

DISC

AND MUSIC ECHO

Ringo's Bolan documentary—picture page 4

SLADE TOUR NATIONWIDE

MARCH 25, 1972

6p

USA 30c

SLADE do an extensive British tour in May. And also included in their schedule is a recording session in France.

Slade, who recently notched up a hat-trick of hits with "Look Wot You Dun" (No. 17 this week), start a series of 15 major concerts at Bradford St. George's Hall on May 10, then play Glasgow Green's Playhouse (11), Sheffield City Hall (12), Liverpool Stadium (13), Guildford Civic Hall (14), Birmingham Top Rank (15), Chatham Central Hall (16), Barry Memorial Hall (17), Aberdeen—venue to be set (19), Dundee Caird Hall (20), Edinburgh Caley Cinema (21), Norwich St. Andrew's Hall (24), London Purley Orchid (25), Brighton Dome (26).

Final date of the Slade tour is a bill-topping appearance at a charity concert at Leicester City football stadium on May 27 (1.00-11.00 p.m.). Also on the bill are Tim Hardin, Pacific Gas & Electric, Status Quo, Roy Young Band, Beggar's Opera, Atomic Rooster and Audience.

Slade's nationwide tour is preceded by pre-tour one-nighters—at Birmingham College of Education tomorrow (Friday), Harlow Technical College (25), Newcastle Mayfair (30), Scarborough Scene Two (April 1), Coventry Theatre (2), Bournemouth Chelsea Village (3), Bury St. Edmunds Corn Exchange (21), Dagenham Polytechnic (22), Coventry Locarno (May 4), Bristol University (5) and Bracknell Sports Centre (6).

Slade also visit the Continent three times next month—they play Ghent, Kamtehout and Antwerp (April 7-9), Amsterdam, Alplem-on-Rhine and Schidam (April 27-May 1), also two days of TV in France (April 19-20)—and record in Paris, probably at the Chateau D'Herouville studios used by Elton John, T. Rex and Pink Floyd (April 10-18); or a similar studio which has just opened in Oxfordshire.

The group were at Wembley's De Lane Lea studio yesterday and today (Thursday) cutting tracks for a May single.

An American tour in July/August—the band's debut—is being considered. "We won't be taking them over until we're good and ready," said spokesman John Steele. "There's plenty to do in Europe at the moment."

INSIDE

NILSSON

KNEES-UP

Page 16



Ritchie Blackmore

in close-up—see centre



MARRIOTT

ON "SMOKIN'"

Page 13

HAS ALVIN LEE BEEN AN IDOL TOO LONG? —see page 3

HAPPENING

Live

London Ronnie Scott's (Upstairs), Ben E. King, 1 a.m. Members 75p, guests £1.25.
Newcastle City Hall, Barclay James Harvest and Trees, 7.30 p.m. 60p. Mayfair, Groundhogs, Chicken Shack, 8 p.m. 75p.

FRIDAY (24)

Bournemouth Chelsea Village, Paper Dolls, 8 p.m. 60p.
Derby Cleopatra's, Chicken Shack, 8 p.m. 40p.
Birmingham College of Education, Slade, Roy Young Band, 8 p.m.
Ipswich College students' union, Argent, Skid Row, Man, 7 p.m. 60p in advance, 75p at door.
Chatham Central Hall, Procol Harum, 8 p.m. 60p.
Margate Dreamland, Hawkwind, Steve Took, 8 p.m. Tickets 50p in advance, 60p at door.
Farnborough Technical College, Steeleye Span, 8 p.m. 50p.
Ayr Caledonia Hotel, Chris McClure, 8 p.m. 40p.
Cumnock Town Hall, Salvation, 10 p.m. 50p.
Newcastle Mayfair, David Bowie and Armada, 8 p.m. 75p.
Spennymoor Tophat, Georgie Fame and Alan Price, 8 p.m. 80p.
London Lyceum, Quintessence, midnight till dawn, 75p.

SATURDAY (25)

Cambridge Corn Exchange, Straws, 8 p.m. SU 65p, others 75p.
Boston Starlight Rooms, Groundhogs, 7 p.m. 60p.
Bracknell Sports Centre, Barclay James Harvest and Steve Took, 7 p.m. 60p advance, 70p at door.
St. Andrew's Cosmos Youth Centre, Tear Gas, 8 p.m. 40p.
Newcastle City Hall, Head Hands and Feet, Patto, Claire Hamill, 7.30 p.m. 60p.
Spennymoor Tophat, Fame/Price, 8 p.m. 80p.
Livepool Stadium, Chuck Berry, 7.30 p.m. £1.
London ICA, Gallery 3, Pisces, 8 p.m. Members 30p, guests 40p.

SUNDAY (26)

Croydon Fairfield Hall, Sandy

Denny, 7.45 p.m. Tickets 80p, 70p, 60p, 50p.
Bristol Colston Hall, Trees, 7.30 p.m.
Kirkcaldy Temple Hall, Salvation, 7.30 p.m. 30p.
Glasgow Electric Garden, Tear Gas, 8 p.m. 37½p.
Newcastle Odeon, New Seekers, 8 p.m. Tickets £1.50, £1.25, £1, 75p, 50p. City Hall, Rory Gallagher, 7.30 p.m. Tickets 70p, 60p, 50p, 40p.

MONDAY (27)

Gravesend Lord's Club, Man, 8 p.m. 40p in advance, 45p at door.
Birmingham Town Hall, Groundhogs, 7.30 p.m. 60p.

TUESDAY (28)

Brighton Top Rank, Family, 8 p.m.
Windsor 1832 Club, Brewers Droop, 8 p.m. 40p.
London Royal Albert Hall, Sandy Denny with Tyger Hutchings, Trevor Lucas, Richard Thompson, Dave Matthews, Gerry Conway, Pat Donaldson et al. 7.30 p.m. Tickets £1.25, £1, 80p, 60p, 30p.

WEDNESDAY (29)

Newcastle City Hall, Groundhogs, 7.30 p.m. 60p.
Dunstable Civic Hall, America, Quiver, 7.30 p.m. 85p in advance, £1 at door.

New sounds

RELEASED next Thursday (30th) is the new single from Santana—"No One To Depend On." Also out are Jonathan Swift—"Corina," Bobby Sherman—"Together Again," Donnie Elbert—"Get Ready," Ken Dodd—"Because of You" Edgar Broughton—"Gone Blue," Sapphires (re-release)—"Got To Have Your Love," Temptations—"Take A Look Around," Jackson 5—"Sugar Daddy," Curtis Mayfield—"Keep On Keeping On," Sha Na Na (maxi)—"Flaming Groovy," Isaac Hayes—"Do Your Thing," Galahad—"Let's Dance," Tommy James—"Tell Him Willie Boy's A Coming," Midnight Movers—"Why Can't We Do It In The Road," Three Degrees—"Trade Wind," Louisa Jane White—"If You Only Need A Friend," Mungo Jerry—"Open Up," Intrigues—

GUIDE TO THE WEEK'S EVENTS

"To Make A World," Jane Birkin and Serge Gainsbourg—"La Decadance," Jerry Lee Lewis—"Think About It Darlin'," War—"Slipping Into Darkness" and Joan Baez—"Song Of Bangla Desh."

Listen

IN CONCERT on Radio 1 on Saturday features Sandy Denny and Quiver. On Monday's Sounds Of The Seventies the guests are Medicine Head and Gallagher/Lyle and Jonathan Kelly. On Thursday it's Humble Pie and Gothon Giltrap and on Friday guests include David Bowie, Head, Hands and Feet, Duster Bennett and the Roy Young Band. Wednesday is the all-record show.

View

SATURDAY is the night for the Eurovision Song Contest as competitors battle it out in Edinburgh's Usher Hall. Eighteen countries are taking part and it's expected that an estimated audience of 400 million people will see the show. It's compered by Scottish ex-ballet dancer Moira Shearer, while Pete Murray is doing the radio commentary. This is the 17th contest. It's shown on BBC 1 at 9.30 pm. Buddy Rich and his orchestra begin a new series called "Sounds For Saturday" and will have a guest artist every week (BBC 2—8.35 pm).

Engelbert introduces Eartha Kitt and Adamo on his show on Sunday (BBC 1—7.25 pm).

Omnibus features the three faces of jazz and traces its history (BBC 1—10.5 pm).

The Old Grey Whistle Test on Tuesday features Randy Newman and the John Dummer Band (BBC 2—11.10 pm).

Quick spins

I suppose it was only to be expected after last week's crop of excellent singles, that this week's would fall somewhat flat. One of the flattest was Help Yourself's "Heaven Row" (United Artists UP 35355). Although technically fine, it was dull and not in the slightest distinctive. With their ability they could have been a lot more adventurous.

Hot Chocolate's "Mary Ann" (Rak 127) was well arranged, with a deep bass line covering a fainter brass section. It's a long number and changes considerably half way through, but it's still a technical achievement.

Tommy Roe's "We Can Make Music" (Probe PRO 555) isn't THE song, but one with less impact. It's good in a smoothie kind of way, with a fairground effect way behind the vocals, but doesn't live up to Tommy Roe's reputation.

If the lyrics were a little more imaginative, Don Gibson could perhaps have done quite well with "Far Far Away" (London American HLE 10564). It has a strong Country and Western melody and may take off on its own merit.

Marvin, Welch and Farrar save this week's releases with a startlingly good "Marmaduke" (Regal Zonophone RZ 3048). The intro is excellent and apart from one or two straight lines in the lyrics, it's quite revolutionary for them. Well done lads.

"The Lion Sleeps Tonight" (Atlantic K 10136) was a good song when it first came out years ago and it sounds just as good now, if not better with Robert John's treatment and the tricky arrangement which almost makes it soul.

The San Remo Strings have made an instrumental version of



Surprise hit for the Chiffons

The Chiffons have made a surprise break into the chart with a single that's almost eight years old. It came in the middle of a string of hits they had during 1963-64, and now "Sweet Talking Guy" has gone back into the chart this week at number 29. The other side is another old hit "One Fine Day."

The three-girl group came to Britain a few years ago, brought in to do dates arranged by Brian Epstein. They played at the Saville Theatre in London but the occasion wasn't an illustrious one for them. Their material was considered too much out of date and they bombed out. Looks as if they'd find quite a change if they came back now.

"Reach Out I'll Be There" (Tamla Motown TMG 807) but I think it might still be too soon to try to repeat the success.

The Johnstons, now a duo, have changed their policy almost to the point of being unrecognisable for "Continental Trailways Bus" (Transatlantic BIG 501). It is a fine commercial song, sung in good harmony in CSN&Y style, with a definitely non-folky accompaniment.

Shocking Blue have done an interesting thing. They have put a 50's style of singing on top of a 70's instrumental backing and it sounds very good. However, I don't think the yeah yeahs of "Out Of Sight Out Of Mind" (Polydor 2001 266) are going to impress thousands. Or even a few.

The Cascades return after many moons with a disappointing song "Two Sided Man" (London American HLU 10366). It's plain old fashioned, with no imaginative studio effects of old and I doubt if it's even worthy of an album track.

And what on earth is happening at Dandelion? For our edification this week they have released a single which on one side has "Sonny Boy" by Will Dandy and the Dandyettes (it must be a cover) and also advertises "Oh Mein Papa," but I've listened between the lines and can't find the latter. Strange! On the other side it's "Mood" by the Coxhill-Bedford Duo. That's a sleazy jazz tune, as one might expect with a title like that, but has peculiar banshee wailings in

the background. (Dandelion 2058-214) if you are interested.

By contrast, Dandelion have another maxi-single with a song called "Stoney Glory" on the A-side, by Tractor (Dandelion 2001-282) which is very good in a Radio Onerful kind of way, with lots of la-las.

Well, well, its Shakin' Stevens and the Sunsets trying once again to get the nation-wide acclaim they deserve. "Sweet Little Rock and Roller" is very good, but it takes a lot to describe the good sounds they make onstage. However, a valiant try to convert the unbelievers. (Polydor 2058-213.)

Now hear y'all Country and Western freaks, Loretta Lynn is extolling her problems on "One's On The Way" (MCA MMU1149) which is one track from the double track A-side of her single. A C&W revival would be real good fun if L.L. is a sample.

What's this? Yodel-king Frank Ifield turning to reggae with "Hurdy Gurdy" (MAM R 69) or the more aesthetic among us might call it blue beat. Either way, there's not a yodel in earshot—though there are some trilling falsettos.

Film

FOLLOWING the success of the one day presentations of "Monterey Pop," "The Cream's Last Concert," Classic Cinemas have

BY ROSALIND RUSSELL

Rock on

ON Wednesday, March 29, a charity concert will be held in Dunstable Civic Hall to help the aged. Appearing are America, Linda Lewis and Quiver. Tickets are 85p in advance or £1 at the door. Concert begins at 7.30 pm.

Book

JUST out is the Doug Kershaw song book, called "Louisiana Man," published by Collier Books at 90p. It gives the Doug Kershaw life story, told by himself, complete with vast numbers of black and white pictures. There are interviews with Doug and explanations given for each song. Songs published include "Louisiana Man," "Cajun Joe" and "Swamp Rat."

Silvered

NILSSON is awarded Disc's Silver Disc this week for over 250,000 sales of his single "Without You," and the New Seekers for "Beg, Steal Or Borrow."

Rave

A CAPTIVE audience for Bole Armen on Tuesday, March 28, when they play a special concert at Wandsworth Prison. Admission might be a bit difficult unless you are a member.

Folk

THE NATURAL ACOUSTIC BAND have had to cancel bookings because of a knee injury to singer Krysia Koljan. The injury has become more complicated and she now has her leg in plaster. The band have just finished their first album, "Learning To Live" which is released in April by RCA.

The Yetties mark the beginning of a new series of folk evenings at the Sunderland Locarno, when they appear there on Tuesday (March 28). The Locarno is going to run a regular folk night.

The McCalmans are appearing at the Cairngorm Folk Festival from the 23rd to 25th March. There is going to be a folk competition there too. The group have been given their own radio series by BBC Scotland, to be called "The McCalmans In Concert." The first of six programmes will be recorded in Edinburgh on March 27.

The BBC are to produce folk concerts for Radio's Folk On Sunday. Frances Line will produce them, and the first will be in Nelson, Lancashire on Sunday, April 16, at the Nelson and Colne College of Further Education. It begins at 8 p.m. and tickets are 50p (unreserved). Appearing are the Pendlefolk, Harry Boardman and the Blackpool Taverners. There are another two programmes set, and more will be commissioned if these prove to be a success. Part of the concert will be included in the Folk on Sunday show (Radio 2—4 p.m.). Guests on this week's show are the Spinners.



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The Music People

ALVIN LEE is currently suffering from a surfeit of everything.

He's had too much touring, too much hype, too much idolatry. Nowadays the band can't play without being drowned by screaming or a constant barrage of blue flash bulbs from photographers. They're hounded at airports and their records are bootlegged.

"As a band we were always thinking perhaps we were being successful and achieving something, but this is the first year we've felt we've actually done it to some degree. Before we were still kind of struggling to control what we were doing and now it's settled down. Tours come easily; the music changes — it's almost boring because nobody's struggling any more. "I used to enjoy the days when we'd get into the van together and sit in it for five hours—our heads were much more together then. Now there's no hassle and you have a clockwork schedule to follow and a tour is run like a campaign. It completely does away with that feeling of companionship."

