 (12) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 14 (16) **GRAVE NEW WORLD** Strawbs, A & M
 - 15 (10) **ELECTRIC WARRIOR** T. Rex, Fly
 - 16 (16) **NEIL REID** Decca
 - 17 (23) **BABY I'M A WANT YOU** Bread, Elektra
 - 18 (15) **AMERICAN PIE** Don McLean, United Artists
 - 19 (18) **GARDEN IN THE CITY** Melanie, Buddah
 - 20 (26) **TOP OF THE POPS Vol. 23** Various Artists, Hallmark
 - 21 (14) **IMAGINE** John Lennon, Apple
 - 22 (22) **T.V. THEMES** Johnny Keating, Studio Two
 - 23 (20) **TAPESTRY** Carole King, A & M
 - 24 (20) **WHO'LL SAVE THE WORLD** Groundhogs, United Artists
 - 25 (—) **JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS** Joe Cocker, Fly
 - 26 (—) **ALL TOGETHER NOW** Argent, Epic
 - 27 (—) **FRAGILE** Yes, Atlantic
 - 28 (—) **A SALTY DOG/A WHITER SHADE OF PALE** Procol Harum, Fly
 - 29 (—) **THE NEW AGE OF ATLANTIC** Various Artists, Atlantic
 - 30 (29) **GODSPELL** London Cast, Bell
- Two titles "tied" for 21st position.

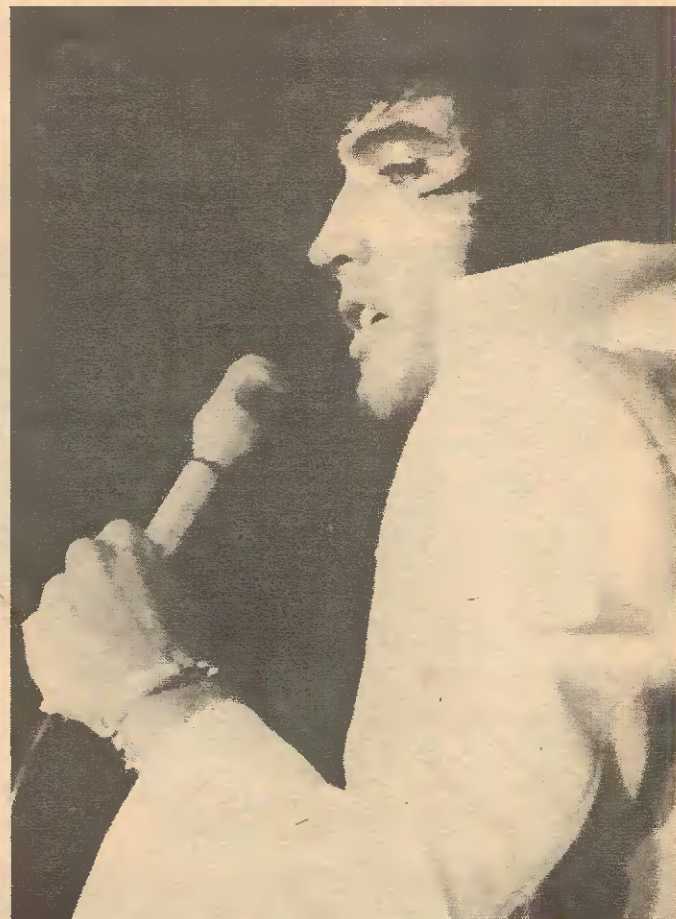
Singles

- 1 (1) ● **AMAZING GRACE** Royal Scots Dragoon Guards Band, RCA
- 2 (9) **COME WHAT MAY** Vicky Leandros, Philips
- 3 (3) **BACK OFF BOOGALOO** Ringo Starr, Apple
- 4 (4) **SWEET TALKING GUY** Chiffons, London
- 5 (5) **DEBORA** T. Rex, Fly
- 6 (2) ● **WITHOUT YOU** Nilsson, RCA
- 7 (7) **RUN RUN RUN** Jo-Jo Gunne, Asylum
- 8 (6) **THE YOUNG NEW MEXICAN PUPPETEER** Tom Jones, Decca
- 9 (19) **A THING CALLED LOVE** Johnny Cash, CBS
- 10 (14) **RADANCER** Marmalade, Decca
- 11 (17) **COULD IT BE FOREVER** David Cassidy, Bell
- 12 (11) **UNTIL IT'S TIME FOR YOU TO GO** Elvis Presley, RCA
- 13 (18) **STIR IT UP** Johnny Nash, CBS
- 14 (25) **ROCKET MAN** Elton John, DJM
- 15 (—) **TUMBLING DICE** Rolling Stones, Rolling Stones Records
- 16 (8) **HEART OF GOLD** Neil Young, Reprise
- 17 (10) **HOLD YOUR HEAD UP** Argent, Epic
- 18 (13) **CRYING, LAUGHING, LOVING, LYING** Labi Siffre, Pye
- 19 (12) ● **BEG, STEAL OR BORROW** New Seekers, Polydor
- 20 (15) ● **ALONE AGAIN (NATURALLY)** Gilbert O'Sullivan, MAM
- 21 (27) **TAKE A LOOK AROUND** Temptations, Tamla Motown
- 22 (16) **DESIDERATA** Les Crane, Warner Bros.
- 23 (29) **RUNNIN' AWAY** Sly and the Family Stone, Epic
- 24 (28) **I AM WHAT I AM** Greyhound, Trojan
- 25 (23) **SACRAMENTO** Middle of the Road, RCA
- 26 (—) **ME AND JULIO DOWN BY THE SCHOOLYARD** Paul Simon, CBS
- 27 (22) **MEET ME ON THE CORNER** Lindisfarne, Charisma
- 28 (20) **IT'S ONE OF THOSE NIGHTS** Partridge Family, Bell
- 29 (—) **AT THE CLUB** Drifters, Atlantic
- 30 (21) **FLOY JOY** Supremes, Tamla Motown

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News/1

Presley for New York—Britain next?



ELVIS PRESLEY ... WEMBLEY DATE?

ELVIS PRESLEY makes his first-ever appearances in New York next month. The dates will be part of a new nationwide States tour and in response to an avalanche of fan mail and phone calls.

Presley appears at New York's Madison Square Gardens on June 9/10 by arrangement with manager Colonel Tom Parker, RCA Records and promoter Jerry Weintraub. There will be three shows—on the evening of June 9 and matinee and evening of the next day.

Said an RCA label spokesman in London: "Tickets for New York go on sale from May 8—if anyone in Britain is interested. But there's no mail order; you'll have to collect them yourselves!"

Elvis has just finished a 15-city States tour and is currently in Hollywood completing filming of his new movie "Standing Room Only."

After the June tour and NY concerts, Presley returns to Las Vegas Hilton Hotel for his annual month-long cabaret booking.

News of "The King's" decision to play New York—"he hates the city," say RCA—brings a glimmer of hope that the long-awaited visit to Britain might take place this summer; particularly as the way is now clear for rock shows at Wembley Stadium—the only venue capable of coping with a Presley audience.

Added RCA: "He might just do the UK after all. For the first time, all the offers we've had for him to appear here have not been rejected outright by Col. Parker—as was the case in the past."

Last June, Disc reported Presley's business friend Freddy Bienstock, boss of the Carlin Music publishing company, as saying: "I do think the time is getting very close for Elvis to come over." He anticipated appearances around this summer.

ANDY WILLIAMS BRITISH DATES

ANDY WILLIAMS makes three appearances at London's Royal Albert Hall in July. He also does concerts at Crystal Palace and Manchester.

The first London show, for agent Vic Lewis, will be a "Royal Gala Night" in aid of Save The Children Fund on July 17, when HRH Princess Anne will attend.

Andy will be accompanied by the Royal Philharmonic Orchestra.

The two general public performances will be staged at the venue the next night (July 18) and then July 30.

Andy, who arrives July 10 for six weeks in Europe, will also appear as a member of Vic Lewis's cricket team against Surrey County Cricket Club at London's Oval on July 30. Vic's XI also stars Gerald Harper, Mike Aspel, Mike Parkinson, Ray Barrett, Gerry Marsden, Pete Murray and John Alderton. After Continental concerts—Oslo (August 1/2), Copenhagen (5/6), Venice (9-13) and Germany (14-19).

Explained Lewis: "Andy repeats his British concerts format on the Continent. In each case, the first concert will be in aid of charity, the second at substantially lower seat prices."

Tickets for Andy's "Royal Gala" (available only through the Save The Children Fund) are priced £20 to £1. Postal applications, with s.a.c. to: "Department AW, Save The Children Fund, 29 Queen Anne's Gate, London, SW1."

Seats for the second London Albert Hall appearance cost from £5 to 50p—on sale from May 8 at RAH box office.

On his return from the Continent, Williams is expected to play London's Crystal Palace on August 20 (part of the three "Garden Party" open-air shows), and Manchester Belle Vue (26). Andy's latest album, "Love Theme From The Godfather," is out July 14 on CBS.

ROYALS FOR BICKERSHAW?

THE QUEEN and Prince Phillip are understood to be visiting the Bickershaw Festival this weekend end.

They are also attending a TV recording of a show starring America's Osmond Brothers in London on May 22.

SANTANA JOINS BUDDY AT LINCOLN

GUITARIST Carlos Santana, founder of the US band of the same name, has been signed to play with Buddy Miles of the Lincoln Festival on May 27.

Folk

- 1 **NO MORE FOREVER** Dick Gaughan, Trailer
- 2 **CHIEFTAIN II** Claddagh
- 3 **WELCOME TO OUR FAIR** Oak, Topic
- 4 **A LANCASHIRE LAD** Mike Harding, Trailer
- 5 **NO ROSES** Shirley Collins, Pegasus
- 6 **FOLK BALLADS FROM DONEGAL AND DERRY** Various Artists, Leader
- 7 **SHEARWATER** Martin Carthy, Pegasus
- 8 **PROSPEROUS** Christie Moor, Trailer
- 9 **ORFEO** Archie Fisher, Decca
- 10 **SONG FOR EVERY SEASON** Copper Family, Leader*

* This is a four album set.

AROUND BRITAIN SURVEY THIS WEEK—LONDON: The Folk Shop, Cecil Sharpe House.

America

Albums

- 1 (3) **FIRST TAKE** Roberta Flack, Atlantic
 - 2 (1) **AMERICA** Warner Bros.
 - 3 (2) **HARVEST** Neil Young, Atlantic
 - 4 (4) **PAUL SIMON** Columbia
 - 5 (5) **EAT A PEACH** Allman Brothers Band, Capitol
 - 6 (6) **FRAGILE** Yes, Atlantic
 - 7 (7) **NILSSON'S SCHMILSSON** Nilsson, RCA
 - 8 (8) **BABY I'M A WANT YOU** Bread, Elektra
 - 9 (9) **LET'S STAY TOGETHER** Al Green, Hi
 - 10 (10) **MALO** Warner Bros.
 - 11 (13) **CONCERT FOR BANGLA DESH** Various Artists, Apple
 - 12 (11) **MUSIC** Carole King, Ode
 - 13 (17) **ALL I EVER NEED IS YOU** Sonny and Cher, Kapp
 - 14 (15) **FM AN AM** George Carlin, Little David
 - 15 (14) **YOUNG GIFTED AND BLACK** Aretha Franklin, Atlantic
 - 16 (18) **GOT TO BE THERE** Michael Jackson, Motown
 - 17 (22) **SMOKIN'** Humble Pie, A & M
 - 18 (11) **AMERICAN PIE** Don McLean, United Artists
 - 19 (16) **PARTIDGE FAMILY SHOPPING BAG** Bell
 - 20 (24) **HOT ROCKS 1964-71** Rolling Stones, London
 - 21 (20) **BLOOD SWEAT AND TEARS** Columbia
 - 22 (19) **DONNY HATHAWAY LIVE** Avco
 - 23 (23) **LIVE CREAM VOL. 2** Atco
 - 24 (25) **TAPESTRY** Carole King, Ode
 - 25 (26) **RESPECT YOURSELF** Staple Singers, Stax
 - 26 (27) **STRAIGHT SHOOTER** James Gang, ABC
 - 27 (21) **HENDRIX IN THE WEST** Jimi Hendrix, Reprise
 - 28 (30) **MACHINE HEAD** Deep Purple, Warner Bros.
 - 29 (—) **ALL DAY MUSIC** War, UA
 - 30 (—) **GRAHAM NASH AND DAVID CROSBY** Atlantic
- COURTESY OF "CASHBOX"

Soul

- AROUND BRITAIN SURVEY
- 1 (1) **WADE IN THE WATER** Ramsay Lewis, Chess
 - 2 (2) **TAKE A LOOK AROUND** Temptations, Tamla Motown
 - 3 (8) **IF IT FEELS GOOD DO IT** Della Reese, Avco
 - 4 (—) **LITTLE PIECE OF LEATHER** Donny Elbert, London
 - 5 (—) **LOOK WHAT YOU DONE FOR ME** Al Green, London
 - 6 (—) **BETCHA BY GOLLY WOW** Stylistics, Avco
 - 7 (—) **THIS OLD HEART OF MINE** Donnie Elbert, Mojo
 - 8 (—) **FREE FOR ALL** Philip Mitchell, Jay Boy
 - 9 (5) **CIGARETTE ASHES** Jimmy Conwell, Jay Boy
 - 10 (—) **HOOKED BY LOVE** Homer Banks, United Artists

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

Singles

- 1 (1) **THE FIRST TIME EVER I SAW YOUR FACE** Roberta Flack, Atlantic
 - 2 (2) **ROCKIN' ROBIN** Michael Jackson, Motown
 - 3 (3) **I GOTCHA** Joe Tex, Dial
 - 4 (5) **BETCHA BY GOLLY WOW** Stylistics, Avco
 - 5 (6) **DAY DREAMING** Aretha Franklin, Atlantic
 - 6 (7) **A COWBOYS WORK IS NEVER DONE** Sonny and Cher, Kapp
 - 7 (9) **LOOK WHAT YOU DONE FOR ME** Al Green, Hi
 - 8 (10) **I'LL TAKE YOU THERE** Staple Singers, Stax
 - 9 (14) **BABY BLUE** Badfinger, Apple
 - 10 (11) **FAMILY OF MAN** Three Dog Night, Dunhill
 - 11 (13) **OH GIRL** Chi-Lites, Brunswick
 - 12 (20) **ME AND JULIO DOWN BY THE SCHOOLYARD** Paul Simon, Columbia
 - 13 (13) **VINCENT** Don McLean, United Artists
 - 14 (16) **SLIPPIN' INTO DARKNESS** War, United Artists
 - 15 (17) **SUAVECITO** Malo, Warner Bros.
 - 16 (18) **BACK OFF BOOGALOO** Ringo Starr, Apple
 - 17 (19) **DR MY EYES** Jackson Browne, Asylum
 - 18 (4) **IN THE RAIN** Dramatics, Volt
 - 19 (23) **HOT ROD LINCOLN** Commander Cody, Paramount
 - 20 (8) **HORSE WITH NO NAME** America, Warner Bros.
 - 21 (29) **LITTLE BITTY PRETTY ONE** Jackson 5, Motown
 - 22 (22) **JUMP INTO THE FIRE** Nilsson, RCA
 - 23 (25) **HERESAY** Soul Children, Stax
 - 24 (24) **EVERY DAY OF MY LIFE** Bobby Winton, Epic
 - 25 (26) **TAXI** Harry Chaplin, Elektra
 - 26 (—) **WALKING IN THE RAIN WITH THE ONE I LOVE** Love Unlimited, Uni
 - 27 (—) **MORNING HAS BROKEN** Cat Stevens, A & M
 - 28 (—) **LAST NIGHT (I DIDN'T GET TO SLEEP AT ALL)** 5th Dimension, Bell
 - 29 (12) **HEART OF GOLD** Neil Young, Reprise
 - 30 (—) **YOU COULD HAVE BEEN A LADY** April Wine, Big Tree
- COURTESY OF "CASHBOX"

Albums/1

Reviewed by Disc Panel

Bolan—getting the right sound



MARC BOLAN "Bolan Boogie" (Hi-Fi DLY 8a £2.10). There's little to add to the track list we printed last week except that a helluva lotta people must already have a helluva lotta these tracks.