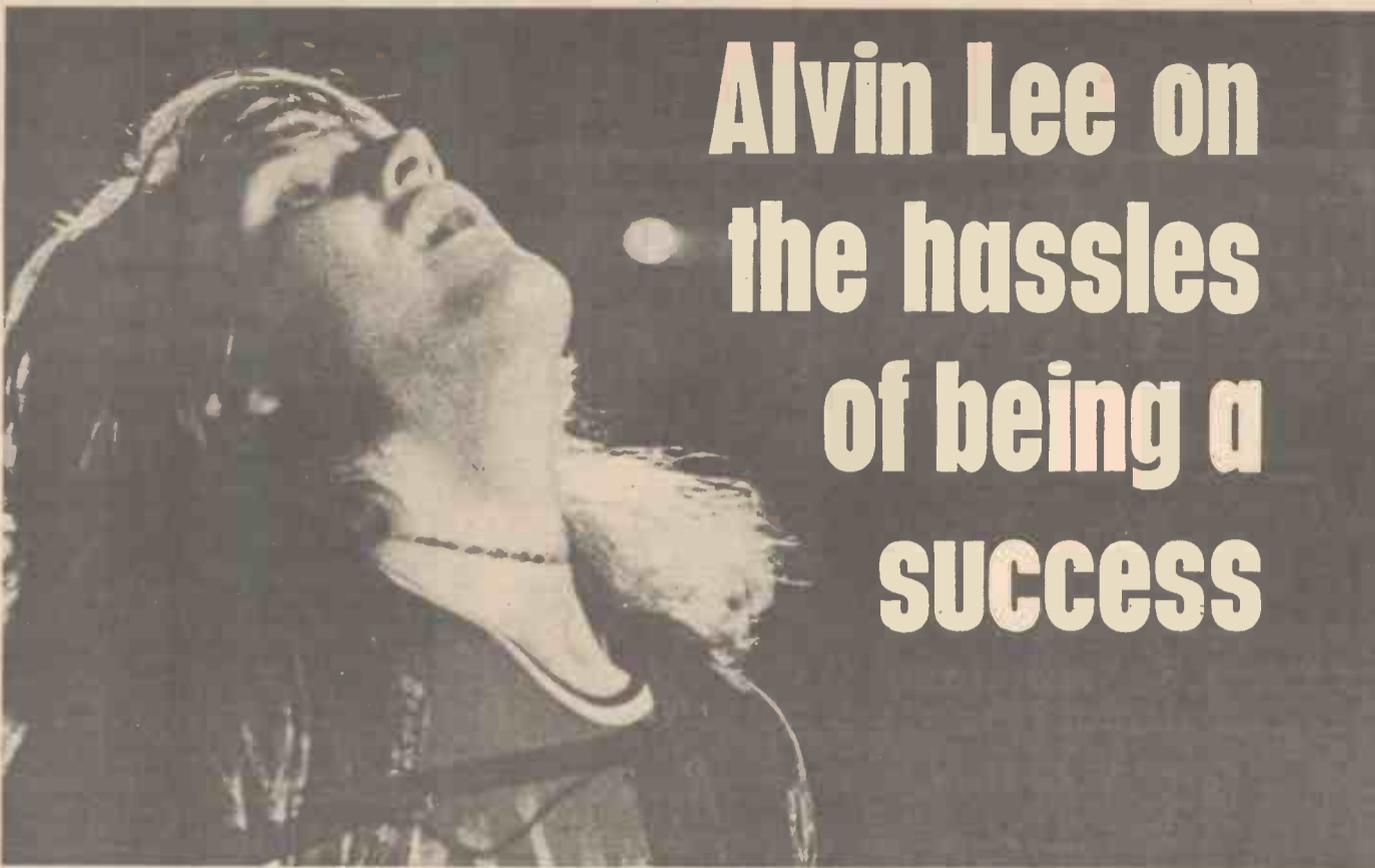
Alvin is talking at his large Berkshire home. It is homely and comfortable with lots of bric-a-brac gathered on tours. One room is devoted to his photography and filming — a passionate hobby which seems to be fast overtaking the music—with a screen that pulls down from the ceiling, and lots of big cushions sprawled on the floor for happy viewing.

'I WANT TO MAKE A FILM'

He runs through some excellent slides he's taken in America, France and here and there. He undoubtedly has photographic talent, and is still very proud of the article a photographic magazine did on him.

We also listen to some tapes of numbers for the next album which the band recorded in France recently using the Stones' mobile unit. They have captured a raw, driving bite not often heard offstage with some beautiful rock and blues numbers. They hired a chateau to record in and used the vast marble hall, so the drums have a metallic bounce and the organ echoes off into the distance. Alvin was amazed at how like the Stones their sound was, and wondered how much was due to the unit and how much to its psychological effect.

"Another drag about being successful," says Alvin, "is having to record out of the country to avoid tax. I wish it would all be logical and straightforward, but instead you get more and more into sympathy



Alvin Lee on the hassles of being a success

with Ray Davies singing about the taxman taking all his dough.

"It's unfair anyway because you've got ten years maximum in this job unless you want to go on and do cabaret and there's no way I'm going to be doing that. I want to get into producing and recording; I want to make a film. There's so many things I want to do it's like standing at a multi-crossroads."

Before we go any further let it be stressed that this doesn't in any way mean Ten Years After will split. A group that has been together for as long and through as much as they have doesn't just cave in overnight, Alvin is merely taking stock of his thoughts; pausing before starting their thirteenth tour of America. Since the hooah following Woodstock, the posters, the superstar treatment that Alvin got which he didn't want, he's obviously been doing a lot of thinking which has left him feeling rather wistful and nostalgic for the pre-success days.

"We just wanted musical success really—the money is great when you earn it, it allows you to put things back into what you're doing. Before we were just starving to do well, we were so hell bent on getting through we would work every night we could. When we did make it we had so much work coming in we were on our knees and not daring to turn any of it down.

"You see we need to reach beyond our capabilities, and now we come to the point where are we best to reach a bit further or are we best to play the things we're doing well? We're going to try and do some stock old blues things and see how that comes out integrated with other live things. The band isn't the kind of band

that can just play in a studio.

"The Beatles reached out in the studio and didn't play live at all, and a lot of bands are doing more studio than live things now but we've always been more of a live band and you get a feedback from an audience which keeps you in touch—stops you going out on a limb.

"But concerts in some places become more and more difficult. In Germany recently there were fifty photographers out in front with flash bulbs going the whole time. It was terrible for us and terrible for the audience. I stopped playing and got somebody to come onstage and tell them to stop in German, but they all started up again three minutes later. And once you begin to notice the hassles it's a psychological thing and it gets worse, like at Madison Square Gardens—about two per cent kept quiet.

'ENGLISH TOURS ARE FANTASTIC'

"English tours are fantastic because they just sit and listen—we want to do more in England, but the commercial aspects mean you have to play the bigger places abroad as well—and of course the places where the money is there's thousands of people pushing and shoving and screaming and you feel like a circus freak." Alvin now realises the need for him to get into other things for relaxation and diversification, otherwise his music will suffer. "I need to diversify my interests, I'm so wrapped up in music I just get technically involved and bogged down. The music I enjoy playing now on my own is virtually

Musak. I need a fresh outlook, something I can get into."

Alvin has wanted to make a film for some time. He wanted to take a camera and sound crew on the road with the band some years back and make a film about touring, but then "200 Motels" came out and said more or less everything he wanted to.

Alvin also wants to produce

a group, although he realises the irony of the situation as he himself is terribly anti-producers.

"I would never use one because I believe a true musician is the only person to produce the music on record. Lots of producers will say 'Oh, we'll make that bass a bit more like James Brown.' But my ideals about music seem to be less and less important.

But to produce a group properly I must be completely into their music and respect them."

Alvin also despairs of the music that is selling in these days. Ten Years After struggled for years unheard, but playing the music they loved and believed in.

"But now you get bands playing so-called progressive things because it's the thing to play, and it's gone very shallow. I get sad when I hear all this middle of the road stuff too because it will mean that everything we struggled for musically over the past four years, everything the underground brought overground will slip away and mean nothing and more serious music won't have got a hold."

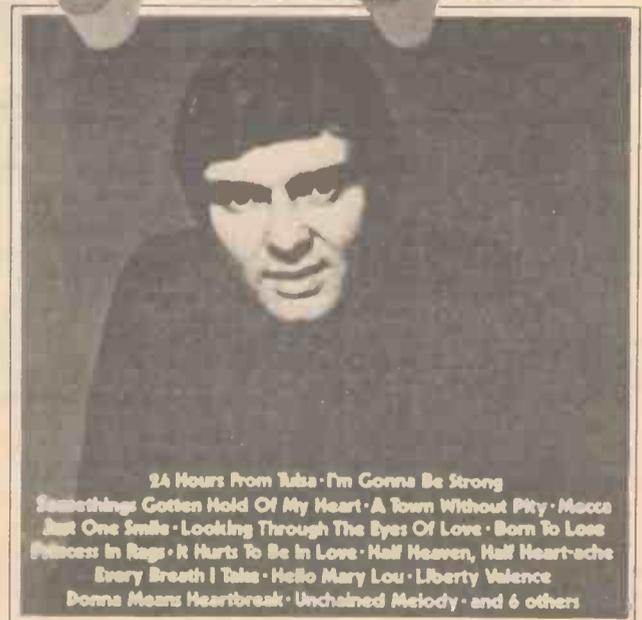
Alvin also wants to do some more electronic music which he experiments with endlessly at home. He won't use a Moog because he reckons that's cheating, but fiddles around with microphones on brass plates and echo effects. He's got hours of tape, and is considering giving it to somebody to put out if they're interested.

"I mostly write things for the band, but what we put out is an amalgamation of all of us, so for every one number of mine we do there's eight the others haven't liked that I've still got on tape. I'm not saying they're fantastic, but they're a lot better than some things I've heard that people have put out."

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by **CAROLINE BOUCHER**

DEAD LIVE!

GRATEFUL DEAD play nine dates in Britain—seven of them in London—during their five-month European trip—in April/May.

The 43 strong entourage, plus 15,000 lbs of equipment, will travel in two coaches and three trucks visiting Denmark, Germany, France, Holland and Switzerland as well as England.

The Dead arrive in London for March Artists on April 2, then appear at London Hammersmith's Commodore Theatre (5-6-7-8), followed by Newcastle City Hall (11), Bickershaw Festival (May 7), and another London venue to be announced, at the end of the tour (May 26-27-28).

Tickets for the Hammersmith venue—where the Dead go on-stage at 11 p.m. and play for three to four hours—are available at the theatre from this Saturday (9 a.m.).

The Dead also become the second big name American act to play a "live" concert for Radio Luxembourg. Last week Disc revealed exclusively that the Beach Boys would broadcast from the Grand Duchy on May 10.

Dead have agreed to stage a two-hour show from the Villa Louvigny Theatre in Luxembourg the following week May 16 (midnight to 2 a.m.).

For the first time, "208" will NOT feature commercials during either of the "live" shows. Paul Burnett will introduce the Beach Boys: Kid Jensen the Dead.

McKUEEN TOUR

ROD McKUEEN arrives early May for his second UK tour, plus a date in Ireland. His shows are: Brighton Dome (May 6), Bournemouth Winter Gardens (7), Glasgow Kelvin Hall (9), Croydon Fairfield Hall (10), Manchester Free Trade Hall (11), Liverpool Philharmonic (12), Dublin Gaiety Theatre (14), Bristol Colston Hall (15) and London Albert Hall (16). Rod is accompanied by the Royal Philharmonic Orchestra at the Albert Hall and in Croydon.

FACES ROCK-N-ROLL CIRCUS

FACES next American tour will feature a circus entourage. The tour starts in Memphis (April 21) and finishes in Florida (30); and special guests are Fleetwood Mac.

The Faces' "Rock-n-Roll Circus," the idea of manager **Billy Gaff**, includes clowns, trapeze artists, aerial motorcyclists.

MOTT THE HOOPLE'S rock-n-roll circus tour of Britain, involving comedian Max Wall, knife-throwing acts and jugglers, opens at Plymouth Guildhall on April 5.

ROLLING STONES' "Rock-n-Roll Circus" TV show has still to be screened.

PAXTON DATES

TOM PAXTON tours Ireland between May 1-7, doing dates in Dublin, Belfast, Limerick, Cork and Sligo. On May 9 he does TV's "Old Grey Whistle Test," coinciding with a new LP, tentatively-titled "Peaceful Come," being recorded in London with Tony Visconti.

BIG RNI CHANGES SOON!

Read the exclusive details about the changes which will affect the programme of Radio Nordsee this spring. Also the d-j changes. They're in NEWSBEAT 4 which is OUT NOW.

And there's the latest news from Holland by our top Dutch reporter on the scene. There's interviews with top RNI d-js plus a special column by ex d-j Crispian St. John. See what CSJ looks like and read his lifelines too. And the lifelines on Mike Ross. There's our long awaited report into the Radio Organisations of today. The one everyone's waiting to see. As usual there's Grubble, Radio Roundup, loads of photos, offers, and the FULL programme guides of RNI and Veronica laid out in an easy-to-read style. And your letters in Postbag. And loads, loads more. All for 20p. It's well worth it.

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Ringo moves in with camera during Bolan's acoustic numbers.

RINGO GETS BOLAN HYSTERIA ON FILM

T. REX had another taste of the type of fan fever which became "Beatlemania" when the group played London's Wembley Empire Pool last weekend. And former Beatle Ringo Starr was there to witness it—making a documentary film on the life of T. Rex.

Marc Bolan and Co. were booked for two evening shows at Wembley on Saturday, and at one stage during the second gig the management threatened to stop the show because the audience looked like bursting through the crash barriers.

Writes Disc's Rosalind Russell (full review page 18) — "Throughout the day fans had tried to storm the Pool. Several security guards were hurt in skirmishes and police were called when windows were smashed.

"During the 11,000 capacity second house fans in the arena swarmed to the front where crash barriers had been erected; they started to sway dangerously and it seemed as if people were being badly crushed.

"At one stage Marc asked over the 'mike' if anyone was being hurt... but any answers were lost amid the screams. He also asked people being crushed to wave their arms in the air but this was to no avail either."

Several girls were in fact injured and received medical treatment on the spot. After the show, Marc was mobbed as he left the stadium some considerable time after T. Rex had left the stage.

Ringo Starr went almost un-noticed during the T. Rex-mania. He was seen taking photos of Marc's stage show, as Apple Films mobile camera crews moved around the Pool.

Said a spokesman: "Ringo is working with Apple Films and Marc Bolan on the documentary — of which the concert was part."

Kristofferson—Coolidge tour

RITA COOLIDGE, immortalised by Joe Cocker's "Delta Lady" hit, joins Kris Kristofferson's UK concerts in May.

Rita—one time member of the Mad Dogs and Englishmen entourage and in demand session singer—having worked on albums by stars like Leon Russell and Graham Nash—recently had her own solo LP "Nice Feelin'" out in Britain.

She teams up with Kris for concerts at Oxford International Music Week (May 9), Manchester Free Trade Hall (10), Birmingham Odeon (13), London Royal Albert Hall (15) and Bournemouth Winter Gardens (16).

On dates Rita will use Kristofferson's musicians supplemented by keyboard man Mike Uttley, from the Dixie Flyers.

Melanie and Sly for Stan's festival

MELANIE and **SLY AND THE FAMILY STONE** are expected to be among bill-topping American artists at the four-day "round-the-clock" Tollesbury, Essex, Whitsun festival (May 26-29). And dates for London's Crystal Palace rock shows are revealed.

Melanie and Sly are among 30 acts being lined-up by Great Western Festivals, the company run by actor Stanley Baker and Lord Harlech. The Tollesbury event is the first of at least five annual festivals projected by the company.

Apart from the music, Baker plans disco bars, films, forums and discussions with film-makers in an area outside the actual music arena.

Meanwhile Melanie, writes American correspondent Danny Goldberg, is rumoured to have teamed up with Yoko Ono and Jerry Rubin friendship-wise and proclaimed herself spokeswoman for UNICEF, urging people to

contribute in aid of Bangla Desh. "I've always loved children and I knew I would get involved sometime in something that would help people," she says. "UNICEF is the perfect thing for me and I can't wait to do as much as I can to help."

PALACE ROCK

JUNE 17, JULY 29 and **SEPTEMBER 2**—are dates set for this summer's open-air rock concerts at Condon's Crystal Palace Concert Bowl, staged by John Smith Productions.

No rock names have yet been announced, but spokesman Harvey Goldsmith told Disc: "It's going to be as good, if not better than last year."

There will also be three or four Sunday afternoon "sit-down" concerts—featuring folk, "light entertainment from James Last-type bands," and a jazz afternoon.

Said Goldsmith: "I don't think there has ever been an open-air jazz festival of this sort in Britain before. We hope to include the best of British jazz musicians and some of the artists taking part in the Newport Jazz Festival" (an in-

door event this year taking place late August/early September in New York City).

He added: "To make it work, the jazz world will have to pull its weight. We're hoping for a basic big band line-up featuring a number of star names. They would then split up into quintets, quartets and trios and provide five or six hours of continuous music."

● A special Spring Jazz Festival night opens promoter Robert Paterson's First Oxford Interna-

tional Music Week on May 7. Stars will be: Count Basie and his Orchestra; Roy Eldridge and "The World's Greatest Blues Singers," featuring Joe Williams and Big Joe Turner; and Eddie "Lockjaw" Davis.

The eight-day event, first in an annual series, takes place at the Oxford New Theatre.

CAPTAIN BEEFHEART plays extra British date — afternoon show at Birmingham Town Hall Saturday (25).

No John or Yoko for festival?

ELEPHANT'S MEMORY, the group with which John and Yoko Lennon work in America, are among a mammoth all-star line-up fixed for a three-day festival in Puerto Rico in the Caribbean at Easter.

Also on the bill will be Rod Stewart and the Faces, Alice Cooper, B.B. King, Fleetwood Mac, Emerson, Lake and Palmer, Black Sabbath, John Baldry, Allman Brothers, Billy Preston, Al Kooper, Dr. John, Mitch Ryder, Savoy Brown and Bloodrock.

They appear at a rock/jazz festival in the tiny town of Mar y Sol from March 31—April 3.

However, a spokesman for Allen Klein in America announced this week that John and Yoko had no plans to appear at the festival.