But it is a well-put-together album and it does Boogie. It seems fairly designed towards being a party album with the tracks grouped in boogie-ing sections, then a couple of acoustic numbers.

What it does bring home, to me anyway, is that whatever criticisms are levelled at Bolan, he does know what sound he wants and gets it—and this album shows that all his tracks do not sound the same. His use of freaky sounds and the lyrics from his magical world blend together well.

Tracks: "Ride A White Swan;" "Hot Love;" "Get It On;" "Jeepster;" "The King Of The Mountains Cometh;" "Woodland Rock;" "Summer-time Blues;" "Raw Ramp;" "Beltane Walk;" "Jewel;" "She Was Born To Be My Unicorn;" "Dove And Flst Heart Mighty Dawn Dart;" "By The Light Of A Magical Moon." ★★★ G.P.

THE BROTHERHOOD OF MAN—"We're The Brotherhood Of Man" (Deram SML 1089, £2.00). This is the kind of music that sells vast quantities of washing machines in superstores. It's a lovely prepacked bopping little album ideal for apres—Sunday

joint listening for the deaf. The album's a compendium of current "standard pop" numbers like "Proud Mary," "Can't Stop Loving You" and "Put Your Hand In The Hand," all done with an authentically copied Tamla/Stateside sound.

However, it has to be admitted that Sue and Sonny, who've done session work for virtually everybody, are extremely accomplished singers. Their voices are really flexible and powerful, especially on "Loves, Lines, Angels And Rhymes" and "There's A Mountain," but what are they doing in a dull over-worked set up like this? The other half of the sound, Russell Stone and Johnny Goodison, could be completely dispensed with. ★★ P.E.

HELP YOURSELF—"Strange Affair" (United Artists UAS 29287, £1.94). An unusual lineup—five of the six members of the band are guitarists, but effective, for the sound is correspondingly rich and full, particularly on the spacey "Movie Star" featuring a very fine Stills-like guitar, and the extraordinary "Excerpts From The All Electric Fur Trapper," a kind of electric jigsaw puzzle based on a huge range of guitar moods.

The title track is nice, too. But what of "Many Ways Of Meeting," what, indeed? It's horrendous, like some of Des O'Connor's finer emissions and the dreary thin porridge sound

of "Deanna Call And Scotty" Nevertheless, they're a very competent band and as a whole the album's very entertaining. ★★★ P.E.

KEEP THE FAITH—Volumes 1, 2, 3 (Joy JOYS 223, 224, 225; £1.25 each). Almost a who's who of soul merchants dating back to 1960 Wilson Pickett, 1965 Billy Preston, the Olympics, Bob and Earl, The Belles, Alvin Cash, Jackie Lee and many more.

"Harlem Shuffle," "Hully Gully," "If You Need Me" and "Do The Philly Dog" stand as the best-remembered tracks, but all three volumes are from an era of music that has long since died.

There's none of the sophistication of the modern day Tamla sounds, it's all very raw and funky and quite a few mistakes, all of which add to the fun of the set's attraction. ★★★ B.S.

IF—"If 4" (United Artists UAG 29315, £2.17). Brilliant—a trifle fulsome you might say, but I'm only trying to be concise. There's no other word to describe such a totally exciting and inventive band as If; they must surely be rated as being among the most professional, creative and forward-looking bands in this country. It's extremely hard to select the "best tracks" because it's all so amazingly good.

The opener, "Section 17" is a loose yet accurate free flowing piece with a multiple layered intense organic feel. Dennis Elliot's mellow sensitive electric piano and Terry Smith's warping, weaving wah wah build on Dick Morrissey and Dave Quiney's astounding express train reeds and Jim Richardson's driving, grumbling jazz orientated bass work.

"The Light Still Shines" illustrates J. W. Hockinson's distinctive vaguely negroid vocals to good effect.

"Waterfall" contains beautiful singing flutework from Dick Morrissey, but every track is a different highpoint of one sort or another. "If 4" is without doubt their best album yet;



PROCOL'S GARY BOOKER (LEFT) AND KEITH REID.

without doubt, it has to be one of the best albums from any British band for years. ★★★★ P.E.

PROCOL HARUM—"In concert with the Edmonton Symphony Orchestra and the Da Camera Singers" (Chrysalis CHR 1004, £2.08). Of all the rock-orchestral fusions this one really does work primarily because Procol have used the technique before, and because they use it with arrogance, assurance and don't set out to compromise.

From the very beginning when the guitar and strings play together on "Conquistador" with perfect balance, this is a success. This album really brings home just how good Procol are on sea songs. "Whaling Stories" makes brilliant use of the orchestra to heighten the effect of a sea battle with a whale, working up from just string-backed vocals to a terrific crescendo.

"Salty Dog" is also impressive in its grandeur, complete with quadrophonic seagull noises. In contrast, "Twat Teatime At The Circus" from the long "In Held 'Twas I" on side two, captures all the rumbustious humph of the circus, and then plunges into the eerie thunder-opening of "In The Autumn Of My Madness," a chilling number with good use of flute and

organ. A very complete and highly talented album which should help dispel this group's image of the 1967 one-hit wonders. ★★★★ C.B.

LEE MICHAELS—"Space And First Takes" (A&M AMLS 64336, £1.99). To say that this is an interesting album is very probably an understatement. But it is interesting in as much that at least I've heard an album that probably carries the "heavy" tag that is very listenable and not one long bore.

Michaels, on keyboards and guitar, Keith Knusden (drums), Joel Christie (bass) and Drake Levin (guitar) combine to produce a meaty powerful sound which features some solid bass and percussion plus Levin's thoughtful, expressive guitar work and Michaels' swirling work at the piano and organ.

The two long pieces, there are only four tracks on the LP, "First Names" (13.36) and the title track (16.40), are quite a revelation for pieces so long. They never become tiresome, with the quartet never forgetting the audience and being lured into the trap of self-indulgent playing. Michaels' vocal work has a certain quality and the harmony work is used sparingly enough to be useful.

Much more than an interesting

album really, it's a very satisfying one ★★★ B.S.

COUNTRY JOE—"Incredible Live!" (Vanguard VSD 7931 £2.19). Much of Country Joe McDonald's success appears to be directly attributable to his unerring talent as a cheerleader. He writes songs that are ideal for community chant: the most suitable gathering of the young, demos/festivals/summer afternoons on the beach. And he's brilliant.

This entirely makes up for the album of old material recently released—don't buy that. I saw him on the "Old Gre Whistle Test" the other night you've heard him do "Trick Dicky" from here. As with a Country Joe humour, it's slow but killing. "Kiss My Ass" and "You Know What I Mean" are two of the funniest songs he's done on record. He co-wrote "Kiss My Ass" with Barr Melton.

It's like a continuation of all the good songs he's done on previous albums, with no effort to change style—thank God someone's got the sense to keep a good thing going—but an abundance of goodies to keep us lighthearted against the injustice and pompous authority around us. ★★★★ R.R.

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

RCA RECORDS AND TAPES

NILSSON'S new single is called "COCONUT" and it's from his latest album "Nilsson Schmilsson"

RCA 2214

SF 8242



SF 8166

"The Point" is being serialised on Ed Stewart's Junior Choice on Radio 1

America

West: John Mendelsohn East: Lisa Robinson

Sidewinders Boston tea-party



PERHAPS

because of the colleges and schools that are so numerous in the Boston area, it is a city that inevitably gives rise to Rock-n-Roll bands. Many folk singers like to live and work in the Boston/Cambridge community where Harvard has been educating students for over 350 years—Tom Rush, Loudon Wainwright and Livingston Taylor are a few—but there is high energy Rock-n-Roll activity as well. Bands are needed to play at college fraternity parties, junior college dances, secretarial school graduations and the like.

In the late 1960s there was the somewhat hyped up "Boss-town Sound" that did, however, produce such great bands as Barry and the Remains, The Hallucination, The Barbarians and The

Lost, as well as others—now legendary—such as The Ultimate Spinach, Beacon Street Union, and The Original Sinners.

The Velvet Underground, although plucked from the Cafe Bizarre in New York's Greenwich Village and made famous by their music as well as Andy Warhol's flair for publicity, were at times almost considered a Boston band because of their devoted following there.

And with the recent success of the J. Geils' Band, people have started to look to Boston once again, and once again there are groups worth everyone's attention. Boston has always had excellent taste.

About a year ago (remember, I told you first!) I wrote about the Sidewinders, a Boston Rock-n-Roll band that was bringing pure joy and dancing to New York City during a one week gig at Max's Kansas City.

A lot has happened to them since that time. They were signed to RCA Record around the same time that Lou Reed, David Bowie and The Kinks were added to that same label. They have just released their first LP, called "The Sidewinders," produced by noted



SIDEWINDERS (LEFT TO RIGHT) ANDY PALEY, ERIC ROSENFELD, LEIGH LISOWSKI, HENRY STERN AND MIKE REED

rock critic/musician Lenny Kaye. The album is chock full of teenage hits such as "Rendezvous"—my favourite, a real summer love song in the tradition of the Ronettes—"Bad Dreams," "Parade," "Superhit," "Speed Queen" and "Moonshine."

It is a proud first album, and I only hope that Andy Paley, Leigh Lisowski and Eric Rosenfeld can keep turning out those songs fast enough to get them

back into the studio again soon for the second record.

Singer/songwriter Andy Paley keeps alive the myth that Rock-n-Roll lead singers are beautiful... he is a visual pleasure on stage (as well as off!) as he dances, vocalises and emotes much in the manner of a sexy surfer, a movie-star idol in the days when glamour still meant just that. The other musicians in the band are Leigh Lisowski on bass and vocals, Eric Rosenfeld, lead guitar and vocals, Henry Stern, drums, and Mike Reed, rhythm guitar. Leigh wrote several of the songs on the album as well as Andy, and Eric co-authored a few as well.

Andy always told me that along with the music of the Rolling Stones and the Velvet Under-

ground, some of his influences were Lesley Gore's "It's My Party," The Box Tops' "The Letter," and P. F. Sloan's "Secret Agent Man" which the Sidewinders perform live. Paley's songs are in the same teenage fun spirit as those mentioned above and just as varied, for a song like "Slip Away" is a dramatic, beautiful ballad which holds its own alongside the catchy pop tunes.

When the Sidewinders come to Max's Kansas City this week everyone will be up and dancing again (thank god, after all the folk singers who have been inhabiting the upstairs' room for the past few weeks)—and it will be a joyous return to New York and beginning of spring.



JACK BRUCE OF BRUCE, WEST AND LAING... SIXTIES NOSTALGIA

There was a huge anti-war rally and march in New York this past weekend and among the celebrities who showed up to lend support were John and Yoko. They joined the crowd in singing "Give Peace A Chance" while Yoko held up her fingers in the peace sign.

Bruce, West & Laing performed their sixties nostalgia music to the delight of their fans in New York this week at Carnegie Hall. Their first solo concert here was totally sold out. My colleague Mr. Mendelsohn has expressed his feelings about the music of this "supergroup" at length in this paper, and I couldn't agree more. Therefore—enough said.

HAVE JOHN AND YOKO FINALLY GONE TOO FAR?



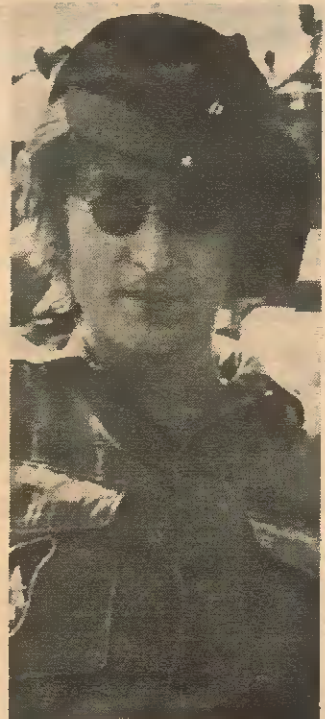
ACCORDING

to yesterday's morning newspaper John and Yoko's controversial "Woman Is The Nigger Of The World" single has thus far been put on the playlist of exactly two major American AM stations.

So much of what Lennon does strikes me as clearly self-defeating. While tirelessly trying to demythologise himself—that is, striving to have people relate to him as another person rather than as a cultural legend—he's greatly diminishing his ability to affect moral and political change on the mass level he's interested in.

Secondly, by allowing Yoko—whose musical gifts have thus far been as invisible as his own genius for cinematic expression—to participate in the creation of his music, he's demonstrating himself a non-sexist and all, but also allowing his music to deteriorate aesthetically to the point where it's worth repeated listenings only on the basis of a verbal message, which is not, one might certainly expect John Lennon to realise—how Rock-n-Roll works. (In this regard, the reason offered by one station that declined to programme the new single is most interesting: "It's not a very good tune.")

And finally, by flinging themselves headlong at every tiniest social injustice, the Lennons are not only diffusing their energy, but also beginning to impress as the ultimate bleeding-heart radi-



JOHN LENNON... MILITANT

cals, as nobly-intentioned but perspectiveless.

For instance, on a recent David Frost show, Yoko made this incredible to-do about the fact that the New York State Highway Commission wanted to add a lane to a thoroughfare on land owned by some Indians who thought the highway was plenty wide enough. Imagine.

Amid great gusts of clever and

quite enjoyable hype, the Paradise Ballroom, which all of Hollywood hopes and prays will prove a viable alternative in-spot for the swank and swinging, was unveiled this past week.

The celebrity and Press opening saw about ten thousand more celebrities, representatives of the Press, and swank swingers than there was room for trying with little success to shove past one another so as to see and be seen as much as possible. Upstairs in the main ballroom the Sparks Brothers and other torrid musical attractions provided boogaloo and other primitive beats, while the penny arcade on the ground floor floundered in darkness caused by a blown fuse that your dedicated Hollywood correspondent prefers to think was caused by his own ultra-high-voltage pinball playing.

Local hipsters give the place a few months before it becomes a gay bar.

Todd Rundgren, a flash and witty chap to whom more and more have been looking with keen anticipation owing at least partially to the novelty of flash and wit among the American Rock-n-Roll population, began his first national tour in several years at the Troubadour, and disappointed nearly everyone by removing his flash and witty self from the spotlight with disproportionate frequency so as to allow his sidemen, including a mime troupe called Hello People, to bask therein.

Interestingly, a mime act called Don McLeod's Music Machine had supported the irrepressible Dan Hicks at the Troubadour just the week before, suggesting that mime may be the next rage in these parts. If that is in fact the case, David Bowie had better get himself over here lickety-split.

As perhaps the first local Joe Cocker fan, as one who felt immense affection for the man and limitless admiration for the man's music upon first encountering each, I was more than a trifle brought down by his concert last night at the Forum.

Screaming to be heard above the racket of the Mad Dogs circus seems to have done his vocal apparatus irreparable damage—his effective vocal range has been reduced to just a very few notes, with everything outside of that range coming out a painful croak.

And his once-spellbinding stage presence has degenerated into that of a weak old man. Very sad.

This Old Heart of Mine

Donnie Elbert

MOJO

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MOODIES' RAY THOMAS

THE BBC'S POP FORECAST—DULL PERIODS

IF anyone wanted an idea of how seriously the BBC takes TV pop, they need only have tuned in to the "Talkback" discussion about "Top Of The Pops" the other week.

I was there as part of the "Audience," a 39-strong crowd lured in with the vague promise of taking part, but in reality only there to fill in the spaces around the "planted" speakers, making their selection by the chairman appear random and unrehearsed. With the cameras confined unmenacingly to the far side of the studio, the atmosphere was entirely relaxed, despite being a "live" show, and quite conducive towards an active studio discussion. So we went on the air, and the speakers put their questions to the producer, long-haired but ageing Johnnie Stewart, and to the outrageous Jimmy Savile, as sincere and genuine a character in the flesh as on the box.

However, all the speakers seemed to have been chosen for their way-out views, as the questions ranged from the vocal minority's demands for more "progressive" music, to a suggestion that TOTP should become a magazine programme like the old "Ready, Steady, Go!," leaving the views of the average record-buyer completely unrepresented. After 15 minutes, when the six "planted" speakers had had their say, the stage seemed set for a very interesting debate, and what happened? Yes, in true "Auntie"-style, the subject was changed to a discussion with the weatherman! When the BBC treats a subject that attracts a 14 million daily audience on the radio, and peak audiences on TV, as seriously as the weather forecasts, then pop is really in a bad way! — Stephen Robinson, Chamminster Road, Worcester Park, Surrey.

A BBC spokesman comments: "If anyone has complaints of any sort they should come through to us and not complain to third parties. I have no idea what this is all about and any question of planted speakers is utter rubbish."

Carry on John

JOHN PEEL'S column is without exception the most honest and

up to date piece of writing in any music paper in the world. He tries to give the amateurs among us his expert advice in his record review on just which records are going to sell. I am sick and tired of people knocking this man, who writes such an interesting column and reviews the singles so well.—Ian Ferguson, Falmouth Road, Blackpool, Lancs.

Hang up your headphones, Peel

I AM writing to let all readers of Disc know that I am organising a whip-round to help John Peel in his retirement. Retirement—yes! I'm afraid the time has come for John to hang up his headphones and move gracefully into the background.

But will we ever forget him? I'll always remember those days at school studying for GCEs when the only break I got was hearing Peel's dulcet tones, his dry sense of humour and excellent selection of records. But something began to happen, was it my East London upbringing showing through? Or was I getting old? Was John's "I'm everybody's friend" voice turning into a sneer? I couldn't tell and so I ignored the music scene for a while, using my own judgement as to what records to buy—the Faces, Lindisfarne, and yes—the Moody Blues.

It's difficult to explain why I like the Moodies music. Perhaps it's nice to know that in these hardened times "Life Ours For The Making." All I know is since John introduced me to "Threshold" on "Top Gear," I bought their two previous LPs and every one since with growing admiration for their talents.

Their main asset is to lift me up while listening and make me feel good—and surely this is the crux of the matter. John now seems so involved with how the record was made, written or produced, he forgets to listen and say whether it's good or not. Anyway, John, we appreciate

FANTASTIC MOODIES

CONGRATULATIONS to the Moody Blues for a fantastic show at the Empire Pool last Saturday night. Justin Hayward excelled himself in the performance of his own composition "Question." Graeme Edge must be the best drummer in Britain, and Ray Thomas could teach Ian Anderson a few things about playing the flute.

I only hope that the other 9,999 people in the audience will buy the Moodies new single to get it into the charts and bring them the recognition they deserve.—Moodies Fan, Fair-mile Lane, Cobham, Surrey.

what you did for us and we don't begrudge you your house or anything, but your age is beginning to show, and one of my friends would just love to wear a smile, tee shirt and an old pair of jeans for work, so why not step aside and let him try.

Keep smiling, and West Ham are better than Liverpool, anyway. —Pete Thorne, Clements Road, East Ham, London E6.

Do the reviewers really listen?

WHOEVER "R.R." may be on your Disc Panel, it is sadly obvious that they have no understanding whatsoever of the music of Robin Williamson (Disc, April 22).

Without wishing this to degenerate into a R. Williamson publicity letter, it seems a little sad that a person such as "R.R.", who is in such a potentially influential position, should review an LP, when they lack comprehension of the lyrical content. There is, I believe, far more to Myrrh, than a "bleating voice" and "pretty" words, and to claim that Robin "Roats off into the realms of fantasy" which are not within R.R.'s obviously narrow boundaries of "musical sanity," must cast doubts onto the meaning of the almost meaningless word sanity.

It may be that my comprehension and R.R.'s, of Robin's "talent" differ to any possible extent but if R.R.—has ever in the past even partially understood Robin, then perhaps they will listen to Myrrh again.—Chico, Surrey.

Unitmely end for Mr Bolan

WE WISH to say how deeply shocked and appalled we were when this week's (April 16) "Music in the Round" on I.T.A.—"Rock of Ages" with Marc Bolan and T. Rex was brought to a sudden and untimely end.

Humphrey Burton—the interviewer—was most unsympathetic and asked various questions, all of which showed his ignorance of the subject in hand. Also we do not think that it is fair to show the preparation for an announced song without showing it being played.

Is it right that this kind of thing should be allowed to happen? Julia Harris, Sheila Gard, 82 Queensway, Didcot, Berks.

DISCWORD Six albums to be won

ACROSS

- Those who gather it's a Colosseum album (10)
- Rockin' bird (5)
- A Dionne Warwick girl (6)
- Little deuce cars (6)
- Pelt the Sergeant (6)
- Threaten people with a card (6)
- Jeremy has a piece of ground (6)
- Big wave at Bay City (6)
- David rebuilds the stage (5)
- Scots county brothers (10)

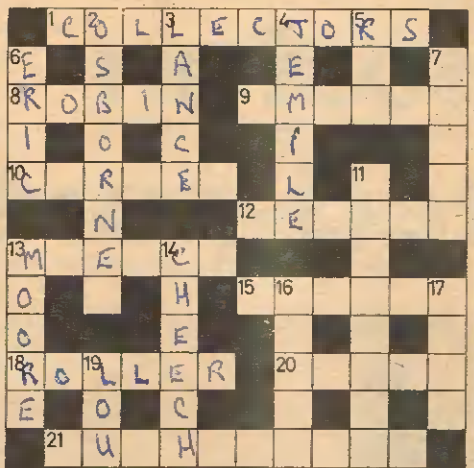
DOWN

- Black Sabbath Ozzy (8)
- Pierce Percival (5)
- Shirley, or part of her head (6)
- He comes twice after "Da Doo!" (3)
- Mr. Clapton (4)
- Brenda Lee gets keen (5)
- Crabby puts weight on after fruit (8)
- Romeo knocked about by Dudley (5)
- Partner of Chong (6)
- Messenger of the morning (5)
- Otis is in a hurry, it seems (4)
- Christie name (3)

LAST WEEK'S SOLUTION AND WINNERS

ACROSS: 1. New Seekers. 7. Albums. 8. Nits. 10. Larry. 11. Teaser. 14. Rocker. 16. Seal. 17. Maxi. 18. Marble. 19. Desiderata. DOWN: 2. Elbert (rev.). 3. Sammy. 4. Kinney. 5. Roles. 6. Pagliaro. 9. Brinsley. 12. Gemini. 13. Rabbit. 15. Crane. 16. Starr (star).

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



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Douglas Wooding, "Brambletye," Fox Hill Village, Haywards Heath, Sussex. Peter Entwistle, 11 Beechwood Avenue, Ramsbottom, Lancs. John Noble, 27 Normanton Terrace, Newcastle-upon-Tyne 4. T. J. Swaine, 135 Henry Prince Estate, Wandsworth, London SW18. Paul Ryan, 22 Lincoln Avenue, Belfast 14. S. M. Berring, 32 George Street, Sedgley Park, Prestwich, Manchester.

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Name four artists you consider are the top in this world then suggest a song for each they should sing on the maxi. So that if you decide that Bob Dylan is one of your four, write his name in the "Artist" box. If you think "The Times They Are A'

Changin'" was his best song and the one you would want on the maxi, then write that in the "song" box, and so on. The 75 readers with the correct answers to the questions and who, in the judges opinion, have given the best suggestion for a maxi-single will be the winners. The competition is open to readers living in the United Kingdom and Northern Ireland. The prize is a guitar and there can be no substitution or money instead. The editor's decision is final and no correspondence can be entered into.

1 Who did Tom Paxton dedicate the song "Jennifer's Rabbit" to?

2 Since Pentangle first started out they have had greatest success with the theme music for the TV series "Take Three Girls." What was the track called?

3 John Sebastian received recognition through the Woodstock and Isle of Wight festivals. Which band did he initially have success with back in the '60s?

4 Which album is Joni Mitchell's latest single "California" taken from.

5 Judy Collins had success last year with a single which is often credited to her but which is in fact a traditional song. Another version is in the charts again; What is it called?

My suggestion for a maxi-single containing four Folk/Acoustic artists and the tracks they should read are:

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|-------|--------|------|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |

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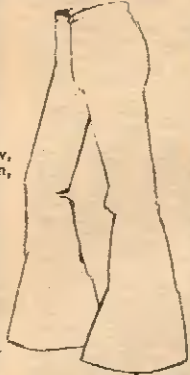
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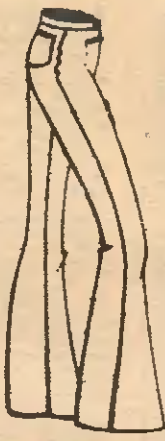
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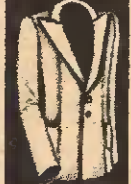
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Live music reviews

EKSEPTION

WEDNESDAY saw the only London appearance of Dutch "Classical jazz/rock" group Ekseption. With a fine fusion of these three elements, and a good following wind, they won the admiration of all the audience crammed into the Imperial College, South Ken.
This being their first promotional visit here, they treated everyone to an hour of the free-running hot salty sounds that all Europe (except, till now, ultra-cool Britain) have been lapping up.
That included their initial venture into the transformation of classical themes into rock via jazz. "Fifth" based on Beethoven's symphony of the same name it fairly drove along at breakneck speed, with their musical mentor, Rick van der Lind, a storming success organ. His energetic and enthusiastic playing coupled with a touch of "Hollander's sauce" . . . "Now a number by a German guy . . . Mr. Bach quickly endeared him with the audience.
That "number" was "Air" (on a "G" string). The five-piece bands brilliant arrangement of that tune, featured some fine chunky trumpets from group-founder, Rein van den Broek. The band's sound could be likened to a choreographed slip-on-a-banana skin . . . multiple musical arms flailing, but all with fluid coordination. They closed with "Summertime" and a vivid version of Khachaturian's "Sabre Dance" (the piece Love Sculpture scored with in 1971).

They have obviously digested many influences, but the result is undeniably original, and as Continental sales have proved, commercial. It remains to be seen if they can extend their success in breaking down musical barriers, to breaking down our in-comprehensible barriers to foreign bands.—**MARTIN LEWIS**



WISHBONE ASH ANDY POWELL

place, it was an excellent set. Lets just hope that soon they'll be in a better position to select their venues. Danta would be unbelievable at the Roundhouse.—**PETER ERSKINE**

plause led them in an encore on "Funky Music," which proved a fitting climax to their supremely good set.