CHART SERVICE

Albums

- 1 (1) **PAUL SIMON** CBS
 - 2 (4) **HARVEST** Neil Young, Reprise
 - 3 (2) **NEIL REID** Decca
 - 4 (11) **NILSSON SCHMILSSON** Nilsson, RCA
 - 5 (2) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 6 (5) **ELECTRIC WARRIOR** T. Rex, Fly
 - 7 (9) **FOG ON THE TYNE** Lindisfarne, Charisma
 - 8 (7) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 9 (8) **IMAGINE** John Lennon, Apple
 - 10 (12) **GILBERT O'SULLIVAN HIMSELF** MAM
 - 11 (6) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
 - 12 (19) **THICK AS A BRICK** Jethro Tull, Chrysalis
 - 13 (13) **GRAVE NEW WORLD** Strawbs, A & M
 - 14 (24) **AMERICAN PIE** Don McLean, United Artists
 - 15 (14) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
 - 16 (14) **TAPESTRY** Carole King, A & M
 - 17 (10) **BANGLA DESH** George Harrison, Apple
 - 18 (—) **MILESTONES** Rolling Stones, Decca
 - 19 (20) **LE ZEPPELIN** Led Zeppelin, Atlantic
 - 20 (16) **TOP OF THE POPS Vol 22** Various Artists, Hallmark
 - 21 (27) **FRAGILE** Yes, Atlantic
 - 22 (—) **WHO WILL SAVE THE WORLD** Groundhogs, United Artists
 - 23 (—) **GATHER ME** Melanie, Buddah
 - 24 (17) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
 - 25 (—) **TV THEMES** Johnny Keating, Studio Two
 - 26 (22) **SHAFT** Isaac Hayes, Stax
 - 27 (30) **NICELY OUT OF TUNE** Lindisfarne, Charisma
 - 28 (18) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
 - 29 (—) **WORLD OF YOUR 100 BEST TUNES** Various Artists, Decca
 - 30 (23) **GOD BE WITH YOU** Jim Reeves, RCA
 - (—) **ANDY WILLIAMS' GREATEST HITS** CBS
- Two titles tied for 15th, 26th and 30th positions

Singles

- 1 (1) **WITHOUT YOU** Nilsson RCA
 - 2 (2) **AMERICAN PIE** Don McLean, United Artists
 - 3 (3) **BEG, STEAL OR BORROW** New Seekers, Polydor
 - 4 (8) **ALONE AGAIN (NATURALLY)** Gilbert O'Sullivan, MAM
 - 5 (5) **MOTHER AND CHILD REUNION** Paul Simon, CBS
 - 6 (6) **GOT TO BE THERE** Michael Jackson, Tamla Motown
 - 7 (9) **MEET ME ON THE CORNER** Lindisfarne, Charisma
 - 8 (4) **SON OF MY FATHER** Chicory Tip, CBS
 - 9 (7) **BLUE IS THE COLOUR** Chelsea Football Team, Penny Farthing
 - 10 (14) **I CAN'T HELP MYSELF** Donnie Elbert, Avco
 - 11 (24) **FLOY JOY** Supremes, Tamla Motown
 - 12 (11) **MOTHER OF MINE** Neil Reid, Decca
 - 13 (12) **POPPA JOE** Sweet, RCA
 - 14 (23) **DESIDERATA** Les Crane, Warner Bros.
 - 15 (20) **IT'S ONE OF THOSE NIGHTS** Partridge Family, Bell
 - 16 (22) **HOLD YOUR HEAD UP** Argent, Epic
 - 17 (10) **LOOK WOT YOU DUN** Slade, Polydor
 - 18 (15) **SAY YOU DON'T MIND** Colin Blunstone, Epic
 - 19 (13) **STORM IN A TEA CUP** Fortunes, Capitol
 - 20 (18) **GIVE IRELAND BACK TO THE IRISH** Wings, Apple
 - 21 (16) **DAY AFTER DAY** Badfinger, Apple
 - 22 (29) **THE BABY** Hollies, Polydor
 - 23 (25) **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
 - 24 (27) **FLIRT** Jonathan King, Decca
 - 25 (—) **TOO BEAUTIFUL TO LAST** Engelbert Humperdinck, Decca
 - 26 (17) **HAVE YOU SEEN HER** Chi-Lites, MCA
 - 27 (19) **TELEGRAM SAM** T. Rex, T. Rex
 - 28 (—) **BROTHER** C.C.S., RAK
 - 29 (—) **SWEET TALKING GUY** Chiffons, London
 - 30 (—) **WHAT IS LIFE** Olivia Newton-John, Pye
 - (—) **MY WORLD** Bee Gees, Polydor
- Two titles tied for 30th position

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

Progressive

- 1 (1) **HARVEST** Neil Young, Reprise
- 2 (2) **THICK AS A BRICK** Jethro Tull, Chrysalis
- 3 (12) **GRAVE NEW WORLD** Strawbs, A & M
- 4 (3) **PAUL SIMON** Paul Simon, CBS
- 5 (11) **FOG ON THE TYNE** Lindisfarne, Charisma
- 6 (7) **NILSSON SCHMILSSON** Nilsson, RCA
- 7 (4) **WHO'LL SAVE THE WORLD** Groundhogs, United Artists
- 8 (8) **BANGLA DESH** George Harrison, Apple
- (—) **NEW AGE OF ATLANTIC** Various, Atlantic
- 10 (5) **A NOD'S AS GOOD AS A WINK** Faces, Warner
- 11 (6) **GARCIA** Jerry Garcia, Warner
- (—) **AMERICAN PIE** Don McLean, United Artists
- (—) **INTO THE PURPLE VALLEY** Ry Cooder, Reprise
- 14 (—) **LETS MAKE UP** Bonzo Dog Band, United Artists
- 15 (9) **IMAGINE** John Lennon, Apple
- (—) **AMERICA** America, Warner

Progressive album chart compiled from returns by LONDON:— One Stop Records, 40 South Molton Street, W1; Musicland, 44 Berwick Street, W1; Musicland, 230 Portobello Road, W1; Magic Phonograph, 4 Soho Street, W1; Imhofs, 112 New Oxford Street, W1. KINGSTON:— Musicland, 118 Church Street, BRIGHTON:— Tiger Moth Records, 25 Meeting Place Lane. CHESTERFIELD:— Some Kinda Mushroom, 7 Newbold Road. MANCHESTER:— Record Rendezvous, 9 Blackfriars Street; Hime and Addison, 37 John Dalton Street. LIVERPOOL:— Nams Ltd., Whitechapel. EDINBURGH:— Bruce's Record Shop, Rose Street. FALKIRK:— Brian Findlay Ltd., 38 Callender Riggs, Stirlingshire.

AMERICA

Albums

- 1 (1) **HARVEST** Neil Young, Reprise
- 2 (4) **AMERICA** America, Warner Bros.
- 3 (2) **AMERICAN PIE** Don McLean, United Artists
- 4 (5) **PAUL SIMON** Columbia
- 5 (6) **FRAGILE** Yes, Atlantic
- 6 (7) **NILSSON SCHMILSSON** Nilsson, RCA
- 7 (3) **MUSIC** Carole King, Ode
- 8 (8) **BABY I'M A WANT YOU** Bread, Elektra
- 9 (9) **BANGLA DESH** Various Artists, Apple
- 10 (10) **HOT ROCKS 1964-1971** Rolling Stones, London
- 11 (14) **LET'S STAY TOGETHER** Al Green, Hi
- 12 (12) **CHERISH** Dave Cassidy, Bell
- 13 (19) **YOUNG GIFTED AND BLACK** Aretha Franklin, Atlantic
- 14 (15) **LE ZEPPELIN** Led Zeppelin, Atlantic
- 16 (16) **TEASER AND THE FIRECAT** Cat Stevens, A & M
- 17 (20) **WATCHA SEE IS WATCHA GET** Dramatics, Volt
- 18 (23) **HENDRIX IN THE WEST** Jimi Hendrix, Reprise
- 19 (25) **MALO** Warner Bros.
- 20 (18) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Cotillion
- 21 (26) **BLOOD, SWEAT AND TEARS GREATEST HITS** Columbia
- 22 (22) **GOT TO BE THERE** Michael Jackson, Motown
- 23 (13) **JACKSON 5 GREATEST HITS** Motown
- 24 (30) **STYLISTICS** Avco
- 25 (28) **THE LOW SPARK OF HIGH HEELED BOYS** Traffic, Island
- 26 (—) **EAT A PEACH** Allman Brothers Band, Capitol
- 27 (17) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 28 (—) **ELECTRIC WARRIOR** T. Rex, Reprise
- 29 (27) **CHECH AND CHONG** Ode
- 30 (21) **SOLID ROCK** Temptations, Gordy

COURTESY OF "CASHBOX"

Singles

- 1 (4) **A HORSE WITH NO NAME** America, Warner Bros.
- 2 (1) **HEART OF GOLD** Neil Young, Reprise
- 3 (7) **PUPPY LOVE** Donnie Osmond, MGM
- 4 (6) **MOTHER AND CHILD REUNION** Paul Simon, Columbia
- 5 (2) **LION SLEEPS TONIGHT** Robert John, Atlantic
- 6 (5) **WITHOUT YOU** Nilsson, RCA
- 7 (14) **JUNGLE FEVER** The Chakachas, Polydor
- 8 (3) **DOWN BY THE LAZY RIVER** Osmonds, MGM
- 9 (10) **WAY OF LOVE** Cher, Kapp
- 10 (23) **IN THE RAIN** Dramatics, Volt
- 11 (21) **ROCKIN' ROBIN** Michael Jackson, Motown
- 12 (9) **EVERYTHING I OWN** Bread, Elektra
- 13 (15) **ROCK AND ROLL LULLABY** B. J. Thomas, Scepter
- 14 (22) **I GOTCHA** Joe Tex, Dial
- 15 (17) **WE GOT TO GET IT ON AGAIN** Addrisi Brothers, Columbia
- 16 (20) **COULD IT BE FOREVER** David Cassidy, Bell
- 17 (18) **NO ONE TO DEPEND ON** Santana, Columbia
- 18 (8) **HURTING EACH OTHER** Carpenters, A & M
- 19 (23) **PRECIOUS AND FEW** Climax, Carousel
- 20 (12) **BANG A GONG (GET IT ON)** T. Rex, Reprise
- 21 (27) **A COWBOY'S WORK IS NEVER DONE** Sonny and Cher, Kapp
- 22 (—) **BETCHA BY GOLLY WOW** Stylistics, Avco
- 23 (11) **RUNNIN' AWAY** Sly and the Family Stone, Epic
- 24 (16) **SWEET SEASONS** Carole King, Ode
- 25 (28) **GLORY BOUND** Grass Roots, Dunhill
- 26 (29) **TAURUS** Denis Coffey, Sussex
- 27 (—) **ROUNDABOUT** Yes, Atlantic
- 28 (25) **FLOY JOY** Supremes, Motown
- 29 (24) **AIN'T UNDERSTANDING MELLOW** Jerry Butler and Brenda Lee Eager, Mercury
- 30 (—) **THE DAY I FOUND MYSELF** Honeycone, Hot Wax

COURTESY OF "CASHBOX"

ROSALIND RUSSELL TOP 30 TIPS

- HEART OF GOLD Neil Young, Reprise
- COUNTRY GIRL AGAIN Buffy Sainte Marie, RCA
- JESUS Cliff Richard, Columbia
- BACK OFF BOOGALOO Ringo, Apple
- CRYING, LOVIN' LAUGHING ME Labi Siffre, Festival
- TURN YOUR RADIO ON Ray Stevens, CBS
- SACRAMENTO Middle of the Road, RCA
- LOVING YOU AIN'T EASY Pagliaro, Pye
- SATURDAY NIGHT AT THE MOVIES Drifters, Atlantic
- MEXICAN PUPPETEER Tom Jones, Decca
- NEEDLE IN A HAYSTACK Velvettes, Tamla Motown
- CLEAN UP WOMAN Betty Wright, Atlantic
- HEROIN KING James Brown, Polydor
- A THING CALLED LOVE Johnny Cash and the Evangel Temple Choir, CBS
- RADANCER Marmalade, Decca
- I GOTCHA Joe Tex, Mercury
- MARVIN, WELCH and FARRAR Marmalade, Regal Zonophone
- NEIL REID That's The Way I Want To Be, Decca
- WE GOT TO GET IT ON AGAIN Addrisi Brothers, CBS
- YOU DON'T EVEN KNOW ME Al Stewart, CBS

bop

KEEPING abreast of the times, says Ben E. King, is one of the most important and difficult jobs for a singer. He's been singing and writing now for sixteen years, and knows exactly how to walk that thin red line between the success and the has-been.



BEN E. KING . . . principles

"I concentrate on my career a lot. I watch the ones who haven't held on and I say 'what happened?'—why did the people desert them, or did they desert the people? I pick up little tips all the way along.

"I think the less you're seen the less is said and done to you. If you throw yourself out there the whole time they say 'wow, this isn't the man we bought the record of'. I try and do my job well, not to cheat or harm anyone, and I think then it will work out."

Ben has always conducted his career under the highest principles since making the paramount decision to leave the Drifters when they were one of the biggest groups in the world.

"I left," he says simply, "because I was getting more and more involved in the wrong side of the music. We were arguing about money and top billing and all that stuff and the love of what I was doing was going."

It meant he had to get a job typing for a while to tide the family over, but Ben was determined to sing on his own terms—for the love of it—after all, in the early days, it wasn't until he'd been signed up with the singer of a band and given five dollars for his services that he realised you actually got PAID for singing. Now Ben cannot envisage life without singing—cannot bear the thought of retiring, the very word makes him shudder.

LITTLE BEN

"The only way I'll retire is when there's not one person left out there in the audience; I don't believe you should retire from things you love. I love singing and I love travelling, it's one of the most exciting lives in the world."

Regardless of retirement, it looks as if there'll be a Ben E. King around in the music business for a long time, as his son, Ben Junior is already better than his father on piano, writes songs and practises drums for up to three hours a day.

Up until recently Ben has had a bit of trouble with records—he hasn't been completely happy with them or had enough time to choose album material properly.

One song he is determined to re-record is "Stand By Me." Probably his biggest hit since going solo, Ben originally wrote it for a

Why Ben stopped drifting

harmony group and gave it to the Drifters. But as he'd just left them, despite still being on excellent terms, the manager forbade them to do it.

"That song never came out like I intended it to, like I heard it in my head—I'm going to have a harmony group record that if it's the last thing I do. It's rather like "Spanish Harlem"—Leiber and Stoller told me how to do that, how they wanted it to sound, and I didn't really want to sing it that way at all."

That whole concept of treating the singer as just another instrument on the backing track is a hangover from the old tin pan alley days. Ben well remembers the early days when song writers were disciplined like third formers and streamlined to be able to write a song—a GOOD song—in ten minutes.

"It's affected my thinking because I can't help but think in little boxes—writer, singer, producer, arranger—each has their little box and function which doesn't overlap, although these days most artists are all four things in one."

But now Ben is working with his one-time producer, Bob Callow, again and is very happy about it. A lot of people would say that the biggest mistake of his life was Ben leaving the Drifters. But he resigned on his principles and has lived by them ever since.

"I'm very lazy. I don't believe in pushing myself, I believe things happen in time. I go along with the people, whatever they say is cool. If they didn't like my last album and say so I don't mind because that's honest, and an entertainer needs honesty."

By CAROLINE BOUCHER

SINGLES

A COMPLETE GUIDE TO THE WEEK'S RELEASES

Reviewed by JOHN PEEL

A COMPLETE GUIDE TO THE WEEK'S RELEASES

BETTY WRIGHT

"Clean Up Woman" (Atlantic K10143). This epic single was to have been included in a "Quick Spin" last week but I asked our lean and thrill-packed editor whether I could tell you about it this week instead. Several months ago I went to see Janet Martin, of Atlantic, about the increasing number of records by black Americans that were storming up the U.S. charts but were never released here. "Clean Up Woman" was one of the records I mentioned, as it was right at the top of the U.S. Hot 100 and was cited in American papers as setting a new standard for singles. It certainly does too. Short, spare and simple it's one of the best records I've ever heard. Everything about it runs dangerously close to perfection.

From the initial guitar opening, the gradual addition of rhythms that sound deceptively simple but form a deep, surging, irresistible backcloth for Betty Wright's extraordinary vocals, through discreet and perfectly timed brass punctuation and a lyric that has seldom been bettered in records of this genre, to the dancing, clipping close there is nothing that could have been added or subtracted to make this a better record. Whatever your taste in music you should have Betty Wright's "Clean Up Woman." It really is, in an area that uses the word all too lightly, a masterpiece.

BREAD

"Everything I Own" (Elektra K12041).