In contrast, Linda Lewis is a gently innocent figure with a voice like "Birdsong," yet still at home when singing a powerful blues. Most of her songs are about people, she told us. She wrote "Spring Song" about a boy she had met on the first day of Spring. On "Little Indian" she accompanied herself on a Guayo, a wooden percussion instrument. Coming back for an encore she told the audience: "It's so funny doing all this."

CAMDEN FESTIVAL - SUNDAY NIGHT

APART FROM the inevitable hassles with the power-trippers on the floor, the Camden Festival turned out to be a well organised and balanced evening. The sound system was clear and powerful and the artists all appeared on time.
Flash had the unenviable task of making the solid, rather cold, sea of heads, come to life. There was a lot of tension in the air; possibly partly due to the formality of fixed seating, which the organisers hadn't had time to remove.
They're a very tight, hardworking band, playing fairly jazz-based fragmented rock. The vocalist has a particularly strong, clear voice while their guitarist wrenches an amazing variation of sounds from his equipment, especially on their closing "Dream of Heaven." However, one couldn't help thinking that he was making a conscious effort to be "recognised."
Dan Hicks and his Hot Licks issued forth from the mighty stacks with his absurd forthright harmonies until Hook-foot came on. By the end of their first number all the stiffness had been knocked from the audience.
Their version of the Leon Russell-Freddie King number "Palace of the King" tore along at a manic pace featuring some amazing work from the two guitarists. Thunderous ap-

Flying plates and a wig greeted the much-awaited entrance of Cheech and Chong, who though they gave off good vibes and had the audience laughing, they probably lost some of their effect by having to modify their material for the British audience. The famous "Blind Melon—Chitlin'" act of their album proved extremely funny as was an act with them impersonating two dogs. In between, their rapping was quick and spontaneous and perhaps it's not what they do what makes them funny, but the way they do it!

Wishbone Ash were superb, although their initial reception was surprisingly cool. Ted Turner played some beautiful, sailing guitar on the opening number. They followed this by quickly going into some excellent bootlegging on "Jail Bait." "The King Will Come," off their newly released album "Argus," was an effective despite the coolness of the audience. However, this disappeared when they got into "Warrior" and this was closely followed by "Throw Down The Sword" and they closed with "Phoenix" which brought a standing ovation.

PETER ERSKINE

SEARCH FOR A SONGWRITER
Disc, in association with CBS Records and Watney Mann Bird's Nest discoteques, are offering you the chance to have your songwriting talent recognised. The judging in the semi-final stages will be done by people who really know, the people who actually buy records—the public. So the songs will come from people like you and be judged by people like you—fair? The initial and final stages will be judged by people in the music business who know their business, when the song will be performed live by the entrant or a person or group nominated by the entrant.
Closing date for entries is Thursday, June 1, and no entries can be accepted after that date.
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THE WINNING SONG will be recorded and released by CBS records as a single. CBS records will enter into a song-writing contract with the writer(s) of the song. If CBS decide to use the writer(s) as the performer as well, the writer(s) of the winning song will also receive a recording contract.
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CONDITIONS OF ENTRY
All entrants must be free from any contractual ties to any other party relating to musical writing, composing, publishing or production company and be free to enter into a contract with CBS Records or April Music.
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Green Man, Muswell Hill, Broadway, W10.
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The Chadwell, High Road, Chadwell Heath, Romford.
Stoke The Shaftesbury, Shaftesbury Avenue, S. Harrow.
Bird's Nest, Southampton High Street, West Barge, Bird's Nest, Bridge Street, Northampton.
The Elms, London Road, Leigh-on-Sea.

Meanwhile...

WHY I HATE JOHN MENDELSON BY STEVE MARRIOTT

A JUBILANT, but slightly irate, Steve Marriott phoned us from Hawaii last week to take our American correspondent John Mendelsohn to task over his proclaimed hatred of Humble Pie, headlined in last week's issue.

"It's quite the meanest and most inaccurate piece of reporting I've read. In fact, I shall definitely slap his wrist next time I see him. He must be joking if he thinks I'm trying to be some sort of sex-symbol on-stage. I've been through all that shit as a teenage idol and have spent three years trying to work my way out of it and into some sort of respect as a stage performer."

John criticised Steve for patronising his audience by being "a miniature parody of Mark Farner" (Grand Funk's front-man); Pie's music, he claimed, made his teeth ache.

Continued Steve: "What I really find strange is that anyone with two ears can find guitarists like Pete Frampton 'talentless' (Frampton has now quit Pie), when he obviously has incredible technique; or 'Clem' (replacement Dave Clempson), who is rated by just about every critic I've ever met. Amazing! I can only think it's something personal and I gave him a blank somewhere."

Steve revealed that fans are getting quite fervent in the States. "They want to touch you, grab your ear for a souvenir, or gouge your left eye out. Very reminiscent of the good old bad days!"



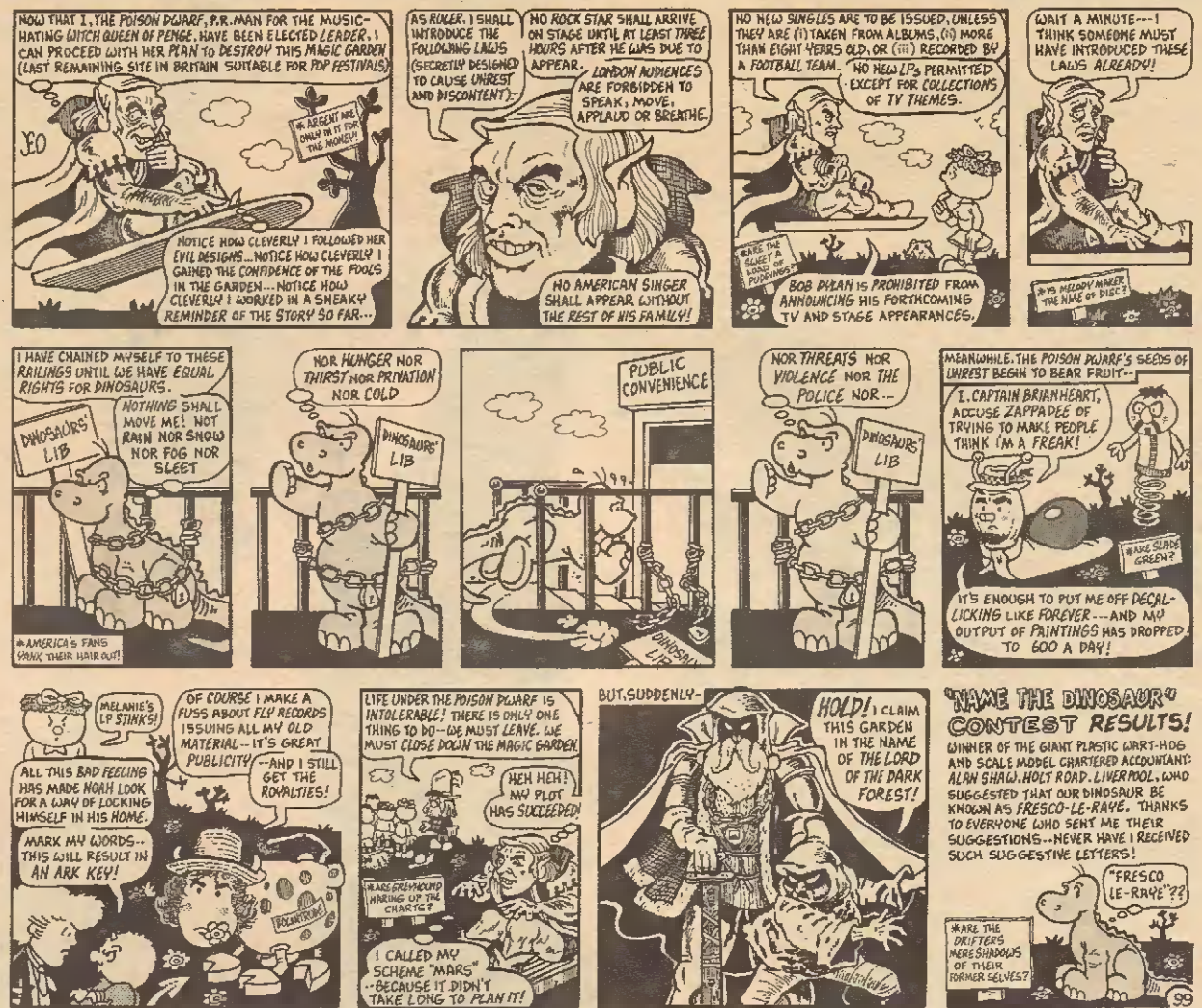
STEVE MARRIOTT... SLAP MENDELSON'S WRIST

Come Dancing was never like this. Gone are those evening suits covering the infinitely manly bodies of sheet metal workers from Sheffield. The gentleman above looking as though he wouldn't be out of place at a zoo is Rufus Thomas. Dressing as a penguin isn't his hobby, just a way of introducing his new record "Funky Penguin." With him is his daughter Carla Thomas who doesn't look nearly so silly as her dad!



E. C. RYDER in "Anemone of the state"

by J. EDWARD OLIVER



Next week: Another great DISC, the music paper with the best photos, the best features and two blank pages in every issue.

AT THE END OF THE RAINBOW...

SOMEWHERE over at the Rainbow... are refunds totalling over £20, due to a couple of Disc readers for cash sent to London's erstwhile rock theatre for Alice Cooper and Grateful Dead dates. The concerts were called off after the Rainbow ran into financial difficulty and was forced to close down. Janice Edwards, from Romford, Essex, wrote four times and phoned on several occasions—all to no avail. She'd posted more than £7 for seats for Alice Cooper in March. And Tony Fisher, from Riddings, Derbyshire, informs us that he mailed £13.50 for Dead dates last month. "I rang at least 15 times, but it was either engaged or no one answered. Finally, the number was disconnected."

Disc, in an effort to see fair play, also phoned the theatre... only to speak to a security man, who couldn't help. It's understood that the financial affairs of the Rainbow are still being wound up, and considerable debts are outstanding. It seems unfair, somehow, that fans like these two readers—and there are doubtless others also—are having to suffer. They'd probably saved up furiously to afford the seat prices. Their treatment is disgusting. After all, it's the fans who supported the Rainbow!

HEANOR MOURNS PRESLEY'S NUMBER ONE FAN

ELVIS PRESLEY will get a cable from the little Derbyshire town of Heanor this week informing him of the death of his biggest British fan. And he might even recall the occasion eleven years ago when he met Albert Hand during location filming in the mountains above Hollywood of "Kid Galahad." Afterwards, Mr Hand spent a day with the Presley family, entertained by Elvis's father and step-mother. That meeting, in 1961, was a memorable milestone in Albert's life; he was founder and president of the Elvis Presley Fan Club of Great Britain, as well as founder/editor of the Elvis Presley magazine, and secretary/president of the International Elvis Presley Appreciation Society. In Heanor, where he also served

on the local council, the Union Jack on the town hall flew at half-mast for Mr Hand. He was 46.

TONY BLACKBURN AN APOLOGY

DUE to a misunderstanding we recently reported that a recording of a song, "House of Cards," by Barry Green, sung by Tony Blackburn, was a non-hit and on this basis criticised Tony Blackburn on his singing of the song. To our embarrassment we discovered the song, recorded under the name of "Heart," had not been released at the time we printed the story.

We, therefore, unreservedly withdraw our criticism of Tony Blackburn and apologise for any embarrassment we may have caused him.

VEN IN GERMANY!

THERE'S an amusing, if disgusting anecdote going the rounds about recent visits to Germany by a couple of big-name rock bands. The identities are undisclosed for obvious reasons.

It appears that both artists were booked into the same hotel at different times, having gigged in the city on successive nights. The scene is the hotel reception, where the German manager welcomed the stars. "Ah, so! You are Herr XXXX! We are giving you the same rooms used by your friends." Rock star: "Which friends?" Manager: "Herr XXXXXXX and his band. They stayed here last night." The musicians are led to a suite previously occupied by their colleagues to find—the rooms looking like a bomb hit them, furniture and fittings smashed, bedclothes filthy and excreta across the carpet. Rock star: "We're not staying here!" Manager, in typical Teutonic tones: "If you musicians wish to behave like animals—you will be treated like animals!"

DISC WINNER...

STEPHEN ATTRIDGE, aged 19, of Arnold Gardens, Palmers Green, London, N.13, flew direct to Miami, Florida, U.S.A., last week to see the Faces' "Circus," as winner of our competition.

Stephen said: "I'd just lost my job, my girlfriend had gone off with someone else and my cat died. Winning this could not have come at a better time!"

MICK JAGGER in sparkling form on TV's "OGWT" last week.

And if Stones do play Lincoln—it could be rave of year. Middle Of The Road, frequently slagged-off by their rivals, get last laugh... as "Sacramento" soars into UK chart, they already have new chart-toppers in Belgium ("Samson And Delilah") and Holland ("The Talk Of All The USA"). Who said one-hit-wonders?

Does Joe Cocker realise how much he owes Max Clifford for his UK publicity?

John Dummer Blues Band album "Blue" on Vertigo label arrived at Disc via MCA Records... where John is promotion boss!

Journalists not exactly queuing up to interview Jerry Lee Lewis after his recent behaviour.

Festival of City Of London press conference tomorrow (Thursday) staged in moat of Tower Of London—with drinks "with jousting!"

Music publisher Mike Berry's Sparta office taking leaf out of Beatles' Apple, in manner of speaking. From next week, company will be "open house" every Tuesday evening at their HQ, 155/157 Oxford Street, London—when aspiring artists, especially song-writers, can call in for advice or play us a tape they've done. We'll have a chance to find new talent, and writers can rap together. Sounds like a sound idea. Only remember how Apple got out-of-hand!

Late Canned Heat guitarist Al Wilson and early rocker Ritchie Valens among United Artists' "Legendary Masters" albums out this summer. Also Miles Davis, Little Anthony and Imperials, Stevie Winwood and Shirelles.

Whispers that all may not be well on festival front this year—despite amazing line-up of artists. One veteran organiser already approached to rescue promoter in difficulty.

Decent Decca reception at last. Disco atmosphere at London's swish Dorchester for Les Humphries, whose singers sell albums by the million in Europe. Pity company couldn't stretch to flying few of group's dolly girls over to brighten up party, though.

Nurse Susan George to the rescue, please! Singer Jack Jones has collapsed and cancelled current UK dates.

Mike d'Abo preparing college tour with new band, formerly Affinity. Album out May 5.

Band called Hello boast that they've "made up their minds to become the greatest rock band in the world." Not only that, but "they've been working to that end since they were eleven years old." If at first you don't succeed...

Remember Disc May 6, 1967

First sign of things to come with the banning on some radio stations in Los Angeles of the Beatles' "A Day In The Life" track from their "Sergeant Pepper's Lonely Hearts Club Band" album.

Elvis Presley married to Priscilla Beaulieu on Monday in a Las Vegas hotel suite by a Supreme Court judge.

Bob Dylan reported to be returning to the studio after a ten-month absence following his motor cycle accident. He is planning to record 14 original tracks.

Jimi Hendrix booked for the Monterey Festival in America where he joins a star studded line-up which includes Buffalo Springfield, Laura Nyro, Simon and Garfunkel, Mamas and Papas, Dionne Warwick and the Who.

Denials from America that Davy Jones is poised to leave the Monkees. Rumours stem from a possible draft date for the singer and a possible replacement named Mickey Rooney's son Tim. Sandie Shaw retains the top spot in the singles chart with "Puppet On A String" with Hendrix's "Purple Haze" and Mamas and Papas "Dedicated To The One I Love" making rapid progress up the chart.



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News/2

Edited by Mike Ledgerwood

Stills, Wyman LP later this year?

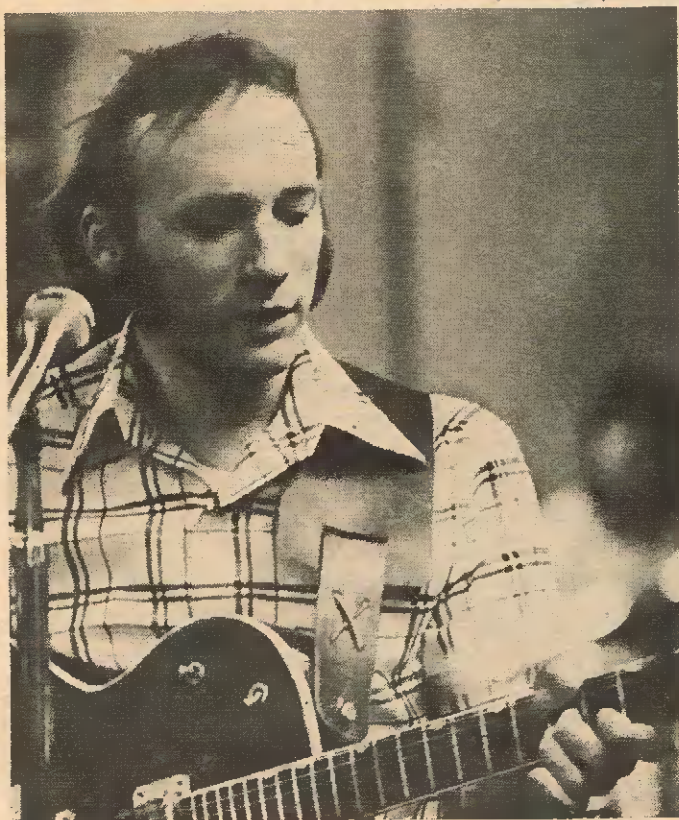
ROLLING Stones bassman Bill Wyman may join Stephen Stills to record an album at the end of the year. On Stills' current Manassas double-album Wyman co-wrote one song and played on other tracks.

Stills' spokesman Anthony Fawcett explained: "They've been really good friends for about two years. Stephen often goes to stay with Bill when they're both in Britain. They get on well as musicians as well as friends. Together they wrote 'Love Gangster' on the Manassas LP."

Fawcett added that, at the moment anyway, there were no plans for Wyman to join Stills full-time. "Although, if anything happened in the Stones—Bill would like to be his bass-player."

Stills and Co. are currently in the US, and the Stones' big tour starts there next month. An album by Wyman and Stills is possible later in the year.

Meanwhile, in America, Stephen has had a further operation on his leg, injured in a ski-ing accident. At the end of the Manassas dates the band moves to Miami for a month's recording, followed by a holiday in the Bahamas. Stills is expected back in Britain around September, when British and Continental concerts are being arranged.



STEPHEN STILL'S ... WYMAN JOINING?

WISHBONE FOR BICKERSHAW

WISHBONE ASH have been added to the bill for the Bickershaw Festival this weekend. But Roy Harper, Dion, McKendree Spring, Third Ear Band and Stoneground have been withdrawn.

Wishbone appear on Friday night, along with the Zoot Money Band. And Stackridge switch from Saturday afternoon to evening. The other artists are withdrawn "to rationalise time schedules," say organisers.

Transport arrangements for the weekend include a shuttle service of coaches between Exits 23/24 on the M6 and the site; and a special coach trip (£5 includes return fare, dormitory tent pass and admission) — from "Edwards & Edwards," Palace Theatre, Shaftesbury Avenue, London, W1 (Tel: 734 9761).

British Rail arrangements include trains from London on Friday (May 5): 3.05 pm from Euston — arrives Wigan 6.08; 5.05 pm from Euston — arrives Wigan 8.08.

BS&T BOOKED FOR BRITAIN

BLOOD, Sweat & Tears are booked for certain British dates this summer — although actual venues have still to be finalised.

The rock band are expected to play Edinburgh on July 2; Longleat (22) and London (23).

CURVED AIR AND FRIENDS

CURVED Air, plus Jon Lord and Friends—including Lee Jackson's Jackson's Heights—and Sandy Denny, at London's Alexandra Palace this Sunday, May 7. AL Stewart and Bridget St. John play London's Queen Elizabeth Hall May 28.

DIANA Ross TV special "Diana" re-screened BBC-2, May 18 (9.20 p.m.). Also stars Jackson Five and Bill Crosby.

BEACH BOYS JOIN 'PALACE' PARTY

BEACH BOYS and Joe Cocker are latest additions for London's Crystal Palace "Garden Party" concerts next month.

They join Richie Havens, Sha Na Na and Melanie on June 3. Beach Boys, here for a British tour later this month, also appear at Stanley Baker's Great Western Express festival at Lincoln on Saturday, May 27, and London's Royal Festival Hall the same night.

Cocker, also booked for Lincoln—his long-awaited UK comeback—was among names tipped for one of the Wembley Stadium shows (June 24).

Sly and the Family Stone, also at Lincoln, appear in Frankfurt (June 2), Nuremberg (3) — and other British venues to be announced on June 8/9. Concerts at Wembley Stadium and/or Manchester Belle Vue (10/11) are likely too.

JERRY LEE'S TV SPECIAL

JERRY LEE Lewis is likely to star in his own London-made TV special. And two extra UK concerts may be added to his tour.

Promoter Mervyn Conn is negotiating the TV show for later this month, and Lewis will delay his return to America as a result.

Said Conn: "My plans to extend the Lewis visit follow the sell-out status of his provincial shows and the two London Palladium appearances. I'm trying to fix another London date."

The Lewis tour ends this Sunday (May 7) at Coventry, when he flies to the Continent for Paris (8), Lyons (9), Oslo (11), Hamburg (12), Amsterdam (13) and Brussels 14.

SIX UK DATES FOR T REX

T. REX play six shows in Britain next month. The dates follow the phenomenal success of the recent Wembley Empire Pool performance.

Marc Bolan and Co. are confirmed for two concerts at Birmingham Odeon on June 9, two shows at Cardiff Capitol (10), one date at Manchester Belle Vue (16) and two shows at Newcastle City Hall (24). Box office for bookings open May 20.

T. Rex new single "Metal Guru" is out May 5.

NEWS IN BRIEF

MARY Hopkin's final UK concert appearance this year opposite Ralph McTell at London's Royal Festival Hall, May 20.

STEELEYE Span tour opens Friday (May 5) and ends May 31.

TONY Prince rejoined Radio Luxembourg last week. He left in December, 1970.

ATOMIC Rooster's first single for Pye "Stand By Me" out next week; new LP "Made In England" out in June.

HEAD, Hands and Feet singer Tony Coltan suffering from exhaustion; guitarist Albert Lee handling vocals.

STACKRIDGE, Bristol-based band, star in series of six BBC-TV shows about music from West Country next month.

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DISC ACTION GALLERY SERIES JERRY GARCIA

JIM CAPALDI sauntered into the room. Light suede suit, open-neck shirt, heavy shades. Outside, a cloudy sky, threat of an April shower even. He hovers undecided, then disappears back through the door. Finally he returns, hesitates, thrusts forward a hand and asks: "In a taxi last time, wasn't it?"

I acknowledge that was indeed the occasion we last talked, recalling the encounter because Capaldi had kept the interview waiting an interminable length of time. Later he tells me he hadn't liked what I'd written as a result.

Jim Capaldi, in case you didn't know, is currently singer with Traffic, having ditched drums in favour of becoming their front man. And Traffic, in case you'd forgotten, are that Steve Winwood-inspired outfit who had hits with fine songs like "Paper Sun" and "Hole In My Shoe." Their career here has been somewhat traumatic in recent years, apparently lacking in both direction and decision.

Traffic today, says Jim, is stationary—a situation, incidentally, with which they've become frequently associated. "There's a working period, then a rest—time off to gather ourselves. But there'll be something soon," he promises.

I mention that somehow the band has become something of a non-group—a big name, reputation and respect, yet little activity outside the studio, or in the chart.

"It depends what you mean by big," he counters. "I think I know what you mean . . . in terms of commercial success, right? That's true, in a way. But what we have is a more lasting thing. With records, you're always right up THERE—or you're not. I think we're THERE; and although there've been the traumas—it's been Steve, Chris (Wood) and myself from the beginning, six years ago. The foundation stone of the group."

Traffic, he added, was very much a musical concept: everyone had always been in an ideal musical situation. "There's no pop star image or a 'million-dollar-bash.' We've worked up to what we're doing now."

"For instance, we've never been into big American tours. Charging incredible amounts on the door. If you rip people off once or twice I don't think it lasts long!"

What had prompted the transition from drummer to singer? "That's difficult," he answers, tugging continuously at his hair. "Well, not too difficult to answer—it just happened. I do a lot of things. When I was playing drums I was writing and singing: the creative side of the group."

"A drummer is the best thing to be in a band: a good anchor man. But because I was running into other things—my mind, my



JIM CAPALDI . . . "A DRUMMER IS THE BEST THING TO BE IN A BAND."

Jim—driving Traffic on

interests—drums started getting pushed into the background."

Anyway, he'd been a singer before, he pointed out. A group called Deep Feeling ("There's a little picture of them inside the sleeve of my album"). He paused. "I don't think Traffic thought they needed me up front. But at times it was almost down to stopping the drums and probably stepping out of the group completely—or carry on and do something useful in the group."

He had a big say in Traffic and, with Winwood, collaborated on such songs as "40,000 Headmen" and "Mr. Fantasy."

"I think we're all recognised now, more or less, in our own right," claims Capaldi. "Traffic's Traffic—nobody knew the individuals. Now they know Chris Wood, Steve, and me as well. It's really quite good to have three or four front-men. I'm loth to draw a comparison—but the Crosby/Stills/Nash thing; doing solo things too."

I hadn't liked either his singing or his songs on his solo album

"Oh How We Danced," recorded in conjunction with a host of excellent musicians. He couldn't understand this . . . because everyone else had told him the LP was great.

Jim had written a lot of things for Traffic's last LP "Low Spark Of High-Heeled Boys" and had a wealth of lyrics upon which still to work. "Normally, I write lyrics and Steve and Chris also work on the song; so it's more or less Traffic. So when I wrote these things on my own—they obviously weren't Traffic—more a completed thing of my own."

The Traffic album was all but finished, and Jim had one track, "Open Your Heart," which had been recorded with Jim Gordon and Ric Grech, surplus to requirements.

"I thought it was a strong song, a good track, I'd hang on to it. That's how it became the first thing done for my own album. I had the others in my head and it seemed like the right time to go ahead and record the rest."

There had never been any

rivalry on the writing side between himself and Steve Winwood, Jim believed. "There was with Dave Mason; probably why he split."

Jim enjoyed making the album and has been encouraged to do another. "When you feel right and confident doing something it's surprising what you can get together."

"Many musicians get bogged down by the actual mechanics. I'm good at the mechanics of doing something; whereas most good musicians need the right things around them. They're not only making writing a song a statement—but it's their playing too. Myself, I didn't take part much as an instrumentalist on the album; just a bit of piano and guitar."

One album track, "Eve," was Jim's single. How would he react if he became a solo rock star? "I don't think I'm going to become one. I am past that period. I wanted to be an Elvis Presley when I was 18—but it mellowed off!"

MIKE LEDGERWOOD.

I SAY, I say, I say. Have you heard the one about the 64-year-old comedian and Mott The Hoople? No? Then you must have been missing out on the recent Mott The Hoople Rock-n-Roll circus.

Max, who lives quietly in Jersey with a record collection, that is more akin to the kind that your grandfather would possess, has proved to be the pop revelation of the year, touring with Mott and Hackensack.

He did 14 dates in as many nights, which isn't bad for a man who, when confronted with a Melanie record, bought by his wife, exclaimed: "I don't dig it, if that's the right word to use."

Wall is in the true tradition of British comedians. He's a real comedian from the vintage days of variety halls and radio with a reputation for being a rebel. He was never the man to say the right thing at the right time, and that's probably what appealed to Mott's management.

Not that it's his first taste of pop. He says in a surprisingly knowledgeable manner: "It was Townshend of The Who who first got hold of me. That would be five or so years ago now when they were first coming out. He liked my act and asked me to comper a tour they had on at the time. Ballrooms, that sort of thing. Well I don't know what happened but the tour stopped. I think it was because another band on the bill turned up late or something."

FIRST TASTE

So what has this tour been like? "Marvelous, I've thoroughly enjoyed it."