I've heard this played on the radio so often that I had thought it must be available as a single already. People must have been playing it from the current Bread LP, "Baby I'm A-Want You." This is, to my mind, a better single than the previous hit, "Baby I'm A-Want You" was a fine record certainly but seemed slightly smirking. David Gates' voice is of the fashionable high and light variety and there are moments on this song of his when he sounds very much like Neil Young. Or does Neil Young sound like David Gates? Something for academics to debate.

The arrangement is perfect. Voices, strings, harpsichord, rhythm are all used as accents rather than as statements and the overall effect is one of shifting patterns constantly changing while appearing, at first glance, to remain static. It's another immaculate record, yet doesn't sound like a technical exercise as it easily might have done. This is the sort of fare that should constitute the bulk of radio programming and could indeed be a No. 1 for Bread.

NEIL REID

"That's What I Want To Be" (Decca F13300).

The Pig and I (are whispering goodbye) are regular viewers of "Opportunity Knocks" and so are many millions of our fellow countrymen. We watch it more out of disbelief than anything else but also because it does furnish a strong argument that the musical policies of Radio 1 that we rail against all the time may be right after all. As you know Neil Reid won handsomely and frequently on the show and both his first single and LP have sold hugely.

To watch him work brings to mind, not the current crop of "old-fashioned" singers—the Tom Jones, Engelbert, Andy Williams types—but the previous generation. Al Martino, Eddie Fisher—even Frankie Laine. He looks like an old man. His mannerisms and style are those of the early '50s and he must be immensely reassuring to a generation of parents rapidly losing touch with their offspring. On the other hand there aren't THAT many Mums and Dads buying records so he must also have some contemporary appeal that defies analysis. I read somewhere that he likes Emerson, Lake, Palmer. I wonder how they feel about that.

Anyway, to the single in hand. This time his voice is less strident and a fraction lower in the mix. The song, as you may have suspected from the title, goes to the effect that Neil wants to be just "as good, as strong" as his Dad and he goes on to say that he wants to give his kids "all the things that I've had" after, presumably, he



Is ELVIS still alive? See review for answer.

"takes a bride—a girl just like my Mum." It's pretty cloying stuff but Neil Reid, anachronism, is set fair to do it to us again and boot the vital organs off all of my clever theories about popular music.

PIGLETS & NEMO

"Baby Love" (Bell 1227). "Who's Been Polishing The Sun?" (Parlophone R5945).

The good folk from that "underground" newspaper who phoned about wanting to speak to "the Piglets," rather than to Jonathan King, missed the point by a mile. After all would they have phoned to speak to the session-men who did the Byrds "Mr. Tambourine Man" rather than to Jim (as he then was) McGuinn? I suspect not.

I should state that I actually like Jonathan King as a person. He's often damned as a cruel

and pitiless exploiter but he's not that heartless—nor that cynical. He just believes that popular music is about having a good time and that if someone's going to be making a hatful of money out of it it might as well be J. King. This philosophy is outlined with breath-taking honesty on the "B" side of the Piglets record. Jonathan's "B" sides are always pretty extraordinary because he knows that the people who buy his records never listen to the "B" side anyway. I know when I first started buying records I never even dreamed of listening to anything but the hit side and I don't suppose things have changed much since then.

I've always wondered when J.K. would have a go at "Baby Love"—it seemed a natural for him somehow. This is nothing like the previous Piglets affair—no Cockney tarts but rather Jonathan himself (I think) doing a sort of falsetto Al Jolson with a mass of tongue-in-cheek. His secret seems to be based on pushing some single element of a record, usually the vocal, way beyond the bounds of convention and discretion and thus giving his records a wild and random individuality that causes them to stand out in a time when everyone tries hard to sound like someone else.

The backing is pretty true to the Supremes original but that falsetto Al Jolson doesn't sound anything like Diana Ross. The guitar sounds as though it were played through a radio speaker and then there's that "B" side I mentioned. Should make it.

I'm not sure about Nemo though. For his flexibility and honesty J. King would be a much lionised cult hero in the U.S.—I think so, yes. This time his voice isn't quite right. He tries to do a Viv Stanshall on this 20s type piece and doesn't quite have the control needed to get that right. There's a dancing rhythm, fine moaning sax and a hint of ukelele and it's all O.K.—but not, I suspect, a hit. The "B" side—at 1½ minutes long, 10 seconds shorter than that on the Piglets single—is another throwaway set to an adjusted reggae rhythm.

MELANIE

"Ring The Living Bell" (Buddah 2011-115A).

Several years ago, when I had jaundice, Melanie came and sat on the end of my bed and sang and played for me. I was sure then, just as I was sure about Marc Bolan, that she was going to be pretty famous one day.

Right again. She writes strong melodies and her lyrics have veered away from the whimsy, that threatened to suffocate the songs, to stronger, much more direct things. "I'm not a magic lady but I want to sing to help the light," she says in this song and that's just about it.

The record is well produced indeed and the remarks about the Bread single apply here too. The accompaniment is made of an ever-changing group of elements—strings, extra rhythm, acoustic guitars, male voices doing a bit of "yeah, yeah, yeah," lovely piano—which are used to fill and build and develop the record beautifully. The verses are simple, sparing statements building into powerful and dramatic choruses. Taken from the "Gather Me" LP and already a proven success as a single in the States this one should do well here also.

CARLY SIMON

"Legend In Your Own Time" (Elektra K12043).

Who is it all about? James Taylor? Carly Simon has one hell of a fine voice which swoops, bends and warps around the lyrics—almost swamping the sense on occasion. That's only a small criticism of another excellent record which isn't as likely as the Bread and Melanie records to meet with rejoicing in the market-place. Perhaps Carly Simon takes more getting into because this again is a well constructed record but doesn't have the immediacy of the other records I mentioned. There's attractive use of percussion—I'm not going to try and name the instruments because I'd almost certainly get it wrong—and there's a likeable humming duet on the fade.

The song is based on the premise that even the greatest of us menfolk is still a little boy at heart. What about Heath? He was NEVER a little boy—couldn't have been. Some nice guitar accents here too. It's in the American charts but probably won't do much of that here.

ELVIS PRESLEY

"Until It's Time For You To Go" (RCA 2188).

I dread reviewing Elvis records because whatever you say brings letters from the loonies. If you're a loony you'd better go and get your pencil sharpened because you're not going to care for what I have to say about your boy.

For years now Elvis has sounded like someone doing an imitation of Elvis—a sort of caricature of himself. The long

quavering notes, the hiccups—everything. Does Elvis listen to the lyrics of a song before he records? I can't believe that he does, because he grinds his way through this horror of a record with total insensitivity and renders Buffy Sainte-Marie's lovely song a violated and twisted ruin behind him. No one will ever be able to sing it again if they've heard this record because Elvis has made the song a joke for all time.

Was it recorded by an Elvis Presley machine? Is Elvis still alive? Was he ever? Listening to the Elvis story on the radio won't help because it consists mainly of stuff like "Listen now to a man, Herman Goering, who saw Elvis climb out of a taxi and cross the street into the recording studio on that memorable November day so long ago."

When the record's over it leaves you with the feeling that there's really no record there at all. It's a travesty and do you know that some clown is going to write to me and tell me that the reason I think it's so awful is because I'm jealous of Elvis? Can you believe that? Ye Gods and little fishes.

MAGNI-FLYS

Fly records. A handsomely packaged set of maxi-singles—reissues of some immortal performances that should grace every home. Clear impression after listening to them all is what a great group were the Move. When they released "Night Of Fear" (on the Maxi, and their first single) they were regarded as an ultra-progressive group—which they were—and I can't really decide why the groovers turned their backs on the Move. The other side of "Night Of Fear" (not included on this record) was "The Disturbance"—a quiet extraordinary thing which you should try to hear and which was a sort of "Clockwork Orange" story set to shattering, mad, grating music. "I Can Hear The Grass Grow" was one of the great singles of the last decade with a massive drive and power that eclipsed even the Who in those days.

Roy Wood's extraordinary voice, with its submerged whine and alien and somewhat menacing sound, was perfect for what the Move were doing and Carl Wayne, although he once offered to punch my nose, was too good to have disappeared for ever. He, incidentally, has a new LP on release which I've not yet heard. The Procol Harum, Tyrannosaurus Rex and Joe Cocker (all in this set) are equally important but we knew, didn't we, how good they were? The early Move come back as a bit of a surprise.

ALICE COOPER

"Be My Lover" (Warner Brothers K16154).

This really is an odd group to come to terms with. Perhaps that's their function—to mess us all about a little bit. Stories of gangs roaming American cities wearing "Clockwork Orange" gear and waiting for Alice's word to wreak havoc can promote the sort of over-reaction that took possession of one illustrious, if slightly over-weight, critic at the group's Rainbow Theatre gig.

From the LP "Killer," this is the usual raw, harsh, cruel thing that Alice Cooper do. The vocals are tormented, wrung out rather than sung, although scarcely in the deep, personal way that a Loudon Wainwright's voice reaches the surface. (It was with astonishment that I read that Loudon had left Atlantic and is now with CBS—I hope they treat him right.)

Instrumentally Alice have/has (which is it?) improved a lot since their first LP but the overall feel is much more calculating than previously. Sinister? Dangerous? Probably not but just a good stormer for bounding about to, with, by and from.

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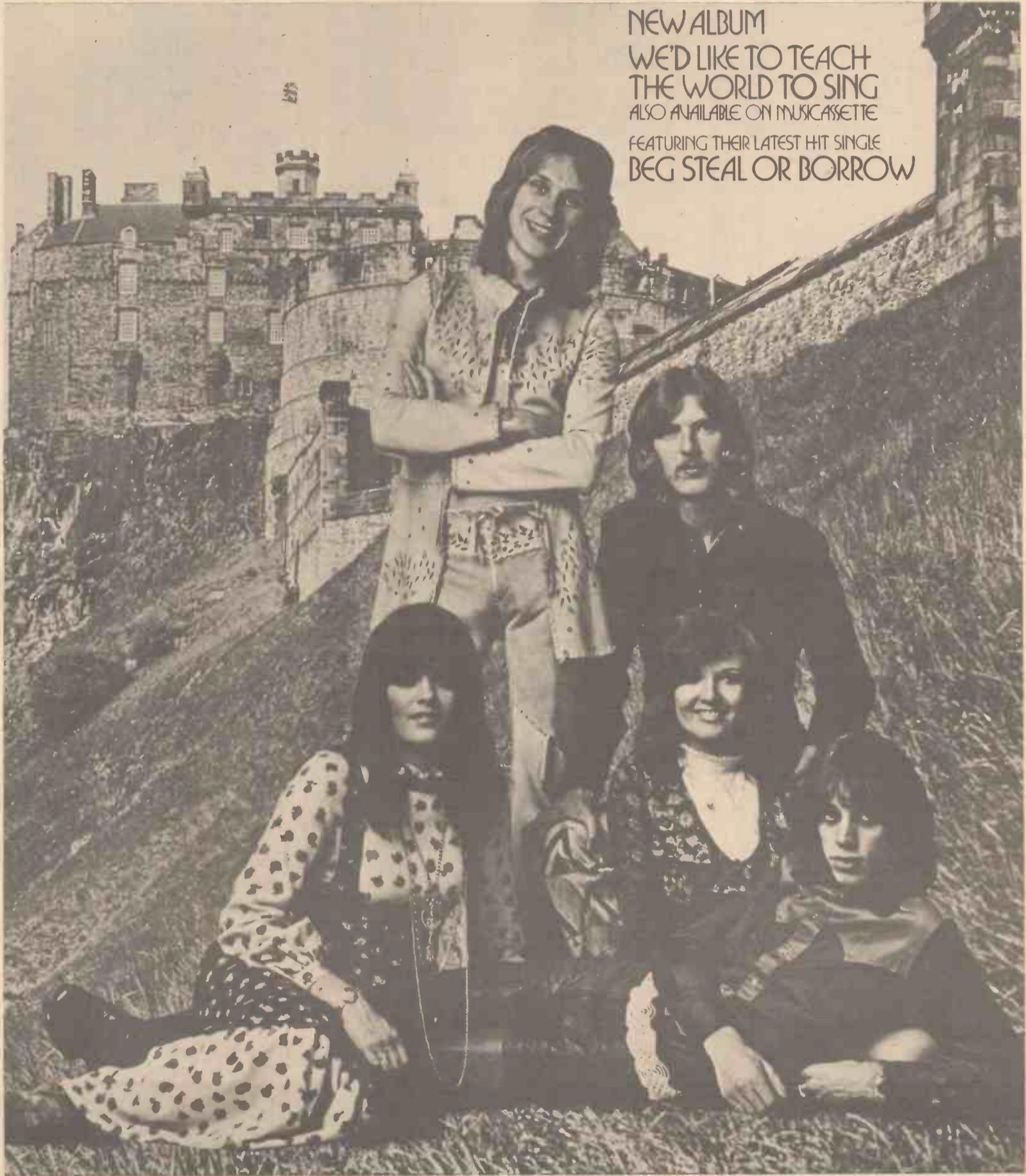
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MORE TOP NAMES SET FOR CASSETTE RELEASES SOON . . .

FOR THOSE that find forking out anything between £2.50 and £3 for a cassette or cartridge a bit expensive, there are always the tape libraries. All over the country, tape rental operations are being launched through which, for a fairly modest exchange fee, you can swap a cassette or cartridge for another album when you are fed up with listening to it.

A cassette-only library, known quite simply as Cassette Rentals, has started operating from Marcot House, Regent Street, London. The library hires out cassettes at the rate of £1.50 for three months, £2.40 for six months and £4.40 for 12 months. There is no enrolment fee but a £2 deposit, refundable when the tape is returned, is charged on each album.

All the latest releases can be found in the library's catalogue which at present totals around 600 titles, although by the end of this year it will be nearer 1,200. Another swap-a-tape club in the London area is the Wilson Stereo Library at South Norwood. This library, which currently has around 250 members, hires out tapes at a basic charge of 3p per day. There are no restrictions on the length of time a tape is out on loan although there is a minimum hire period of six days.

However, unlike Cassette Rentals, the Wilson Stereo Library charges anyone wishing to take advantage of the loan facilities an annual subscription of £2.50. The Wilson Stereo Library also has a scheme which enables anybody hiring a tape to buy the album at a reduced price if they

TAPED



● DAVID BOWIE is having his latest album "Hunky Dory" released on both cartridge and cassette versions.

want to keep it. If the tape is brand new, 40p is knocked off the recommended retail price which is then reduced by a further 10p with each hiring thereafter.

● A NEW combined cassette recorder and two-band radio has been added to the Crown range of tape equipment. The unit features push-button play, stop, record and fast wind controls, rotary tone and volume controls and a "drum" type tuning scale. The unit is finished in light grey and beige polystyrene, metal trim and has an imitation leather carrying handle.

The circuit is all solid state and two alternative power sources can be utilised—mains and flash-light batteries. Sockets for a remote control microphone, auxiliary recording, external aerial and earphone are included and the machine measures 11½ in. by 6½ in. by 3½ in. It comes complete with microphone, C60 blank cassette and a tape head cleaning device and is priced at £49.35.

● COINCIDING WITH the completion of Jose Feliciano's recent short UK

tour, RCA has released his latest album, "That The Spirit Needs" (PK/P8S 11594) on cassette and cartridge. Also now available on tape is Buddy Rich's first album for RCA, "A Different Drummer" (PK/P8S 11592) and the Buffy Sainte-Marie LP "I'm Gonna Be A Country Girl Again" (VK/V8 79280) of which the title track is her current single.

Out this month in the UK on the French Barclay label are cassette and cartridge versions of Charles Aznavour's "Aznavour Sings Aznavour Vol. 2" (B/CA 80418) while also issued this month on RCA's Caprice budget cassette series are Elvis Presley's "I Got Lucky" (MPK 151) and Jim Reeves' "Young And Country" (MPK 152). At only £1.75, Caprice tapes are exceptionally good value for money.

Meanwhile, to keep up with an unprecedented demand from tape-buyers, RCA is importing from its American parent company cassette and cartridge versions of Harry Nilsson's latest album "Nilsson Schmilsson" and David Bowie's "Hunky Dory."

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● To mark his recent U K tour RCA has released JOSE FELICIANO'S latest album "That The Spirit Needs" on both cassette and cartridge.

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Welsh Beryl is watching Cliff with considerable interest. Reason insists that her motive is not entirely unconnected with the fact that Pig and Gerry are getting a meal ready and might ask for assistance. Cliff's just sung "Jesus" again and that seems as good a time as any to tell you about Larry Norman.

Several weeks ago a record arrived in the richly furnished "Top Gear" office from Key Records at 10, Seaforth Avenue in New Malden, Surrey. Prior to that date I'd never heard of Key Records so it was with a certain interest that I read the accompanying letter and publicity hand-out. "Larry Norman," read the latter, "is the leading musical spokesman of the Jesus Revolution, the new Christian underground movement that is spreading quickly in the United States."

Cliff has made way now for Petula Clark singing "Jesus Christ, Superstar." That should tell you, perhaps, why reading the information about Larry Norman filled me with considerable dread.