"Some places were better than others. Green's Playhouse, Glasgow, and the Liverpool Stadium, there's not enough light there, and they're very big places. That was no good for what I do."

Comedians need contact with their audiences as Max Wall proved last Friday at Luton when he came down off the stage among the audience. As he says: "I use silly little quickies. Nothing too blue, but cheeky. I don't tell jokes for very long, about seven to eight minutes, then I go into my routine at the piano, then, of course, there's my silly walk-which I do across the stage."

The best audiences he thought were in Newcastle and Guildford: "They got all the little innuendoes. Portsmouth was good. I

MAX THE SUPERSTAR, AND HE'S ONLY 64!

don't think the kids have ever seen anything quite like me. It depends on the level of intelligence really. When you get a bright audience they laugh and understand it all."

I wondered if Max Wall would be the first of many comedians to tackle the pop circuits. "If any comedians like to tackle it then they can but you have got to have nerve to do it. You have to have nerves to go out there and tackle those audiences. I altered the act every night. At Luton I was up and down the steps because all the audience were sitting on the floor. Any comedian who can adapt would do well. It's no good standing there like a statue, you're liable to get a barrage from the front."

How did he find working with Mott The Hoople? "I didn't care for groups before them, but they have a wonderful sound. They also introduce some novelty numbers which other groups don't. This tour could have been a variety tour in the old days except that instead of a big band you have a group."

"The kids are not used to variety acts; they have only had groups and singers, but gradually they are getting used to it."

The tour itself was a whole new way of life for Max. "We all travelled on this motor coach and of course there was this non-stop music all the time. That took a bit of getting used to but we really got talking together on that bus. We chatted, cracked gags with each other. We 'dug' each other. I think you have to know them before you can venture to take part in a conversation. They look long-haired delinquent types at first sight, but in fact they are intelligent, come from good families and they take an enormous chance. They are in a very competitive field. They work so hard, those roadies." Is that what you call them? They are incredible. They spend four hours setting up all that stuff and they have to take it all down again. They all work very hard, they're completely dedicated. It's been an eye opener to me." —C.W.



MAX WALL WITH MOTT'S IAN HUNTER

BULLETS

● Elton John and DJM records all rather flabbergasted by this Apollo 16 tie-up with the "Rocket Man" single, which happened when the single was released in America and it seemed an obvious gimmick. Over here, it never occurred to them, they say, and his reputation can do without such a hype.

● Rumours of a new London gig to replace the Rainbow already circulating.

● International sampler album from US Warner Bros. label includes tracks from Van Morrison, Alice Cooper, Fanny, Allman Brothers, America, Grateful Dead, Fleetwood Mac, John Baldry, Ry Cooder, Faces, Curved Air and Malo.

● GORDON Lightfoot ill with Bells Palsy which has paralysed him down the side of the face. He's still playing on though.

● STONEGROUND no longer playing Bickershaw—their reason for pulling out is unknown.

● WHAT a sadly despot industry this is when it transpires Dylan charges £1,000 to reprint ONE of his song lyrics. Some poor hard-working guy had gone to the trouble of doing an analytical book on Dylan containing the words of some 40 of his songs; consequently the book can't be printed because of the publisher's initial outcry.

BRIAN'S PAYING TO WORK IN BRITAIN

"I'M a commuter; the only way I can play over here is by subsidising gigs from working abroad. We have to pay to play here."

It's hard to imagine those words coming from Brian Auger's mouth, but it's true; he and his group, Oblivion Express, are exiles. How had this come about, particularly after Brian's great success with Julie Driscoll and his old band, Trinity?

"I was already out of the country when I split from Julie and Paragon publicity. A court action followed to decide whether any contracts had been broken, which kept an album we'd recorded from being released for nearly sixteen months, so by the time I was in a position to

get things moving again, nobody wanted to know."

Understandably, Brian feels bitter about the treatment he's received over here, not only from the music press who've largely ignored him since the split, but from the other news media, television and even his recording company. After all, he's hardly a one-hit bopper musician; memories of past accolades spring to mind.

On The Continent Brian Auger's Oblivion Express are a living legend, despite the fact that the present line-up has only been together for a year and a half. In France, they've done numerous 40-minute TV shows and in Germany recently, the German government sponsored TV and Radio spots of an hour each. It's a tremendous contrast and I asked him why.

"The Germans are such a great listening public. They've a cul-

tural background that makes them receptive towards all forms of art and music, an attitude that's kept alive by aware and interested authorities. Nobody bothers with all the low-level crap of categorising music, and they're not influenced by what the press tries to lay on them. It's the same everywhere on the Continent, though, Holland,

Scandinavia, France, Italy, they're all aware enough to just listen and judge for themselves."

Oblivion are especially huge in Italy (their current album "Second Wind" is in the top ten) and Portugal. Seeing the surprise on my face at the mention of the latter country, Brian elaborated: "Really, they're incredible

people, music is an integral part of their lives, there's so much going on there, beautiful rhythms like the bossa nova and they're really into jazz and musical innovation."

In Italy, Brian makes a special point of discussing his music with audiences, and takes great notice of their constructive criticism. The same too goes for German and French audiences. But all this doesn't mean that their approach to music is entirely intellectual, for Brian freely admits that they owe much of their rhythms to the Tamla sound—"that's what gets me off to begin with."

Oblivion Express rock and drive with the best of 'em. Brian tried to put their musical direction into words. "We're trying to break harmonic ground, getting a loose, coarse rhythmic feel. But we want to write music not only for the immediate public but for other musicians too."

"However we don't mind being essentially a working, road band. I mean, if you can't support yourself by performing in front of audiences, you shouldn't be playing at all."

Peter Erskine

BRIAN AUGER'S OBLIVION EXPRESS (LEFT TO RIGHT) BARRY DEANS, ALEX LIGERTWOOD, BRIAN AUGER, JIM MULLEN AND ROBBIE McINTOSH.





b/w 'Lady' & 'Thunderwing'

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Andrew Tyler's American Odyssey



RONNIE WOOD (LEFT) AND ROD STEWART

been playing long enough that I ain't gonna turn round and snub people who are giving me awards. I might win nothing next year."

But he's done all right this year, I suggested.

"Yeah, I did quite well. I know I can keep turning out the music but whether it's always going to be appreciated by the music press I don't know. I suppose the more successful you get you're in line for a knocking."

"I'm mid-way through a new album right now. It's great. It's not going to be brilliant. I'm just moderately proud of it. It's a nice follow-up to the other one. Similar things are going on. I don't know why that is. There's a track that's identical to 'Maggie May.' We didn't intend it to be that way. It just sort of happened."

He's written five of the nine numbers. "The other four are going to be a bit of a secret. I don't know about a single. I'm the worst one in the world to pick a single. I leave it up to somebody to phone me up and tell me."

England, he says, has taken a completely different shape in the last six or seven months "not only because of Maggie May but through the two albums."

"It's amazing really, the last time we played with Free was at Bristol University and they were topping over us. No bastard wanted to watch us. There must have been about four people. When they came on everybody went and saw them and cheered. Funny how things turn about isn't it."

"When we first started out we only knew two numbers. We were really bad. It was our first or second gig with Free and we called ourselves the Quiet Melon. Art Wood was on vocals and John Baldry was on vocals and also Kim Gardner of Ashton, Gardner and Dyke, Ronnie Wood, Mc, Ronnie Laine. We were all ashamed of what we were doing so we changed the name. No, we were just getting some practice really."

Out of these early trials came the Faces, a miraculous chemical combination. "A lot of people think it's just a front," says Rod. "They think we have to be different cos other bands like arguing and splitting up. But it really is genuine. I swear it. In fact I think the musical press must be surprised we haven't split up by now. I swear to God we're together for life. And there I shall end the meeting. I've got diarrhoea. I've just been sitting in there for about an hour."

The fleet of private planes had grown to three by the morning as the Faces entourage swelled to include management, PR and press people. Next stop was deeper still into America's Southland—Clemson, South Carolina. The town exists by courtesy of the University, venue of the evening's show. The Little John Arena they call it.

By this, the second pit stop of their Southern tour, the Faces are looser, much looser. The changing room walls at Little John are covered with Jolly slogans to prime the college's basketball stars. "Life's Highest Goal . . . Winning"; "Fatigue Makes Cowards Of Us All" and "You Will Be No Better Than You Desire."

There's a bit of pre-show tension. Rod scolds his roadie who's failed to come up with a bottle of port. "I've been going on sober lately," he says sadly. And Ian McLagen warns the promoter: "I'm not even gonna appear unless there's a Steinway at every other gig. If that piano's no good it's going straight off the front of the stage."

"What is it then?" asks Ronnie Lane. "It's a Blinkingsong," says Mc. "Oh I've heard of them. Nice they are."

"Bring 'im in here. I'll have 'im," says Rod. "I'm not wearing these shoulder pads for nothing you know."

And they start cackling, throwing ad libs around at lightning speed and touching each other up for the benefit of the assembly. "Think of our image," cries Ronnie Laine. "They all think we're queer," he says. "We're all married men, you know, except old Rod and he's got a bird."

The Little John Arena is even vaster than the Coliseum but it holds a few thousand less. There's more immediate contact with the audience since there are just a handful of cops around and the kids are allowed to crowd to the stagefront. The place is so huge the people at the back seem to be clapping in time to a different tune.

The Faces are sharper tonight and their tightness allows them

to clown around even more. During "Gasoline Alley" Rod passes 'round the sheet music and Mc and the two Ronnies crowd around one mike reading from it.

By the time they reach the second encore—Willie Dixon's "Feel So Good"—the stage is littered with toilet rolls and everyone on and off stage has gone berserk.

But the after-show scenes are crazier still. One hundred kids are Milling around Clemson's Holiday Inn hoping to catch a glimpse of Rod and the lads. Cans of beer and cakes are passed around by the swimming pool. The pilot who'd flown them in from Memphis gets tossed in. Everyone's drunk. One particularly ripe lady takes a shower and lays

across a bed waiting for offers. Several hours later she's still waiting. Eventually someone tosses her an apple.

Three A.M. and most of the activity is confined to the bank of rooms occupied by the Faces entourage. The comings and goings from room to room resemble something from a Brian Rix bedroom farce. The pilot suddenly re-appears at the pool-side in his trunks and performs miraculous leaps and dives into the pool. He climbs out and propositions a couple of girls who leap over a balcony 10 feet above ground.

Everyone's hustling the beautiful University chicks, but slowly they slink away saving their bodies for another night.

AFTER a while you get the feeling you're part of the scenario for one of those colossally far-fetched paperbacks with titles like "Rock God" (make sure your daughters are locked up when Tommy And The Terribles are in town). Two days on the road with the Faces is a very un-average sort of experience.

This time it was a Rock-n-Roll circus—clowns, jugglers, acrobats and a Chinese lady doing a striptease 50 feet up, suspended by her long black hair. Kimono after kimono she shed right down to her sparkling pink undies. And then she went up again for a cup of tea and a fag.

First stop was the Mid-South Coliseum, Memphis, Tenn. It's a huge beige and green dome affair with bank upon bank of seats laid out like the Nurburgring. It holds 12,000. Ten thousand turned up for the evening—young, healthy, beautiful kids eager for a piece of action to slice through the monotony of a Memphis evening. Security was tight. There was no way of breaking through the cordon blue. For a start 300 lb. of cop had spread himself over a chair at one entrance, bouncing his rubber-tipped nightstick against the tiled floor.

"If I hit somebody and don't really mean it, they don't feel a thing," M.C. for the evening was a silver-haired gent in a smart red blazer, probably a veteran of the era when circus entertainment wasn't relegated to the status of a freak support act.

"A new concept in American entertainment," he called it. "Introducing for the first time in the history of show biz, circus acts with rock and roll."

Opening duties went to a lavishly costumed clown and his ladyfriend—Blinko and his novelty balloonarama.

"Are you ready for some fun," asked Blinko. The idea being the more noise the folks made the more balloons Blinko and his partner launched at them.

"How about that," said our MC friend when the balloon trough was empty. "Didn't they do a great job? And now this group will ready for you in just a few minutes."

This group were none other than re-formed Free, who at the last moment, had taken over from Fleetwood Mac. The Faces are all Free freaks and felt that they could do with reaching 10 or 12 thousand people at a time.

"Fire And Water," "Riding On A Pony," "Soldier War"—savage pieces that give the band a chance to open up. Kossoff Kirke, Rodgers and Fraser, are superb musicians. Paul Rodger has one of the most compelling voices in

FACES UNDER THE BIG TOP

rock music today and Andy Fraser, an insolent, cocky performer lays on some beautifully lyrical bass lines. The band, for all their past troubles are surviving. Memphis recognised several numbers — "All Right Now," for instance, but came alive only spasmodically.

Carlo, "with the most incredible display of agilitic ability ever demonstrated on this continent" picked up where Free left off.

"Watch him do a free headstand on the rubber ball as he twirls those hoops." The lines were straight from "For The Benefit Of Mr. Kite" and so was Carlo, balancing and twirling under the Coliseum's spotlight.

"Here is truly the outstanding and the unusual from this young man from south of the border."

Next treat was Miss Doris and a huge rubber ball "painted psychedelic colours just for the Rock-n-Roll circus." The idea was to walk the ball up a series of ramps and perform a handstand at the summit. She feigns a stumble or two and the crowd gasps. Ooh. Meanwhile, little Frankie her two-year-old who'd earlier stood on mum's shoulders, scampers around at the foot of the ramp, unconcerned that mum is apparently laying her very life on the line. But on the way down Miss Doris actually does stumble.

Then came a squat, muscular gent performing a series of Arabian flip-flops on solid ground. Side somersaults, cartwheels in top positions and others with his head skimming the ground by mere inches.

"And you'll notice folks this is all done without the aid of a springboard or trampoline."

Sadly, the most stunning events of the evening are non-starters because of problems in erecting props. There was to have been a motorcyclist bursting through a hoop of real fire, plus a high-wire act. Never mind. There was Miss Ming Wung, the oriental stripper. Truly the outstanding and the unusual.

"And that concludes the circus. Tell me, did you enjoy it," asks the MC beaming with genuine

pride and brotherly love.

"No," the crowd returns.

"I tell you why I was asking . . ."