Did he see Christ as being the way and the path into the chart, a palatial home, large cars and numerous women? Would he perhaps be one of those well-meaning folk who feel that the way to bring "young people" back into the church is to wear a white, polo-neck sweater and sing in a clear, high voice the information that Joshua fit the battle of Jericho. Several days later the Key LP came to the front of the rack and I played it to myself.

PEEL

.. on religion and life in the country

Larry sang about Jesus long before it was popular to do so—or so it says in the hand-out thing and I have no reason to suppose otherwise. His first album, released in 1967, was originally to be titled "We Need A Whole Lot More Of Jesus And A Lot Less Rock 'n' Roll." However, Capitol Records felt that, well, Jesus just wasn't groovy enough—in 1967 they were right, too—and retitled the thing "I Love You." The second LP, which is the one released here by Key, was recorded in 1969. It's called "Upon This Rock."

I'm not going to tell you that "Upon This Rock" is the greatest LP I've ever heard or that, since hearing it, I've spent eight hours a day on my knees begging for forgiveness. However, as the hand-out points out, Larry Norman's view of Christianity is a lot closer to the original than is the joyless, cruel, bleak

vision of much of the established church or the narrow, repressive weapon that the Festival of Lighters utilise to bludgeon opposition. The LP has honour, truth, kindness and a lot of good music. You should try to hear it. The Boot-Boys asked me about it last Sunday and they're not easily fooled.

On Friday night I had a cup of tea with Larry—actually he had a glass of milk—and I must confess that I wasn't looking forward to it as I sat across from Broadcasting House on the steps of a church, admission to which I was once refused because the presence of more people in the service that was being recorded within would interfere with the acoustics.

Would he turn out to be a flash fraud or a bore who answered every question with an obscure quote from the depths of Leviticus? In the



event he was everything that I'd hoped he'd be—very straight, very open—just a nice person to spend an hour talking with.

Larry has a book and a film coming out soon and he has promised to send me some of his earlier records to listen to and play on the radio. A man worth listening for.

This morning we were all woken by the sound of the lambs in the field opposite. That's not bad, is it? The sun has shone all day and we've been out in the field throwing a boomerang that came with the Daddy Cool LP. At lunchtime we walked to the Live and Let Live and afterwards I rode my bicycle down the country

lanes with the Pig riding on my shoulders. That's pretty good too. Life out here really is superb and with the summer coming on and friends around me I feel a contentment I've not felt in years.

The fire's burning in the grate. Mrs Wogle (a cat) lies in front of it and watches the Pig spread our meal out on the floor. A slightly larger than life-sized cut-out of Eddie Cochran stands over the proceedings and the grandfather clock is building up to strike eight o'clock at two minutes to eight—an agreeable eccentricity.

Ah well!

When we've eaten I must retire to the other room and begin to do those wunnerful record reviews that grace another page of this fine, fine journal. What rare and exotic treats lurk within the modest, unassuming brown envelope that "Disc" has sent me this week? I'll never get them done before "Match Of The Day." Talking of "Match Of The Day," why do we always have to have the dismal Arsenal or Manchester United on there? This afternoon Liverpool gave an on-form Newcastle a 5-0 stomping and they never even bothered to tell us who scored the goals on the television this evening. Are they mad? Should these men be allowed to continue to etc . . . ?

There was something I was going to tell you . . .

John Peel

"From relative obscurity to overnight superstar status via one amazing album—that's going to be the startling solo success story of Charlie Wayne, onetime singer with the explosive Move."

"Carl's tender treatment of Norma Tanega's "Magic Day," his Proby-like inflections in "Rosanna" and the soulful uptempo mood of "Till I Can't Take It Anymore" are going to make a lot of unbelievers sit up and listen.

I've personally been predicting solo stardom for Charlie Wayne for a long while. He hasn't let me down with this fantastic album . . . I don't think you'll be disappointed either." ML Disc 11th March 1972

RCA RECORDS AND TAPES

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Rapp
with
Ritchie

"I THINK in another year or so we'll say that's it, no more gigs." Ritchie Blackmore, of Deep Purple, who hates doing interviews, talking rather nervously at his management offices before leaving for America where he hates touring.

"I find it like going into the army. You say good-bye to your friends and tell them you hope you'll see them again. You eat hamburgers with no vegetables and once you've been in one Holiday Inn you've been in them all.

"Everybody comes up trying to lay drugs on you and says 'what are you on man?' and as they won't believe we're not on anything we usually tell them we're into canary droppings. But the audiences for all that are incredible, when you go onstage it's a great feeling of everyone waiting for you, and they really appreciate you."

From this one might get the impression that Ritchie is one of those people who sounds off at anything and everything. But on the contrary he is a deep, thoughtful person, and so emotional you wonder how he can possibly survive in the music business. A classic split personality case, it is almost impossible to equate the leaping, extrovert Blackmore onstage with the sensitive quiet introvert offstage.

In fact, when Ritchie first started playing guitar with groups, he was so shy he'd start off on the very edge of the stage and then gradually creep off into the wings during the show, and play out of sight. It wasn't until he'd been Screaming Lord Sutch's guitarist for a time, that Ritchie started leaping about onstage. With Sutch, if you didn't leap and make a spectacle of yourself he got hold of the end of your guitar and pulled you about until you did.

DEBUT CONCERT

Ritchie first decided to be a guitarist when he was 11 and saw Tommy Steele on "6.5 Special." He lived in Heston near London Airport and Jimmy Sullivan (now Tom Jones' guitarist) lived just down the road, and in those days he backed Marty Wilde. Ritchie would knock on the door and be down on his knees begging to be let in when Jimmy opened the door.

At school Ritchie had a group with about 20 people in it—only two of them could play anything, but he hadn't the heart to turn the others out. For his debut concert at school he plugged his guitar straight into the mains and blew every light in the place.

When he left school, he worked for a while as a radio mechanic at London airport before going into the music business professionally, firstly with Sutch, then the Outlaws and then playing sessions. He played on "Telstar" and things and went to Germany when he got fed up with the British musical scene.

"At that time they were only interested in people who sang. If you played, you never got anywhere."

He finally came back to Britain after numerous telegrams from Chris Curtis, drummer with the Searchers, wanting to form Deep Purple.

"I said to him who's going to play lead? and he said I am. So I said oh, well who's going to play drums then? and he said I am, and I'm going to be manager."

Chris finally disappeared in a cloud of smoke, but Deep Purple was formed, through word of mouth, friends of friends etc. with the same line-up they still have today, four years later.

"For instance Mick Underwood told me about Ian Gillan and he looked like Jim Morrison so we said we'll have him."

Ritchie reckons that the only reason he's survived in the business so long is because he has such a split personality and can vent his frustrations onstage.

"I worry too much really, I get a lot of tellings off from the management. If you're an emotional type of person like I am, you just get upset about any little thing — the lights aren't right, the stage isn't right. So I have to make sure I get there early to see if the hall's all right.

"And I can't play unless I've walked round the hall first. I go out front while the first group is playing and look at the audience, and I weigh up the amount of echo because you can't do fast runs if there's too much. Then I'll go back into the dressing room and say 'there's not a musical lot out there tonight' or 'they're quiet, they want music.'

"I have to do all this because if there's the smallest thing wrong it changes my whole way of thinking and it's nagging at me so I can't concentrate on the music."

Deep Purple are always, rightly, particular in checking up on the age and type of their audience because it varies so tremendously. In Denmark recently audiences were aged about 16 so they altered the stage act to give them a big rock show.

"They were screaming and jumping up onstage, whereas in Germany in the north it was entirely the opposite, and in England it's about a happy medium. Germany is disappointing for us at the moment. For the last year and a half we've been number one, we've sold more records there than the Beatles. When we play in the south it goes a bomb, in the north they just sit there. I think they expect us to fly onstage or something.

"The terrible thing is, that I think they think we're very arrogant. Last time, I went to shake a girl's hand across the barriers at the front to show we were a bit human, and she just shrank away — I felt terribly embarrassed.

"I don't get stage fright much now, only if I know there's close relatives in the audience. Usually you can treat the people as a mass, but if you know your brother or your mother or your wife is there then it makes you frightened.

"It's written into our contract that there must be two bottles of whisky and 28 bottles of coke in the dressing room for us. We have to have something before we go onstage. In our case we have to have something that lifts us up — we're fairly heavy drinkers.

"Once I played on hash — and as I don't smoke anyway I got even worse affected — and I just played three notes throughout the whole set. Some people go onstage and smoke, I don't know how they cope."

Musically now, Ritchie reckons Deep Purple are playing and writing well. The "Machine Head" album, which they recorded in Switzerland on the Rolling Stones' mobile unit, Ritchie considers the best they've ever done.

"I'm personally nearly always dissatisfied with what I've done, but this album is pretty good. "Rock" wasn't bad, but "Fireball" I wasn't happy with at all. I never play it, I hate it,

we had no time and everything was made up in the studio.

"We found we got a much better sound with the mobile unit and the change of environment did us good too. The unit is just a lorry converted for recording and the sound you get at first is quite bad, which is clever because it makes you work for a better sound and when you come back and hear it on an English studio it's so much better because you've worked so much more to get the sound."

Ritchie's main criticism of the band is that it houses too much talent which cannot be exercised to the full, so that eventually they will have to go their separate ways, as, indeed they have already begun to do.

"Four months ago I'd have said that the band was past its best work, now I know that it isn't.

"When Ian was sick we had about two months to write and it shows on this latest album. But I personally don't think I've given the people, or myself, anything which I feel very proud of. It's very weird, you get this frustrated feeling, you know what you want to do but you don't know how to put it across—that's why I formed my three-piece band on the side.

"There's five people in Deep Purple and you can never do the music you want to do one hundred per cent, so it's compromise all the way down the line. It has to be with five virtuosos in the band, I don't think there's one of us who could say 'that's MY music.'

"Most of the stuff is written by Roger and myself with the words and melody done by Ian. I personally would like an outlet and to hear a record done exactly like I imagine it played in the first place. It gets distorted from my original version in the studio.

FORMULA MUSIC

"It's the same with Ian, he can't write a song straight out, he has to write over the framework we've already written and laid down and although that's difficult for him we've found that's the best way to work. It had to start from the beginning like that or we'd never have got anywhere at all, and I still think the first songs we did were the best."

Deep Purple have come in for a lot of criticism of their music one way and another, both for their rock music which John Peel has called "formula" music, and Jon Lord's famous link-ups with classical orchestras.

"The classical thing got completely out of hand. We'd turn up to gigs and people would say 'where's your orchestra?' I think Jon realises now he doesn't really want to do that any more, he may go back to it in a couple of years time but I think he'll end up doing film music.

"As for Peel calling our music 'formula' music, you've got to have a formula although I know what he

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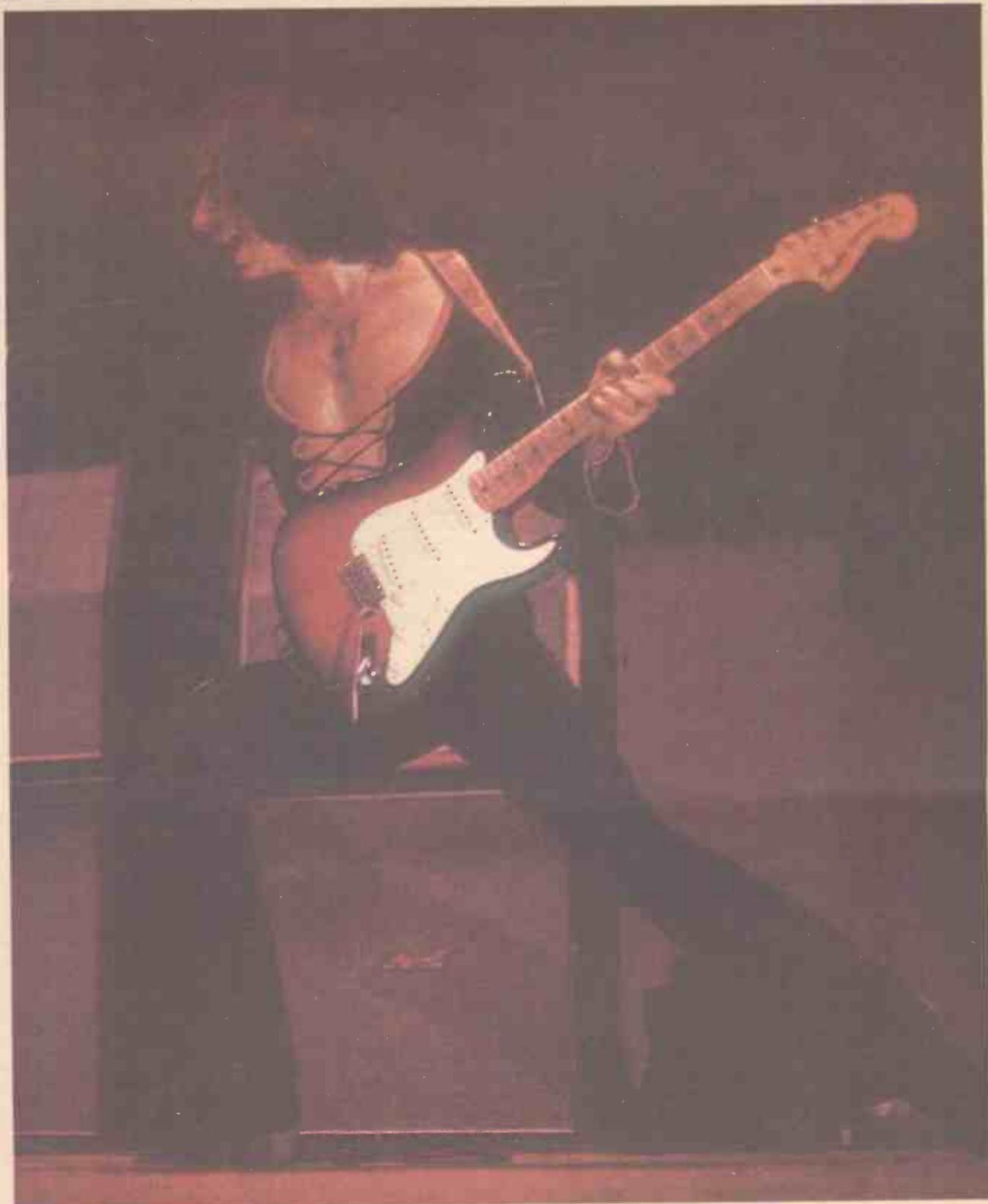
He has yet to see a film of himself leaping about onstage, and is almost fighting against the day he has to because he knows he'll never believe he could do it.

"It's a completely schizophrenic thing—when I get onstage I love to leap around. It gets rid of tensions. People ask why I do it, but I just can't help it, I couldn't do a show and just stand there, and anyway from the point of view of the audience it's important for them to have something to look at. Imagine the Faces without Rod Stewart strutting about."

Deep Purple don't mix socially much any more—not many bands do when they're off the road. "It's best," says Ritchie, "to keep it on a business level." And they rarely take wives and girlfriends on tour because it puts too much strain on them.

"I get very highly strung and emotional and moody on occasions. If it's a bad show it's the worst feeling in the world—nobody speaks and we all sink off home."

"I should think in another year we'll say 'that's it.' People don't seem to realise that ahead of us now we've got America, Canada and Tokyo. We'll be lucky if we make it, you get very irritable on the road together."



means to a certain degree. But then I listen to his radio show and he's a very humorous guy, but sometimes I think he's off his head with the rubbish he plays. I used to love Top Gear when he had the Nice and Ten Years After, then he dropped that and went on to the country bug and starts playing obscure people like Blind Lemon Fatty or something." Ritchie's own three-piece band is playing more bluesy things than Deep Purple ever do. Strangely, two years ago he wouldn't have touched blues. Ian Paice is with him on drums, and for the moment it will be a recording band only.

CRASHING CHORDS

"I want to get on with my band—we all want to get on with our other interests—and I have to envisage an end to Deep Purple to stay sane. But we'll keep together for a bit yet because we're earning good money and we might as well clean up—I think we deserve it. I starved for six years, and the band has built itself a good reputation over the years."

"As a group we can play no better music than we're playing at the moment, and I don't know many other groups I'd like to listen to onstage besides us. I personally dig Free and ELP, but I'm not into many other bands. I don't dig The Who or the Faces because I don't dig bands that play out of tune. I think the bass player of The Who is terrific, Pete Townshend is a fantastic guy and he knows what to give an audience, he's a good songwriter but being a guitarist I go for guitarists and with Pete you know it will be crashing chords which don't mean a lot to me."

As a guitarist, Ritchie has to practise quite a lot. In the old days he used to put in at least four hours a day, and play what he wanted to play. It's two hours practice before he goes onstage or he can't manage some of the faster passages the band do. At the start of a tour he spends the whole of the first day practising.