But where's Rod and The Faces. They'd set off on a private jet from New York hours ago, pointing themselves in the direction of Memphis. But a storm whipped their fragile craft miles off-course and what should have been a two-hour journey took 5½.

Finally, a black Cadillac delivers them and within minutes they're onstage. The lights are down and when the spots come on they pick out a four-man brass section who introduce the Faces with an extravagant fanfare.

They don't 'alf look lovely. Rod in a yellow and black mock tiger suit, yellow silk scarf drooping down in his crotch and blue sneakers. Ronny Lane in a blue ted's drape suit with white cuffs, pockets and collar.

They lay on basically the same show we've been hearing in Britain for a few months — "All Over Now," "Too Bad," "Gasoline Alley," "Long Distance Information," "That's All You Need."

The band's a little rusty this night. With the exception of the Mar Y Sol gig in Puerto Rico three weeks before, they hadn't been on stage for six weeks. They stumbled around a bit early in the evening missing each other's cues but they settle down eventually. "Maybe I'm Amazed," is especially beautiful. And the crowd love them. They've probably never seen anything so giganticly zany.

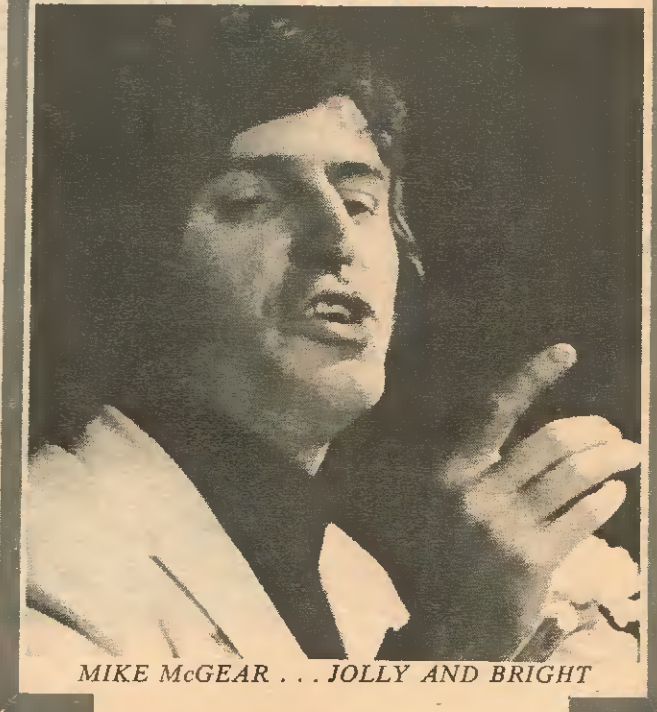
Rock groups of The Faces calibre, you see, are supposed to be moody and aloof. But they prefer to leap and dance around, switching mikes in devastating bursts of speed whispering among each other, hatching more and more nutty displays. Stewart throws himself prostrate, bowing to Ron Wood's bottleneck artistry and there are comical vocal pairings around one mike. Their off-stage performance is even more crazed but the Holiday Inn bar in Memphis gives them little scope. That would have to wait until tomorrow.

After the show in the dressing room Rod's got a beef with your own Disc. He'd been incensed by a line in the paper that suggested he didn't turn up for our recent poll awards for fear of being upstaged by Marc Bolan.

"I'd like to explain about that 'cos I'm pissed off. They said I was scared to turn up because Marc Bolan was there. It's silly really. I would have loved to have been there 'cos I love making speeches and all that. But the other lads wouldn't let me go. You can't blame them really. Thursday night we were opening at The Rainbow and we had to get a sound balance.

"They should know that I've

The woman in Mike's life...



MIKE MCGEAR . . . JOLLY AND BRIGHT

by CAROLINE BOUCHER

MIKE MCGEAR smiles lopsidedly when you tell him how good his new album "Woman" is, and then offers to take over the interview for you explaining: "If I interview you then I'm interviewing your readers and that's audience participation."

Mike's just come from the pub round the corner, and both he and his companion look a little glassy-eyed.

Although Mike, and fellow Scaffold members McGough and Gorman, are often still thought of as jolly and bright, they do have their more serious side. For some time now they've been touring the countryside as Grimms — a poetry reading, singing, talking, reciting outfit that go down a bomb at colleges.

Mike settles back in his chair and talks about the album, which took a year to complete. "At the start of it EMI asked how much was it going to cost? I said, 'I don't know, you tell me.' So I asked a few people to stay with me and fed them and we started to do the album at Strawberry studios. I'd had the ideas for the album for a long time. I got Roger McGough in to do the words, because he's a better words man than me.

"Anyway," he continues, "we got down the basic tracks at Straw-

berry, and then I came down to London and put down the Centipede strings and things — Mike Rosen, Ginger Johnson's African drums, Brian Auger, etc."

The songs are funny and wistful and there's a political dig in "Edward Heath" because Mike doesn't like "preaching and public lies."

"If you want to get through to people on a serious level you want to make them smile first," he says.

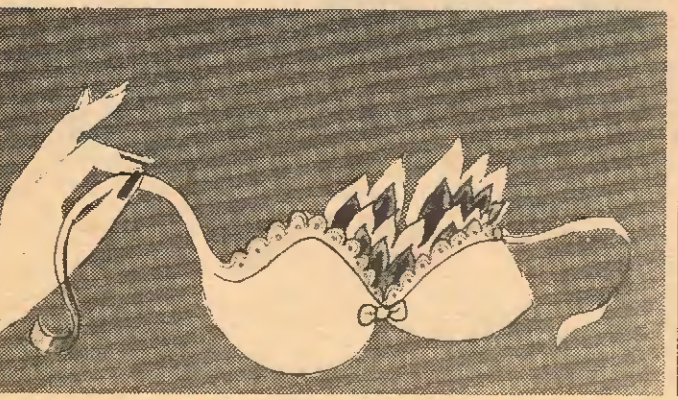
Mike is very pleased with the album and says he might make another. At the moment the Scaffold are busy making their own double album, "For the States," with the Jesus Christ Superstar man, Tim Rice. Although Mike doesn't much like New York, because he says he hates cities full-stop, the Scaffold always get a very good reception there.

"Here, because of the Watneys pale, white suits job, people have been confused by what Scaffold really are, whereas in the States they have no knowledge of all that."

Mike still lives on the outskirts of Liverpool although in quite countryfied surroundings. Like most other musical and creative Liverpudlians he has a great love and loyalty for Liverpool.

"I'm not so patriotic about the city, but I am about the people, they're beautiful. But Liverpool is just a smelly city. You get the dockers standing next to the poets and the pop groups in a pub, which you don't get in London. There all the painters go to one pub, and the pop people to another — in little separate pockets.

"But a lot of good things come from people's desire to get out of the city. People in Liverpool have a great philosophy and it helps you. It's like any community that isn't that well off, out of it comes a way of life—very much like the black thing in America. Anything born out of poverty has got that beautiful double-edged thing."



THE ELO (LEFT TO RIGHT) JEFF LYNNE, BEV BEVAN AND ROY WOOD

Roy Wood on the Move, ELO and Birmingham City's promotion chances



WITH almost schoolboyish enthusiasm Roy Wood squatted on the wooden steps leading up to the stage in the Royal Academy of Music and talked incessantly about the Electric Light Orchestra, his four-year-old brain child.

"It was about the time of 'Fire Brigade' that I first got the idea of the ELO and we've been getting it together for the past three years."

Roy was talking in a darkened corner of the room set aside for their London reception and debut last Tuesday. He had arrived almost two hours late, after missing his train from Birmingham, ready to explain why their London debut had to be cancelled that same day. "Our mixer broke over the weekend and as it was custom-built to our own sound engineer's specifications we couldn't really borrow one. It's a real disappointment."

With a certain amount of reluctance I asked him about the Move, a name best whispered these days as the ELO pick up more and more publicity, good reviews and album sales. "They are what's keeping us going at the moment. Financially the Move singles are essential to the ELO. It costs a lot to run the orchestra, we have to pay our six classical members £15 per day just for rehearsals."

"We try and keep the two bands as far apart as possible. I write in two totally different ways for the Move and the ELO, always conscious of not putting strings on a Move record in case it comes out like the ELO, and keeping saxons out of the ELO."

For the three years they have been concentrating on the ELO, Move men Wood, Jeff Lynne and Bev Bevan have never really considered the possibility of killing off the hit-making Move band. "We are under contract for another three years with the Move so we can't really get rid of them. The only way it is possible is for the ELO to become so big that they outgrow and outsell the Move, so making them defunct," explains Wood.

Jeff Lynne, former Idle Race man, was, with Wood, the prime mover in the formation of the ELO. "At first," says Roy, "he didn't want to join the Move. They had a pop image and the

Idle Race had an underground image which Jeff liked. It was only the plans we had for the ELO that swayed him.

"When I first got the idea I thought of arranging classical numbers as I wanted them but then I thought that I could write my own and Jeff came to mind. He lived nearby and I thought 'There's a great composer down the road'."

With as much tact as I could muster I asked Roy about the resemblance between his "1st Movement" track on the album and Mason Williams' "Classical Gas." "Yeah, it's a copy. I used to sit in the dressing room and play 'Classical Gas' and think it would be nice to write something like it, so I did. If you listen to it you'll notice that in fact they are two different tunes played in the same style."

Being back on stage with the ELO is almost like starting all over again for the band and fortunately they have been well received, even getting encores, on their first gigs.

"It's been a long time since we got encores on stage, even with the Move," says Roy. "Really the whole thing has given me a new lease of life. The Move would probably have just gone on making live appearances on the same old circuit for ever and ever, selling a few singles here and there and never any albums."

Forming the ELO has meant a lot of work for Roy, Jeff and Bev learning new instruments and new styles of playing. Roy has mastered the oboe, cello and almost the bassoon but not without problems. "It all takes a long time and you have to be good because the guys we are playing with know when you're crap."

Bev Bevan, drummer of long standing explains his problem. "It's a whole new concept for me and I'm enjoying it more than ever I did with the Move. These fellers are so good you can't afford to make mistakes."

Jeff Lynne, responsible for the majority of the tracks on the album and a principal conductor is more than pleased with the initial reaction to the orchestra. "It's lifting off nicely but it'll be about ten more gigs before we are really at our best. The American interest is good too and we are looking forward to going over later in the year."

But before that trip there is another album lined up. "It's sup-

'The whole thing has given me a new lease of life'

posed to be ready in September," says Roy, "but it's going to be a bit of a rush. I've got an idea for it called 'The Lost Planet' with the album based on one theme about this guy in years to come whose job each day is to go out and search for the lost planet and each track will represent what happens to him and what he sees and meets in his search."

Another project close to Roy's heart is his own solo album which he has completed. "I don't know when it's coming out, I've still got to do the cover design. It's made up of a few songs I had that didn't fit either the Move or the ELO and rather than leave them on the shelf, I thought I'd stick them out."

"It was done half for fun really but I think I'd like to do it again but I don't see myself going out on the road as a solo artist."

Plans for the ELO in the future include the addition of new members and Roy has a fancy for a brass section. "It's an obvious move really, I'd like to get a row of saxons going like the old Rock-n-Rollers but with the cellos in the background."

Spoken of as a genius now, Wood is out to perfect the fusion of pop and classical music. "There is a perfect fusion, we haven't done it yet and we may never do it but we'll keep trying at it. In the past the fusion has always consisted of an orchestra and a rock band joined but still independent of each other. We decided to get together and become much closer."

The nine-piece ELO, ten including sound man Trevor Smith, has got off to a good start but Roy sees the big test coming when they play Birmingham. "All our mates will be coming along and staring at us, waiting for us to make a mistake. It'll be terrible."

Apart from the disappointment of not playing in London, Roy's biggest upset last week was missing Birmingham City's final home match of the season. "I really hope they get promotion, they should do. Coming down on the train all the heads were hanging down because we had to miss the match—it was a real drag."

Still there's consolation for them if City go up and ELO take-off. That'd be better than the FA Cup and League double.

BRIAN SOUTHALL

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ROBIN WILLIAMSON... NOT A HEAVY SINGER

Robin—the lone cloud in the sky

THE Incredible String Band appear to be a law unto themselves. They work when they please, take time off when they please, and turn out albums exactly as they please.

Sometimes they don't please at all, but still draw large audiences and sell lots of albums. However, as with quite a few bands who made very good music early in their careers, there's the possibility that the Incredibles are leaning back on their laurels.

Another phobia prevalent among groups, is the desire to suppress, or at least quietly ignore, the material in their past, while loudly proclaiming their "progression." It's not always easy to escape your past, however, and at Incredibles' concerts there are still the fans who call out for songs from the "Layers Of Onion" and other early albums.

They have had a quiet time in the past few months, as far as musical success goes—though Mike Heron's solo album did very well—and while the last group album "Liquid Acrobat" was the best they've done in a long time, it still didn't seem to capture the charm of the old songs.

Mike Heron and Robin Williamson have been a good team. Robin's flights of fantasy in the words and the grace notes he uses in his singing to make it distinctive lift Mike's straightforward, earthy rock music into another plane. On his own, Mike's music stands up as straight rock, but Robin on his own is something else again.

His album "Myrrh," unbelievably to some of us, has been selling like the proverbial hot-cakes. He has been working on this album—or on the ideas at least—since last autumn. At that time he was considering doing

the album as a completely solo effort—all the instruments, writing and singing.

As it turned out, he has Janet Williamson, Susie W-T, Stan Lee Buttons and Gerry Conway helping out on organ, pedal steel, drums and piano. There's little doubt that Robin could have handled all the instruments himself, as he is a talented musician, but in places the music didn't seem to balance against the words. "I was pleased myself with the album," said Robin. "It wasn't done primarily for self gratification. Obviously I hoped to please other people, so in that way it was done commercially. I like doing these gentle sort of songs—I'm not a heavy singer."