"There are times I think someone else is playing for me. Once at the Star Club, Hamburg, I felt two hands coming round from behind me as if someone else was playing, someone who was very good. I've never had that sensation since, but I've never forgotten it."

"I think you have to put a lot of emphasis on getting it across now. Five years ago I could stand there and play what I wanted to play. It's not playing technically nice stuff that counts now, it's the art of getting people to believe you're a brilliant guitarist that's important. People would go and see Hendrix and say 'wow what a brilliant guitarist,' which he wasn't, he just got people to believe that he was. If you're not getting across to the audience you tend to get disinterested anyway, if people aren't cheering and saying great, great, there's not much point in it all."



● Above and top left, Ritchie Blackmore in action. Left, Deep Purple (left to right) Ritchie, Roger Glover, Jon Lord, Ian Gillan and Ian Paice.

● Once I played on hash and I just played three notes throughout the whole set ●

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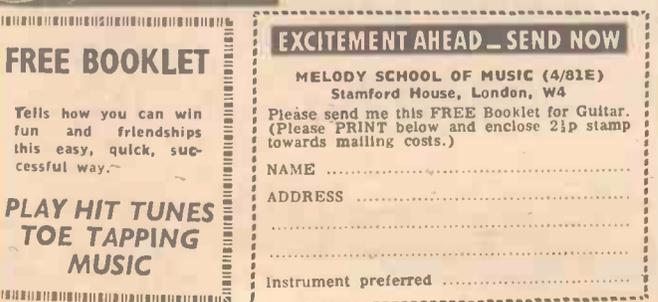
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Steve talks about Humble Pie's new LP

NEGOTIATING the Marriott's drive is always hazardous and involves fighting off numerous dogs and falling over anything up to fifteen cats. But it's a peaceful house in the middle of nowhere in particular, and worth the struggle.

Across the yard from the house is Steve's studio—located above the garage—a complex pair of rooms full of instruments, photographs and electrical things. Steve's wife Jenny guided me up there, and set up the tape recorder for me to sneak a preview of Humble Pie's new album.

Meanwhile, I managed to have a short rap with the ever-mobile Steve about various aspects of the album. "I think it's the best we've ever done," he said. "We're far more together now than before. I think we play as a tight unit with one direction, not two diverging ones, as before. The album gives a complete contemporary picture of the band."

What contribution has Clem made to the band?

"Oh... he always drops half a dollar in the whip round and apart from that, he doesn't play a bad guitar."

Was Steve at all bothered that some people might connect the name "Smokin'" with drugs? "Not now man... perhaps later!" he said laughing. "People can make what they want of it. It's not really important. It's their hassle, not mine if some take offence to it. In the States it also means "hot"."

Are the band at all worried about not being here when the album is released? (Pie are off for a six week tour of the States.)

"We can't be in two places at

once. Naturally we'd rather be here when any of our albums are released, but anyway, this album should get plenty of promotion."

Are there any specific tracks that you specially dig, and if so, why?

"I dig it as a whole, in its entirety. If I were to separate certain tracks then I'd be defeating my own objects, particularly since we produced it ourselves. I dig each track for different things."

Do you go into the studios with preconceived ideas or does it just "happen" on the spot, or is it a combination of the two?

"Well man... it works out in three ways. First we have the numbers we do on stage, then any separate songs or numbers that any of us have written individually, that we haven't heard together, and, of course, we have the occasional spontaneous jamming numbers like 'Hot 'n' Nasty' and 'Road Runner' on the album."

And so, as Steve split for rehearsals I bent low to fumble with the tape recorder. At one point I tried running one of the spools over (professional tapes are one-sided) with the result that "Sweet Peace In Time" issued forth back to front. It still sounded reasonable though!

Soaring, funky, tremendously tight... the whole album's an urgent ecstatic trip. Beautifully put together—you dig it as an entire production, not just a series of



STEVE MARRIOTT... ecstatic trip

unconnected tracks.

A vein of ever-increasing energy surges right through the album taking you with it, and culminating in a powerful climax.

Some of Steve's vocals, and in particular, the track "30 Days In The Hole" are very reminiscent of the very best part of the old Small Faces—the energy and rawness; and most of all the spontaneity, all of which seems now to be an integral part of the "new" Pie, but is of course enhanced by much more together, skilled, musicianship.

Without wanting to pigeonhole them, the Pie seem to have fitted into the void left by the split Cream—much of their jamming reminds me of Cream's though I think they are making a much better more exciting job of it.

Throughout, Jerry Shirley and Greg Ridley work together laying down a heavy tight foundation, as precise as a Swiss watch, from which Dave "Clem" Clempson plus Steve Marriott can soar and weave. Not that Jerry and Greg lie in the background—far from

it—their drumming and bass work keep coming to the fore.

Good vibes elevate the spirit as Clem's erotic guitar wails, twists, turns and soars and yet maintains crystal clarity.

Greg pumps his pulsing bass and Jerry's drumming has never been so incredibly precise, funky and violent, and of course Steve's mellow, whisky soaked harpwork and belting soulful voice are as complimentary, exciting and integral to the sound as ever. His dueting with Clem is remarkable—they seem to fuse into a beautiful searing web of sound. "Smokin'" gets off on "Hot 'n' Nasty" with the group being joined by Steve Stills.

A honky-tonk-woman-like intro from Jerry slides into a nice gritty ripping wah wah lick from Clem while Steve rips off Booker T sounds from the organ. It rocks

like a Chicago express.

Laughter, some looning... then straight into "The Fixer"—a chunky menacing blues/rock number about a hustler—a guy who fixes things up—not especially a dope-shooter—it chugs along like a cement mixer. Greg lays down a dirty, grumbling, bass line while Jerry's drums hiss like a cobra. Clem breaks into a spine-tingling solo that assaults you from all sides and through all senses.

The pace cools a while, with the soulful "You're So Good To Me" sung by Greg, whose voice comes over beautifully mellow and husky, and joined by Steve's soulful heart-rending vocals, their two voices complementing each other perfectly.

They are assisted on this track by amazing soul sisters Doris Troy and Madeline Bell as the song builds up in intensity, leading to a funky bit of piano from Steve.

"C'mon Everybody," a live favourite, continues the uninterrupted flow of energy. Steve and Clem ripple and weave—some of Clem's licks are orgasmic. Greg and Jerry work away laying down the funky, rocking, foundation. Another change of pace comes with the last track on this side, "Old Time Feeling," where the band are credited with the much-underrated talent of Alexis Korner producing lovely feathery sounds from a 12 string mandolin, on this traditional piece of whisky-sodden acoustic Chicago bar-room blues.

The energy and rawness of the Small Faces rears up through the first track on side two, "30 Days In The Hole"—Steve's vocals and indeed the structure of the song, are very like a re-vamped version of one of their old numbers. "It also sounds like early Stones material," says Steve.

Clem's guitar has that very raw, loose electric sound. There are lovely breaks from Jerry, which I can only describe, not being a musician, as sounding like rattling beans! It's a gas anyway.

The finest version of the old Tamla/Jonior Walker number "Road Runner" you'll ever hear comes next. On the album it is called "Road Runner Jam in G" for some obscure copyright reason according to Marriott. It's one of the tracks I dig most on the album—chunky, slow, heavy and ultra-funky.

Greg's dirty, grunting bass line and Jerry's supremely tight and sleazy drumming act is a foil for Steve's clipped and funky organ work and tearing vocals, and Clem's tightly disciplined, cruel stabbing licks. It's a track to "entertain" your chick by!

Following on is a masterful rendering of the old Ray Charles classic, "I Wonder"—a slow, rumbling downhome electric blues. Clem comes across so mellow that "it's silly" (as Steve would say) kicking up an electric storm with a Hendrix style lick leading straight into one of the most intense, stirring, gut-rending solos I've ever heard.

The Orwellian "Sweet Peace In Time" contains more Hendrix sounds coming from Clem, and some lovely guitar bending with Steve, in the climax of the whole album.

Words are completely useless describing sounds of this calibre. What remains is to get hold of the bloody album—then you won't think I am so fatuous in my description!

The American influence on the band is obvious. The Pie seem to have caught the essence of the excitement and the sheer spontaneity that so many American bands have and so many British bands lack. If you don't know what I'm talking about, listen to the Allman Brothers Band live double album at the Fillmore.

But, as Steve told me; it has taken British bands to interpret these sounds to the Americans to help them become aware that they're on their own doorstep a thing he reckons they probably hadn't realised.

Genesis—too posh for fame?

ASK GENESIS how their careers are progressing and they'll tell you they're superstars in Aylesbury and Belgium, but little known elsewhere. In fact their fame is beginning to spread and they are at last reaping the benefits of the hard slog up and down the motorways of Britain.

They've been together for quite some time now—their careers date back to school when illustrious old boy Jonathan King decided to turn them into big stars and signed them to Decca.

That was when Michael Rutherford, Anthony Banks and Peter Gabriel were all at Charterhouse writing songs. They made two singles and one album for Decca, and signed up for five years. When their respective parents heard how long they'd signed for they were horrified and got them out of it.

After that they all scattered. "We'd decided to give it a go for about nine months," says Peter Gabriel, vocalist and flautist, "and although nothing happened to convince us to go on, once you start you don't like to give up."

By this time the line-up was beginning to change, the guitarist and drummer were replaced by Phil Collins from Flamingo



GENESIS (left to right) Steve Hackett, Peter Gabriel, Tony Banks (front), Phil Collins, and Mike Rutherford.

Youth and Steve Hackett. They flogged away doing gigs, did some tapes and Peter took them round to every music company he could think of.

To begin with there was little interest, and then—ironically, as sometimes happens—everybody began to get interested at once, starting with the Moody Blues.

Genesis signed with Charisma and since the summer of 1970, haven't looked back. Their first album with Charisma was "Trespass," their second, "Nursery Crimes," which got ecstatic praise written on all its promotional advertisements by Keith Emerson.

"People are a lot more swayed than one thinks. They think "if Keith Emerson likes them, they must be good." I know it influences people because I am as bad."

They are most emphatic about the fact that they write

co-operatively—all contributing ideas at rehearsals. Their numbers are all very tight and very carefully rehearsed.

"As listeners we have all been bored to tears by bands improvising and doing endless guitar solos. With us everyone plays a pre-rehearsed part like an orchestra, so basically if anyone starts jamming around with their own part, it's going to sound very messy. Anyway, it's very difficult to improvise unless you're playing something very simple and we don't play anything very simple."

Phil Collins—the ex-Flamingo Youth drummer—says he reckons that such an upper-crusty, aristocratic band is a disadvantage because they don't beer-drink in the right pubs in London. But although Peter has spent a weekend at Sandringham and hasn't got the band a royal gig there yet, Genesis are doing pretty well. — C.B.

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JEREMY TAYLOR isn't one of THE singing Taylors, but nonetheless good for all that. He's one of the best song-writers this country can, but rarely does, lay claim to. In fact there was a time when South Africa claimed him theirs and sang his praises before he was booted out by the new regime.

For the past few years Jeremy has played the English folk circuit, which, he says, contrary to popular belief, earns him a perfectly good wage to support his wife and children.

"I think the folk club circuit now is a very legitimate circuit and a good one. I count myself lucky that I can earn a living from it and enjoy it so much. It used to be considered very much the bottom rung of the ladder but it isn't any more."

Jeremy was born and grew up in this country, but achieved his first fame in South Africa where he went to be a school teacher. As he both wrote and sang, somebody one day suggested he should combine the two and write his own songs which had never occurred to him before.

He started singing round the South African folk clubs and doing a little cabaret, and then quite by accident Jeremy and friends stepped in to fill the dates with a musical revue, initially supposed to run for two weeks. What evolved was "Wait A Minim" which ran for a year in South Africa, two years in London, a year on Broadway and a year touring America.

Jeremy came to London with the show and then stayed put afterwards when it went on to the States. He was already sick of singing the same songs every night—especially the by then internationally famous "Ach Please Daddy" with the "popcorn, chewing gum, peanuts and bubblegum, ice-cream, candy bars etc. etc." chorus to it.

This was the first song ever to consciously use and promote a South African accent, and although South Africans initially laughed gaily at it,

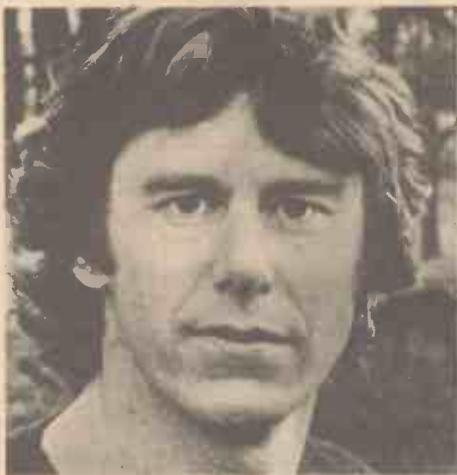
the government eventually banned it, along with all Jeremy's other songs, as "destroying the purity of the language" amongst some other fairly strong accusations.

After he left the show Jeremy went back to teaching for a while and then onto the folk circuit, where he has been ever since. He had three albums out on Philips, and has just released one on the Galliard label which was produced by Cat Stevens' guitarist Alun Davies, who Jeremy has known and played with for some time. Alun also plays on the album as does Neil Innes (ex-Bonzo), Andy Roberts and Pentangle's Danny Thompson. Jeremy has already started writing for the next album and says he'll use the same people.

"Most of my songs are written to perform—so they

must be interesting. You can keep people's attention by making them laugh at one moment and then be serious the next—that's what I try to do anyway. Whereas a performer like James Taylor who is very much on one level, sugars his pill with the chatter between songs, I tend to cut down to an absolute minimum.

"I would never object to anybody reading anything into one of my songs—the songwriter's business is to write the song and put it out. But it is a bit disappointing if someone gets hold of the wrong end of the stick completely. Every South African I meet always slaps me on the back and says: 'hah Jeremy, that "Ach Please Daddy" was a clever satire, wasn't it?' and all I wrote was a children's song, as sung by a child to its father."—C.B.



JEREMY TAYLOR

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Individually the group is Pat Lewis, whose name appears on every Hayes album sleeve credited as vocal arranger, her sister Dianne Lewis and Rose Williams. They've been working as a session group since they left school. "We were all into different bags and would all hook up for a session," says Pat. "We've all had records out under our own names but now we're going to stick to being Hot, Buttered and Soul. We want a group thing rather than three individuals. We tried that and don't want to go back to it."

Soul fans of old will probably

The soul sisters behind Isaac

recognise the names of the girls. Dianne recorded for the Wand label and had a near hit with a tune called "I Thank You Kindly," plus many other things. Rose did some things which she says most people probably won't remember anyway. Pat was the one who came nearest to making it solo. She was with Golden World in Detroit and had a near hit with a tune called "I'm Into Something I Can't Shake Loose."

"I was on my way for a minute," she says, "but I had to dissolve a contract and the only way to do it was by going out on the road as a backing singer, and that's how I got into doing sessions professionally."

About two and a half years ago

they started working for Stax Records on a regular basis and that's how they came to work with Isaac. Now they tend to record for him alone and they expect soon to sign exclusively with him. They have a great deal of admiration for Isaac and jokingly refer to him as "a jolly nice chap."

"It's such a good feeling working with Isaac—it's like a close knit family." The admiration is obviously mutual; Hayes is planning to record an album with the group and is intent on making them a top name female group.

"We've always wanted to do an album on our own so we were pretty pleased when Isaac suggested it. If it takes off we'll do things on our own of course but we'll still be with Isaac whenever he's working."

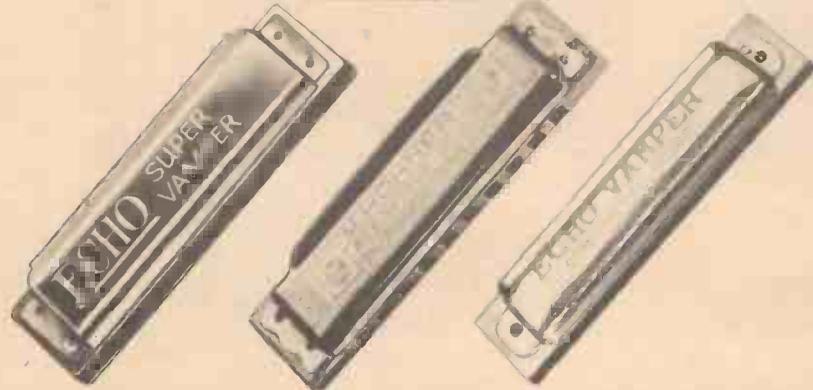
Going out on the road alone won't be totally new to them because already Hayes lets them open his concerts giving them a 30-minute slot on their own. So they feel they're ready to go out alone.

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Motown has started up a second West Coast label—Natural Resources. Label will handle the company's contemporary product on that side of the country...