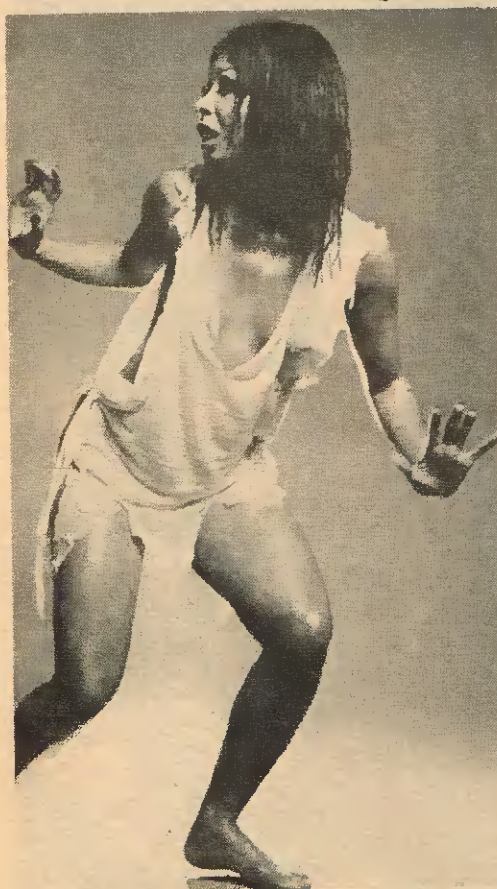
Robin doesn't plan to do any solo performances and at the moment is preparing with the rest of ISB, to go to Germany and Holland for festivals there. In the autumn they are going back to the States to tour. On their return, there will be a new ISB album coming out. They are in the recording studios at Island Records this week.

"We have written all the songs, so it shouldn't take too long to do. We did a few try-outs in studios in the States a year ago, but re-did them here. The songs I do are, I think, different from the String Band. They are in a different media."

Whether or not the Incredibles ARE in a different media or not is open to question. "Myrrh" gave the impression of merely being a thin ISB with quite a lot missing.

Without Licorice's graceful cavoring, high voice and erratic guitar playing, Malcolm Le Maistre's complicated Eastern ideas and Mike Heron to keep them all on the ground, Robin is a lone cloud in the sky, with no strong wind to keep him on course.

Catch it



JUNGLE FEVER

Chakachas Single



MARKETED BY POLYDOR



SUMMER FESTIVAL ROUND-UP

FESTIVALS are big news in rock circles, but folk festivals have been going for years. Most of them have a solid reputation stretching back some time. Here are some of the most important running this year.

LINTON MAY 12-13

This is largely a local festival, using singers from the area—Linton is 11 miles south-east of Cambridge. On the Friday there will be a barn dance, 8 p.m. Admission 30p. Saturday's concert features all kinds of traditional dancing in the afternoon, 2.30 p.m.-5.30 p.m. Admission 20p. In the evening there is a singalong with the Coppers headlining the bill. Admission 50p, 7 p.m.

CLEETHORPES MAY 27-29

Unfortunately, the Cleethorpes folk festival does not provide for casual admittance to their events and the tickets have all been sold. If you'd still like to know what you're missing, Martin Carthy, the High Level Ranters, McCalmans, Dave Burland and Nic Jones are on the bill.

ST ALBANS MAY 6

The festival will happen in the City Hall, and is the second that St. Albans has had. Among the artists appearing are the Yetties, Maryn Wynndham-Read, Graham and Mary Cole and Peter Dashwood. Admission is 90p for an all-day ticket and 55p for the ceilidh if obtained in advance. St. Albans folk music club has an extensive programme booked throughout the Spring and Summer. The week after the festival Steeleye Span will be appearing, admission 25p.

LACOCK MAY 26-29

Lacock is a National Trust-owned village in Wiltshire, 13 miles east of Bath. The festival has an amazing line-up of artists appearing, possibly the best of the bunch. They include Steeleye Span, Mr. Fox, Ian Campbell folk group, Dave and Toni Arthur, Minter, Muskett, Diz Disley, Johnny Silvo, the Johnstons, Brenda Wootton and John the Fish, Allan Taylor, Fred Wedlock, the Yetties and numerous dancers.

One of the highlights will be a medieval street fair, complete with pig roasting. There will also be a medieval banquet to which Keith Michell has been invited as a special guest. Tickets for the banquet are separate from the festival tickets. Tickets for the festival are £3 until April 30, after which they are £3.50. The tickets for the banquet are £4. There is a free camp site for ticket-holders only.

FELIXSTOWE MAY 19-21

This event has visitors and participants from abroad, so many of the names will be unfamiliar. Among the British artists appearing are the Rangers band and Fred Jordan. Advance weekend tickets are £1.50, but the Sunday night concert is not included in this. Tickets for that are 30p.

CHRISTCHURCH JUNE 8-11

Each indoor event for this costs 50p. This is Christchurch's third festival, and among the artists performing are the High Level Ranters, Songwainers, Broken Consort, Graham and Mary Cole and various dancers.

WELLS JUNE 23-24

Performers at Wells include Tony Rose, Songwainers and Bernard Chalk. There are also Morris and other dance teams. Weekend tickets are £1 before June 17, or £1.25 on the event.

LOUGHBOROUGH JUNE 30-JULY 2

During the weekend there will be a good line-up of artists appearing. They include Nic Jones, Spinners, Alex Campbell and Nibs Matthews. Day tickets are 50p (Friday evening), Saturday £2, Sunday 75p. Weekend ticket is £3. Residents before May 30, £6.50; after then, 5p.

REDCAR JULY 14-16

This year's guests include Martin Carthy, the Druids, Derek and Dorothy Elliott, Tony Foxworthy and Tony Capstick and various dance teams. There will be sing-alongs, folk workshops, a folk festival procession, open-air concert, ceilidh and concerts. A season ticket is £1.50; individual tickets are: Friday, 50p; Saturday, 75p; and Sunday, 60p.

CAMBRIDGE JULY 28-30

Performers there will include the Dubliners and All Bains. Other names still to be fixed. There will be camping sites available, plus 24-hour catering. More big names are sure to follow for this, one of the biggest folk festivals. They should be known in the next few weeks.

SIDMOUTH JULY 28-AUG 4

Artists included on the bill are the Yetties, Dave and Toni Arthur, Blue Mountain Band, Songwainers, Fred Jordan, Oak, the Druids and many others. Combined season and camp ticket is £5. For £3.50 you get admittance to over 200 events. Please book early as tickets are restricted.

FALMOUTH AUG 6-12

Musicians booked include Tony Rose, Dave Burland and John Kirkpatrick, but there are dance teams too. Before July 1, tickets are £2.25, after that, £2.75. Shanty trips are extra or you can get admittance to individual events.

BROMYARD SEPT 15-17

Guests this year include Dave and Toni Arthur, Archie Fisher, Nic Jones, John Chapman, John Kirkpatrick, Fred Jordan and Diz Disley. The events begin at about 8 p.m. on the Friday evening, and end about 6 p.m. on Sunday. There is a camp site available to ticket-holders and various hotels are nearby.

"THE next couple years are gonna be quite somethin'. Everyone's gonna start f'enjoy 'emselves again. The kids have really got it coming," Chas Chandler, Hendrix's old manager spoke in his still-deep Newcastle accent.

Heathrow Airport, 10.45 a.m., Thursday. Chas Chandler and the four members of Slade chat over coffee, waiting their flight call. Off to Europe, first Holland; club dates, a television recording of their new single "Take Me Bak 'Ome," press conferences, and on to Paris and more television work.

Noddy Holder, Don Powell, James Lea and Dave "Aitch" Hill, lounge around their chairs with the air of what they are—the group with the Biggest Beat in Europe. Holland's already been as good to the boys as here, since "Get Down And Get With It" all their singles have hit number one. They haven't toured for awhile though and are not sure about the reaction.

Quite a few people are staring, some tut-tutting. Slade stand out. Dave, his incredibly straight brown hair falling on to the shoulders of his flamboyant dress; entirely canary yellow vest, ever-so tight trousers only offset by his four-inch high heeled patch boots. Jimmy and Nod have on red velvet jackets and Don's there tall, lean and moody underneath his thick, black, hair.

Together, they look the epitome of a vicar's daughters naughty thoughts on a wet Sunday afternoon.

At 11 a.m. we move to the plane, KLM airline. The group are friendly and talkative. Noddy: "We've done a lot of work over in Holland, especially television. I think we're all looking forward to what the reactions going to be more than anything else—it'll be a good piss-up if nothing else."

BIG PLACE?

The short 45-minute flight passes quickly, Jimmy's in a bright mood talking about their early skinhead days, how he was chosen for the group mainly because of his enthusiasm, how they travelled the country to build their present reputation, now reaching gigantic proportions.

At Amsterdam Airport Slade are met by two representatives from Polydor, their label. Waiting for the baggage "Aitch" and Dave virtually interrogate the two on the evening's gig. It turns out to be a club at De Bosch, a town not far from the Hague.

"Is it a big place or what," asks "Aitch." "What's the stage there like," inquires Dave. Nothing much is gained and they move towards the waiting cars.

The word, however, is already out at the Airport. One girl points, another girl points. The baggage is hustled into the boot before a crowd forms, jostling round the window with the name "Slade" on their lips. "Aitch" signs autographs on the backs of hands and scraps of paper, then... "Sorry, but we've got to go now. See you all."

The cars move on towards the Hague along fast straight roads flanked by bulbfields and massive stockbroker-like homes. It's about 40 minutes before pulling up at Hotel des Indes, bang in the city centre. Very plush, indeed and seemingly populated by middle-aged diplomats.

The group have obviously come through it all and out the other side, gliding their way through the "skinhead" hype, the constant trek round the small clubs to a band, like their manager Chas Chandler says "whose only just started—the very tip of the iceberg." During lunch and after many glasses of wine, the group discuss with Chas the possibility of a video-tape revolving round how the group members are picked up from their homes around Wolverhampton.

It's clear why Noddy has been described as one of the nicest people in the business, with a wide grin he related how either Jimmy, Dave or Don have a morning ritual. After lunch the band go up to their rooms to rest

Slade sending rock waves through Europe

SLADE ON THE CONTINENT, Robert Brinton reports the shock-waves

before the gig.

The Myn Broertje, Den Bosch, the evening's gig turned out to be a small club—one of Holland's many youth centre venues—which the band gained experience playing on their previous tours. The place is packed and almost immediately Slade move into their dressing-room, the photographers, assorted chicks and general hangers-on start to mill round.

After what seems like endless flashbulbs going off, the group finally take the stage, between their 1,000-watt p.a., which is virtually touching the ceiling.

From the first bit of Noddy's opening patter, "Now I want you all to let yourselves go!" it's obvious this is going to be a good one. When onstage the individual members seem to become totally injected with fire. Noddy's resplendent in his usual checked cap, sideburns bushing out, green shirt, braces and boots; Dave Hill all smiles in a shiny silver coat; Don lurching behind his drums; and Jimmy, pounding his bass, in a bright yellow jump-suit.

The first bash of "Hear Me Callin'" and the place becomes electrified, immediately the audience begins to stomp to the New Big Beat of Slade, Noddy's voice raucous through the flood of sound. They go through their "quiet" number "Darlin' Be Home Soon," but soon it's back to the beat and thud of "Get Down And Get With It." After an hour it's all over, finishing with "Born To Be Wild," which just about sums up their entire stage act.

There's no encore, and the audience have to content themselves with "Slade Alive" poured through the P.A.—to which the audience reacts by applauding every number.

Both on and off stage, Slade are a tremendously close-knit unit; they each appear to have the same musical ideas. Dave remarked during one of the car journeys: "Our music is what's happening now, people have had about enough of sitting about and being bored. We're out to give people a good time. The kids haven't really been enjoying themselves the last couple of years. The music to me has been a bit of a joke."

"I mean enjoying it is what it's all about, you don't want to go to a concert and get depressed. Personally, I believe in having a good time and really living it. People shouldn't be in this business, if they don't want to be part of it."

And Noddy: "What we're doing is playing music that anyone can enjoy. It's simple, basic music with a strong beat. It's not rock music or anything that has to be thought too seriously about. I mean no one wants that stuff all the time."

BACK 'OME

Friday morning the group checked their hotel for a television recording of their new single at the massive N.S.O. studios, near Amsterdam. It's for a programme called "Top Pop." The records for the show are picked by viewer survey and "Take Me Bak 'Ome," released in both countries on May 26, is expected to hit the show quickly.

Besides Slade, pop groups like Sweet, Middle of the Road are big in Holland, although surprisingly T. Rex have not yet made a major breakthrough, a Polydor official said.

The cameras loom in on Noddy's bright red, wet-look boots, now as much a trademark as the points and high heels of the Beatle boots of the early sixties. Tromp, Tromp. The new single is exactly what we've come to expect; loud and fiery with shouted vocals from Mr Holder.

Miming to the record on the three different sets, the group's antics virtually break all the rules.

They utilise everything in the stage movement dictionary — and then some more! Noddy's wiggling his arse at the camera, while Dave's undoing the zip at the back of his suit, and Jimmy's pushing his guitar between his legs.

an old juke box with even older rock and roll comes to life. Some press people arrive but mainly it's a debacle of hangers on.

Dave, Jimmy, Nod and Don —dressed now in flash clothes that are close to stage gear—go through the ritual interviews with the few press people that seem interested.

The Paradiso, besides being the main Dutch venue, is also the toughest to play for obvious reasons, especially for a group, who like Slade, rely on strong audience feedback. In the dressing room it's packed again, and just before going on Jimmy says how he relaxes.

"I'm trying to get into Yoga, although obviously I've only just started. I start by relaxing from my toes, it helps a lot. My girl does it and she's teaching me."

Jellybread finish their set and



Slade take the stage about 11 p.m. At their backs must be the biggest light show in existence, swirling shapes and in one corner the projection of an Errol Flynn film. The audience — a mass of hair and faded denim—are slow to warm. It's tough going, though the sound and separation are better than the previous gig. Not until "Get Down And Get With It" do the audience catch fire.

which is unknown for the cool of the Paradiso. Even the usual finale "Born To Be Wild" doesn't satisfy and the band break their rule and play an encore.

"Reckon we could have gone on all night and just played rock and roll," Noddy says back in the dressing room.

Later that night—for relaxation —Jimmy, Don, Nod and Chas Chandler go on to see Count Basie whose playing just down from their hotel...

They even begin to stomp,

Today's message from Dr. Hook and the Medicine Team

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