Meanwhile Motown has signed writer/producer Jerry Ross (he wrote "I'm Gonna Make You Love Me" among others) to produce artists for Motown on the East Coast. Names lined up already include Crystal Mansion, Wolfe, The Mob, The Festivals and The Courtships. In addition Ross's organisation will produce sessions for already established Motown acts...

Arthur Conley, now with Warner Bros., has his first single on the label out — "Walking On Eggs," produced by Jerry Williams Jr., the man behind the Doris Duke albums...

Latest group on H-D-H's Music Merchant label is Just Me whose single "Tears Ago" is the company's third release and likely third hit...

Looks like "Theme From Shaft" just won't die. After the Hayes version an instrumental cut by Joe Bataan is picking up a lot of play and Sammy Davis Jr. is also getting a lot of action on his vocal version...

Tyrone Davis has one of the biggest R and B records of the moment with "I Had It All The Time." It's the hottest record right now in Chicago and New York and could be the most important thing to happen to him since "Can I Change My Mind"...

Roberta Flack is set for biggest single yet with "The First Time I Saw Your Face." It's a track from her first album...

Polydor has announced a new series of singles under the collective title "James Brown Soul Classics," beginning with 20 back-to-back James Brown hits on ten single records. The records com-

prise a cross section of Brown's recordings from the beginning. Some included in the series are "Call Me Superbad"/"Ain't It Funky," "Cold Sweat"/"Night Train," "Sex Machine"/"Popcorn," "Papa's Got A Brand New Bag"/"I Got A Feeling." Polydor UK is apparently considering the idea...

Stylists on to their third million seller in a row with "Betcha By Golly, Wow"...

The new Edwin Starr single is "Take Me Clear Out Of Here" produced by Norman Whitfield. It's getting rave reviews...

It looks fairly positive Al Green's next single will be "How Can You Mend A Broken Heart," it's the most played track on the new album...

New on release: Joe Simon "Pool Of Bad Luck," Peaches and Herb "God Save The World," Ebony's "So Glad I'm Me," Emotions "My Honey and Me," Stairsteps "Hush Child," 5th Dimension "Last Night I Didn't Get To Sleep At All."

● New UK releases include: Sly and the Family Stone "Running Away" (Epic), Bobby Patterson "How Do You Spell Love" (Mojo), Midnight Movers "Why Don't We Do It In The Road" (Mojo), Aretha Franklin "Day Dreaming" (Atlantic), and

three re-issues: Fontella Bass "Rescue Me" (Chess), Ramsey Lewis "Wade In The Water" (Chess) and Chuck Berry "Rock and Roll Music" (Chess).

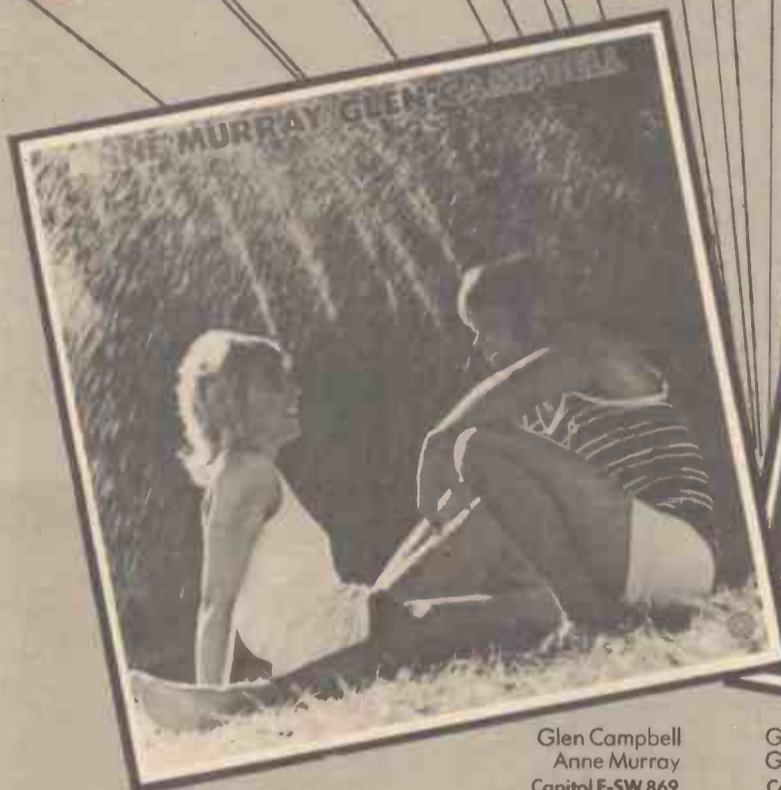
DONNIE ELBERTS revised tour dates are: Bournemouth Chelsea Village (April 7), Dunstable California and Cricklewood Caribbean (8), Gillingham Central Hotel (9), Hastings Aquarius Club and Tunbridge Wells Elizabethan Barn (10), Anglesey Dragon Beak Club (11), Hartow Youth Centre (12), Birmingham Rebecca's and Birmingham Barbarella's (13/14), Birmingham Plaza Theatre and Birmingham Barbarella's (15), Llandudno Cafe Royal (19), Watford Top Rank (20), Altringham Stamford Hall and Manchester Ravins QT (21), Whitechurch and Oakengates Civic Centre (22), Croydon Top Rank (23), Stevenage Locarno Ballroom (25), Reading Top Rank (27), Doncaster Top Rank and Hull's Malcolm's Disc (28), Northampton Shades and Stoke-on-Trent Place (30).

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NILSSON and D & J friends during the recording of "I'd Rather Be Dead."

NILSSON KNEES-UP

by ANDREW TYLER

THE PINNER contingent were no match for the notorious East Enders from Stepney, London, even though they did outnumber them 42 to 12. The old folk from Blakesley Street Darby and Joan Club had arrived at Trident Studios way ahead of their fellow D & J members from Middlesex and were already knocking back the sherry and lager and warming up with "Knees Up Mother Brown" and "Swanee River."

The ladies and gents from

Pinner settled in their seats, placed their party hats over their wrinkled heads and, casting the odd disapproving glance in the direction of the Londoners, joined in the fun. "We've been to the Ice Show, The Palladium, The Horse Of The Year Show and some country houses but we've never been asked to make a record before," confided Miss Wakefield, 77 years old.

The Henry Krein Quartet, looking very dapper in dinner suits and bow-ties, were at the far end laying on some fancy backings for the old folks to

croon to. Harry Nilsson, meanwhile, was in the control box polishing off some lyrics. He had this song called "I'd Rather Be Dead," all about the pains of growing old.

"I'd rather be gone than carry on" goes one of the lines and, who better, he reasoned, to sing the song than a group of old people. That's probably as far as it would have gone with most artists but Nilsson, currently No. 1 with "Without You," persisted. With the help of the Women's Royal Voluntary Service he assembled the most bizarre backing group ever seen at Trident.

Harry dropped in unannounced and introduced himself to Henry Krein and Henry, probably in

his sixties, wanted Harry to take time out and listen to his line-up—two accordions, guitar and drums. Nilsson, apologetic, said he was pressed for time. "Just a few bars then," said Henry and they played Estrellita all the way through. Harry tapped his foot and when it was all over slipped away to finish those lyrics.

He made his official entrance a few minutes later with producer Richard Perry, both men in suits and wearing white carnations. Perry introduced the star, and his backing choir, ranging in age from 60 to 96, clapped and cheered enthusiastically.

Harry, sitting at a black grand piano in the centre of the studio, ran through the piece a couple of times and Perry explained where they needed backing vocals. "Everybody join in here . . . now just the ladies, and for this part just the men." The men, heavily outnumbered, crowded into one corner with a couple of boom mikes—with the exception of one old gent, 77 years old and barely mobile.

Harry, delighted with the results of the collaboration with Perry on "Nilsson Schmilsson" and the production team at Trident, was mixing the same ingredients for a follow-up album. Among the musicians who have helped with the sessions are Ringo Starr, Nicky Hopkins, Chris Spedding and Peter Frampton.

FILM CREW

"I'd Rather Be Dead" was the fifth track to be cut since they began work on March 6. Klaus Voorman was along on this particular afternoon to play some bass.

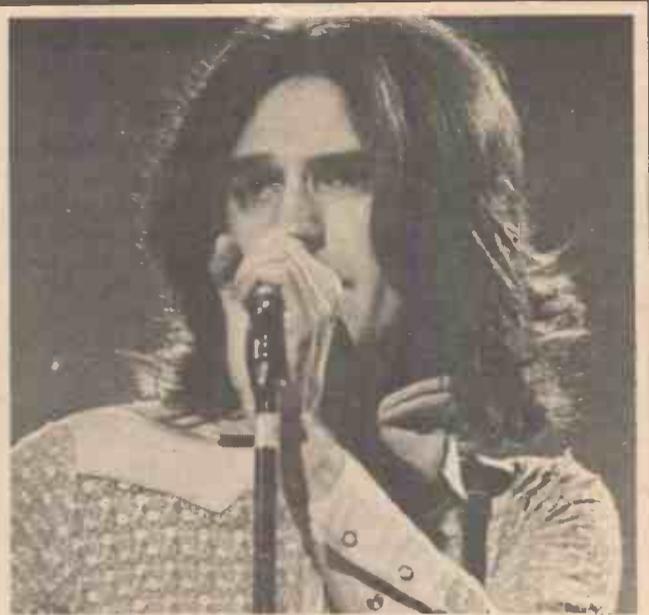
Also on hand were the Tatoost International film crew, who previously collaborated with John and Yoko and Santana and are currently working with Pete Townshend on his new musical. They'd been filming at Trident since the first session, trying to capture the essence of an album in production.

RCA, Nilsson's record company, are picking up the film's bill. They're not sure what the end result might be—possibly a feature film, a television special or a film cassette.

"This is really the beginning of the film cassette market," Denis Postle, Tatoost director predicts.

The album, due in about three months, is provisionally being called "Don't Hock Your Axe". One of the tracks, "Spaceman," is about orbiting the moon. Harry, long-time sci-fi freak should be on the first public flight to that part of the galaxy. He booked his ticket with Pan-Am a couple of years ago.

Following the success of The Point, his animated fairy story shown on BBC New Year's Day—he's working on the script of a science fiction movie.



RAY DAVIES . . . dreadful party.

Oh, what a Kinky party!

HOLLYWOOD was all a-twitter over the presence of The Kinks this past week.

The evening before the group's performance at the Hollywood Palladium, RCA staged a dreadful party in their honour at Gene Autrey's Continental Hyatt House Hotel on the Strip. Having been tipped off that the group is English, RCA tacked up Union Jacks all over the hotel's lobby, had a couple of geezers in London bobby get-up hang around in front of the elevators, and served fish (which tasted like old tyres) in newspapers.

While roughly five thousand guests—including and at Ray Davies' insistence, the Cockettes, the San Francisco transvestite theatre troupe that's fast becoming a boringly predictable fixture at record company parties—attempted without much success to flit about gaily in a room designed to accommodate a couple of hundred, old Jefferson Airplane records wheezed out of a stereo system that couldn't have cost more than \$12.98.

Nevertheless the group's performance the next night was the far-and-away best this dedicated fan of theirs has yet seen. Ray, in an ill-fitting green satin jacket and his customary floppy bow tie, was delightfully uninhibited, camping it up like crazy alternately in the manner of a sultry torch-songsstress and a giddy schoolgirl at her high school talent show. All this to the tune of such surprises as "Mr. Wonderful," "Baby Face" and "Day-O," several of which he actually got the audience to sing along with.

For his finale he tossed a bouquet to, poured beer on, and fell into the audience.

If there was anything less than delightful about their performance, it was that Ray's commandeering of the spotlight has resulted in his brother Dave's having had to content himself with an anonymous

backing role.

The presence of a film crew at both the party and concert suggest that RCA is financing Ray's long-talked-about dream of making a film about an English group's experiences on an American tour.

Earlier in the week the Allman Brothers Band, from Georgia, played the Long Beach Auditorium. Since Duane Allman's fatal motor cycle accident, they've become very much a one-man show, but remaining guitarist Dicky Betts plays sufficiently electrifyingly to carry two shows.

And the latest version of Big Brother and The Holding Co., the primal San Francisco group with whom Janis Joplin emerged, played the Whisky. New lead singer Kathi McDonald, who, I think, used to work with Leon Russell, sang her heart out, but in so doing succeeded only in reminding of Janis's absence.

It might be of interest to note that at least a couple of influential local outfits, the Beach Boys and A & M/Ode Records, are going far out of their ways to encourage America's recently enfranchised 18-year-olds to register to vote in this year's Presidential election. It's as if the long hair sported as unquestioningly by American youth as the bald pates, double chins, and cigars favoured by the old donkeys they'll supposedly vote out of office demonstrate their greater political or other awareness, which I find foolishly over-optimistic.

And last but certainly not least, Chris Thomas, producer of Procol Harum, whose lack of popularity in your country I find utterly incomprehensible, has agreed to produce Christopher Milk.

John Mendelsohn
Hollywood

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NEW ALBUMS

Reviewed by THE DISC PANEL

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

Slade prove they're alive and well

SLADE ALIVE! (Polydor Super 2383 101; £2.15). Slade have learned a lot from past mistakes, and learned to fine effect. They invited a studio audience to fill out the clapping, stomping sounds and have managed to retain most of the atmosphere created on live gigs. Another good idea was to include more songs written by other people, although this invariably makes for comparisons.

It is true that John Sebastian sings "Darling Be Home Soon" with more subtlety and finesse of feeling; that Alvin Lee is considerably more proficient on guitar in "Hear Me Calling"; and that Steppenwolf employed more technical expertise on their own version of "Born To Be Wild," but what Slade lack in all these, they make up for in enthusiasm.

They've done three of their own songs, the best being "Know Who You Are." ★★★ RR

JIMI HENDRIX—"Experience" (Ember NR 5057, £1.99). Just four tracks, two of them with vocals, and allegedly "the last recorded sounds of Jimi Hendrix" although that's difficult to believe. It features the old firm of Hendrix, Mitch Mitchell and Noel Redding, plus surprise appearances, on "Bleeding Heart"

by Chris Wood and Dave Mason.

Recorded at the February 18, 1969 Albert Hall concert, during the filming of "Experience," the first side opens with an instrumental version of the Cream classic "Sunshine Of Your Love." Hendrix manages to play rhythm and melody at the same time in a superb display of virtuosity and the piece is even faster than the Cream's live version. Strangely, the audience's response is virtually nil and when he moves onto "Room Full Of Mirrors" he tells the crowd "You can either stay and clap or leave any time, whatever you want to do."

They do stay and clap, but their sense of rhythm is chronic. Hendrix goes on to offer more excellent playing and vocals, dazzling us further as he picks out two distinct melody lines with those amazingly flexible hands.

"Bleeding Heart" is a straight blues number. It's slower than



MELANIE . . . See review.

the other two and takes a while to come to life. "Smashing Of Amps" is just that, plus a lot of groove-filling tuning and muttering. He kicks it off with a quicky "Stars And Stripes" and moves into assorted feedback noises, finally destroying the equipment. Only for this destructive display do the crowd really come alive. ★★★ AT

JONATHAN KELLY "Twice Around The Houses" (RCA Victor SF 8262, £2.29). It's nice, just once in a while, to listen

to songs which don't concern man's more basic instincts, and Jonathan Kelly, like Donovan, has built a dream world to sing about instead. However, unlike Donovan, his songs don't concern children but fantasy adventures of a young man—presumably himself.

"The Ballad Of Cursed Anna" seems to come from an old, old fairy story, with Our Hero as the bewitched youth, and warming to his theme, he uses a similar story line for "Hyde Park Angels." Although these

songs are good, listen to "Rock You To Sleep." It's nearer present time in conception and is the track most likely to get airplay as it has a simpler message. ★★★ RR

TALISMAN—"Primrose Dreams" (Argo ZFB 33, £1.69). Any album that contains "Streets Of London" and "Early Morning Rain" is a winner in my book any time. True that no one could ever catch the spirit of either like their writers Messrs. McTell and Lightfoot, but the Talisman give competent versions of both.

With the exception of these and Melanie's "Look What They've Done To My Song Ma," the other nine tracks are either written or arranged by the Talisman and some promising material they provide, too.

"Primrose Dreams" (strangely placed, if it's the title track as the very last track on side two) aptly demonstrates the ability of the group to write sensitive lyrics.

A good first album from a talented new folk trio. ★★★ BK

MANFRED MANN—"Manfred Mann's Earth Band" (Philips 6308086, £2.15). Manfred Mann's methods of making music have not changed dramatically since those early Paul Jones-Mike d'Abo days. He still creates listenable, poppy rock music but now, you feel, he has no intention of compromising for the sake of a single success. He wrote two of the numbers — "Tribute" and "Prayer" — and had a hand in three more.

He's found a new toy in the synthesiser yet uses it sparingly, avoiding the temptation to desert melody for the sake of heaviness. He bends and shapes tones

using it basically as a keyboards instrument. Nothing on the album is instantly commercial although most of the tunes rely on a simple hookline for their catchiness.

"Tribute," a straightforward instrumental, is the most attractive piece and if he can reproduce the same sort of mellow feel on stage, a live appearance by the Earth Band is something to look forward to. Mick Rogers handles most of the vocals plus carefully-fashioned lead guitar. Colin Pattenden is on bass and Chris Slade on drums. ★★★ AT

MELANIE—"Garden In The City" (Buddah 2318 054 Super; £2.15). It's sad to say it, but this album was disappointing and Melanie's charm seems to be wearing a bit thin. Really there's nothing outstanding, or even comparable to the material on her previous albums. They have each had several good songs, but the only notable track here is a song which was released as a single last year, "Stop I Don't Want To Hear It Anymore." That's more like her old, dramatic style, with excellent guitar work, military drum and whistle and good lyrics. But she has wasted her singing style on pointless songs like "Don't You Wait By The Water" where her histrionics just don't pay off.

Her version of "Lay Lady Lay" is just a disaster. Her petulance ruins the whole mood of the song. There are few women who can beat Dylan at his own game and Melanie is nowhere near the Joan Baez class. The nicest thing about the album, and probably the main selling point, is its gimmick sweet "smelling" sleeve. ★★ RR

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POST

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ARE T. REX JUST A HEEP?

I HAVE just read your article on the T. Rex concert with Uriah Heep, and I'm amazed. So T. Rex have refused to work with Heep again. I'm sure Heep are heartbroken, after all it's not every group that gets the brush off from T. Rex.

"Uriah Heep should make good records," says Mr. B. P. Fallon in jest. What does he call "Salisbury" and "July Morning" and other such masterpieces—Reggae? The man is obviously under the delusion that T. Rex play music. Somebody send him a copy of "Look At Yourself" for Christmas and let him see the light.

How anyone can compare "Telegram Sam" and other carbon copies of "Ride A White Swan" with "Look At Yourself," "Gypsy," "Bird Of Prey" etc. is beyond me. And if Marc Bolan is disturbed by the fans wanting

Uriah Heep instead of T. Rex he should make a new record, something on the lines of "Electric Worrier." —Tim and Dave, South Bank, Oxton, Birkenhead, Cheshire.

HUMBLE JOHN?

JOHN PEEL'S article in Disc March 11 shows he is just as intolerant and prejudiced as those he condemns. I'm sick of his sneering at people who hold different views from his, meanwhile giving the impression he's humble and oppressed. Who is he to judge what's right and wrong? — J. Price, Farnworth Crescent, Buckley, Flintshire.

HONEST PETER

CONGRATULATIONS New Seeker Peter Doyle. It was refreshing to hear him speak with such honesty in Disc recently without actually running the rest of the group down. He stated that the rest of the group were probably more truthful than him. I should say it was the other way round.

If everybody had the courage to say what they really thought and felt instead of what they hoped people would wish to hear, the world would probably be a much better place.—S. Davies, Gloucester Walk, London, W8.



Peter Doyle — see HONEST PETER.

SHEEP FANS?

WHEN AMERICA played support to Family at the Rainbow in November last year, they were given a mild handclap. If the same group returned there now (topping the bill, of course) they would not be allowed to leave the theatre until they had done the statutory two encores, having performed exactly the same material as before.

This once more poses the question—are a large majority of British music followers like sheep, having to be told what to dig before they dig it? — Mark Williamson, Clapham Road, London, SW9.

DISCWORD

SIX ALBUMS TO BE WON

CLUES ACROSS

- 1 and 19. The Fairport's Devon man (10, 3)
8. The Orange Blossom Special, for instance (5)
9. Like the dogs associated with Englishmen, only more so (6)
10. Good morning to this little girl (6)
12. Tell of "19" mixed with tar (6)
13. Group that can be fired (6)
15. Looks angry when there's a cow inside (6)
18. Rick's on top of a column (6)
20. Carol Grimes' dog relation (5)
21. Get yen—pine, perhaps, for the singer (4, 6)

CLUES DOWN

2. He's in Lindisfarne (4, 4)
3. Instrument of Roy Wood's Gran' Ma (5)
4. Al Stewart's colour (6)
5. The "Day After Day" finger? (3)
6. Name of a Rush (4)
7. The New World of the Strawbs (5)
11. A place, note, for Dionne (8)
13. Mark is with Leon Russell (5)
14. "Do It Again" (6)
16. "— Me In" (Blue Mink) (5)
17. Appear as Emerson minus Ron, maybe (4)
19. See "1"

LAST WEEK'S SOLUTION AND WINNERS
ACROSS: 1. Chicory Tip. 7. Roadie. 8. Stay. 10. Cited. 11. Castle. 14. Up-shot. 16. Peace (Train). 17. Lead. 18. Apache. 19. Denny Laine. DOWN: 2. Hearts. 3. Child. 4. Yes-man. 5. I Want. 6. Precious. 9. Believer. 12. You Dun. 13. Can-can. 15. Suede. 16. Poppa.

Mick Coombes, 114 Crestway, Putney, London SW15.
Helen Makepeace, 10 Anglesy Road, Gosport, Hants.
Ann Wray, 58 Goblins, Kingswood, Basildon, Essex.
Gaynor Ladd, Longdown Villa, St. Dogmaels, Cardigan, Wales.
P. J. Perchard, 21 Burgh Heath Road, Epsom, Surrey.
Stephen Curson, 378 Fosse Road South, Leicester LE3 1BU.

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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LIVE MUSIC REVIEWS

AMERICA

A FEW short months ago, America were thrown in as first-half fill-ins at a Cat Stevens concert. Last weekend they filled London's Royal Festival Hall as top of the bill. Quite an achievement, doubly so as T. Rex were cornering most of the audience market in Wembley at the same time. What is exciting about America is that they are so different and seem to be in love with acoustic guitars, guitar music and vocal harmonies. Physically Gerry Beckley, Dewey Bunnell and Dan Peek have not changed much. The jeans are not so patched, the bumpers exchanged for more expensive foot apparel and a Marc Bolan jacket was in evidence. The line-up of two acoustic six-strings, an acoustic 12-string and an electric bass which changes hands from time

to time and from song to song. They went through a repertoire of their own songs, with the exception of Arlo Guthrie's "Comin' Into Los Angeles," to an audience that apparently recognised the intros to most, and were ready to bop, given half a chance.

Dewey Bunnell has the voice which takes the lead on "Horse With No Name" and it is his high, but somehow soft-edged voice that is an integral part of their sound. "California" was their encore, a taste of how acoustic music can bop.

Criticism really boils down to their inexperience. The mumbling amongst themselves into mikes, their seeming inability to finish songs properly and a cry from my heart for a bit more of those beautiful acoustic guitar instrumental breaks.

I'm convinced they're the wind of change music needs.—GAVIN PETRIE.

T. REX

THE SCENES at Wembley Pool on Saturday, for T. Rex's first appearance in London for six months and following their American tour, were unbelievable. Strong men wept and girls were hysterical, and in an audience of 11,000, the chaos rose to frightening proportions. The Beatles and the Stones may have had similar scenes, but even they could never have induced bullet-headed toughies with flat noses and boomer boots to wear stick-on gold stars round their eyes.

The screaming, coupled with the volume coming from two enormous banks of speakers, made the noise almost deafening and from the back of the Pool, much of the music sounded distorted. They opened with "Cadillac" from the "Electric Warrior" album, then went on to cover most of their number one hits—"Jeepster," "Telegram Sam," "Hot Love" and "Get It On." They have dropped the older songs from the early albums.

Bolan's meteoric rise to this amazing cult figure has been rapid. Only last year I watched him get a lukewarm reception at the London Imperial College, but now I should think he's given them something else to think about.

As the crowd pressed forward, swaying the crush barriers, the show was almost stopped as it seemed a number of people were in danger of being hurt (see news story on page four) and in fact several were.

Bolan dismissed the other members of his band, and did a couple of acoustic numbers, "Cosmic Dancer" and as yet unreleased "Spaceball Ricochet," sitting cross-legged on the stage. As on the American dates, he and Micky Finn threw small tributes to the audience during "Get It On," causing even more frenzy among the fans. However, as far as they were concerned, the only member of the band is Bolan and as his fans are of an age where they are rather more faithful than say, Elton John's were, he'll more than likely ride the crest of his wave for quite some time.—ROSALIND RUSSELL.

LEONARD COHEN

MORE than 2,500 people at Glasgow's Kelvin Hall Arena saw the concert of their lives when Leonard Cohen played there on Sunday night.

Spellbound they watched the swarthy Canadian poet-songwriter give more an insight into his mind than a performance. Cohen, with his plaintive vocals and strange but often beautiful lyrics, has the ability to open his soul to the listeners.

His songs talk of love and hate, of life and death and he explains what they mean to him. Many like "Suzanne," "So Long," "Marianne," and "That's No Way To Say Goodbye," were from his first album, while others "Bird On A Wire," "Lady Midnight," "Joan Of Arc" and "Dress Rehearsal Rag," were from the later two. Technically it was near perfect and Cohen would settle for nothing less.



AMERICA in action (above) and AMERICA being presented with Disc's Silver Disc for 250,000 sales of "A Horse With No Name."



Twice he re-started "Sisters Of Mercy," explaining, without fuss, that "It has to be sung right or it's no good." Then she moved from guitar to piano for "Enchanted Sky Machines" and the long, freaky piano intro made this one of the highlights of her performance. The best song on the album, and current single, "Jesus Was A Cross-maker," had the most feeling. Although her style is pleasant it lacks impact and a few musicians behind her could probably solve that problem.—MARTIN MARRIOTT.

JUDEE SILL

JUDEE SILL, that new voice from the US opened the America concert. The lady with the quite remarkable album did not come over so well as a live solo artist. The main problem seems to be that she requires a more intimate setting for her extremely complicated lyrics and her somewhat detailed ex-

planations as to why she had written each song. Then she moved from guitar to piano for "Enchanted Sky Machines" and the long, freaky piano intro made this one of the highlights of her performance. The best song on the album, and current single, "Jesus Was A Cross-maker," had the most feeling. Although her style is pleasant it lacks impact and a few musicians behind her could probably solve that problem.—MARTIN MARRIOTT.

TIM HARDIN

TIM HARDIN played his farewell, sentimental concert to London tonight at the Music Workshop with just himself, his bluesy guitar and piano work, and that soul-rending voice to sway the audience to memory. And memories there were as he ran through numbers like "Don't Make Promises," "How Can We Hang On To A Dream?" and "If I Were A Carpenter." For most of the perform-

ance the audience was silent and tense in the compelling atmosphere of the Workshop, but occasionally Hardin allowed the pressure on our more delicate emotions to be relieved by a well-timed joke or a funny face.

He's put on a lot more weight and lost a little more hair in the last few years but he nevertheless retains his boyish waywardness and the essence of his success—a voice that sings with all the pain and integrity songs that are the product of his own heightened awareness.

His instrumental work, though naturally good, is somehow too much a prey to his emotions and his humour to convey either of these things or to complement his singing which he, as a solo artist, needs. This was especially true of the two numbers he sang at the piano, "How Can We Hang On To A Dream?" and "I Know You Now," though the second was saved by his astute vocal delivery which introduced innuendoes that had some of the audience helpless with laughter.

Earlier in the evening we had listened to Mick Greenwood with his group play some "nice" folkie stuff.

I regret to have to use the word "nice" in this context because I am sure that Mick was trying to induce strong feelings in the audience. He failed, partly perhaps because Tim Hardin was due to appear but to a greater extent because his personality seems to respond only to a minor key and his informal stage chat was too manufactured.

On the credit side the group's repertoire is both varied and interesting, sustained by some skilful arrangements engineered by Tony Cox.—ANDREW FURNIVAL

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E. C. RYDER in "The Account of Monte Cristo"

by J. EDWARD OLIVER



Next week: Popeye visits his girl-friend's card school. Yes, he sees Olive-at-whist!

SCENE

SAME OLD SONG?

● It may be same old song . . . but "Elvis News Service" reports that member in Mobile, Alabama, knows close friend of Col. Tom Parker who was at meeting where it was alleged that Presley would include England in European tour this summer. Boom! Boom!

Did Marc Bolan really expect fans being crushed at his Wembley concert to raise their hands in the air to indicate the fact, as he asked?

West (Leslie), Bruce (Jack) and Laing (Corky)—getting ready for 30-city US tour. In addition to new material, they will do old Cream songs—on which Jack will sing lead, and old Mountain songs—on which Leslie will sing.

Steve Miller in hospital in Texas with mononucleosis. His new LP titled "We Call The Beginning, A Journey From Eden" is first with strings and horns and features Jim Keltner (drums) and Jesse Davis (guitar).

Doors banned in Atlanta—on grounds that group was "dangerous and riot-causing." Town "Fathers" didn't know, it appears, that Jim Morrison was dead—but banned show anyway.

Joe Cocker's Madison Square Garden concert really IS a sell-out. Meanwhile, David Cassidy packed same venue and "drove the sub-teens wild with his eroticism."

From end of month (March 27, actually) Tony Blackburn featuring "100 Top No. 1 Records Of The Past 10 Years." Radio 1 has apparently compiled sales figure chart and plans to slot bits into show through to April 14. Wow!

Plea-from-heart to record company press officers who insist on interrupting interviews . . . DON'T! N.B. EMI.

Thanks to Walker Brothers fans who wrote in for huge cuttings file bequeathed to Disc. Collection went to Miss L. M. Kinnerley, of Belper, Derbyshire.

Nice to hear "Tatty" Tom Edwards back on "Beeb." He's still one of more competent DJs . . . someone should find him a show.

"Duffy" and "Sharon" among "Fenn Street Gang" providing moral support for Peter "Den-nis" Denyer at party to launch his single, "Beggar Boy." Good try, Pete—now IF "Sharon" (Carol Hawkins) makes a single . . .!

Beware, the "Beast" is back!

Expect London's "Rainbow" to re-start operations on rental basis.

Under freak conditions recording equipment at London's IBC Studios picks up transmissions from Chinese Embassy next door.

What's happened to Tony Macaulay "Midas" touch for writing hits?

The magical healing powers of Spike Milligan came to light at the charity rock concert staged March 12 at London's Empire Pool, Wembley. The event, laid on for the march-weary protesters taking part in the Right To Work campaign, was compered by DJ Stuart Henry and it was during his night's work that he fell over and threw a bone in his right index finger out of joint. Spike came to the rescue, and yanked the bone back into shape. A doctor, who X-rayed the digit on the following, was suitably impressed with the proficiency of Spike's repair work.

Sudden renewed interest in Argent since their sleeper "Hold Your Head Up" made the Chart last week, six months after its release. Now there's talk of a full British tour early summer and an August or September American visit. The single is released in the States in four weeks.



Ringo Starr, drummer; Ringo the film maker; and now Ringo the Jimmy Shand impersonator? Looking as though he was about to mangle his beard in the accordion, he makes a pretty good impression of a blindman playing on a street corner—and that's near enough the title of the B-side of his new single "Back Off Boogaloo/Blindman," just released on March 17.

Was Kinks surprise split from American Reprise, in fact due to the company declining to back Ray Davies' dream of making a film about an English group's experiences on American tour?

Lulu unlucky in her career lately: after film part in "Cherry Pickers" folded comes news that musical version of "Vanity Fair" also shelved.

Excellent on Engelbert TV: Nancy Wilson and Bobby Darin.

Royalties from James Brown single "King Heroin" going to drug rehabilitation centre in Augusta, Georgia—James' hometown.

Why is New Seekers' Lyn Paul secretive about her friendship with Peter Doyle when Eve Graham admits all about Ed Stewart?

Bridget St. John well received at the ICA last week—but why so serious Bridget?

Ex-Disc writer and ace pianist Roy Shipston currently gigging with Formerly Fat Harry.

Alvin Lee enthusiastic about Patto, with whom he recently toured.

Hard Rock cafe still retains position as No. 1 "in" place. They're even queuing at lunch-time . . . unless you're Mickie Most, who gets VIP treatment.

Two others in harmony: Rita Coolidge and Kris Kristofferson.

Why all the mystery about Ringo's Marc Bolan movie?

MAM agency's Tony Burfield (right-hand man of impresario Harold Davison) moving to A&M label in May.

Flaming Groovies, a founder-member, along with the Charlatans, of the San Francisco rock scene, expected in Britain during next couple of months. Cyril Jordan arrives March 31 to organise dates.

John Mayall joined by jazzman John Dankworth for "jam" at Wollongong University, outside Sydney.

Which newly-wed DJ played Neil Young number and back-announced it as Neil Reid?

Next week in DISC

AMERICA — the band with a big name

PLUS

CARL PERKINS, CAPTAIN BEEFHEART and full reviews

Remember? Disc March 25, 1967

Fats Domino arrives for his first-ever British dates—seven days at London's Saville Theatre with Gerry and the Pacemakers.

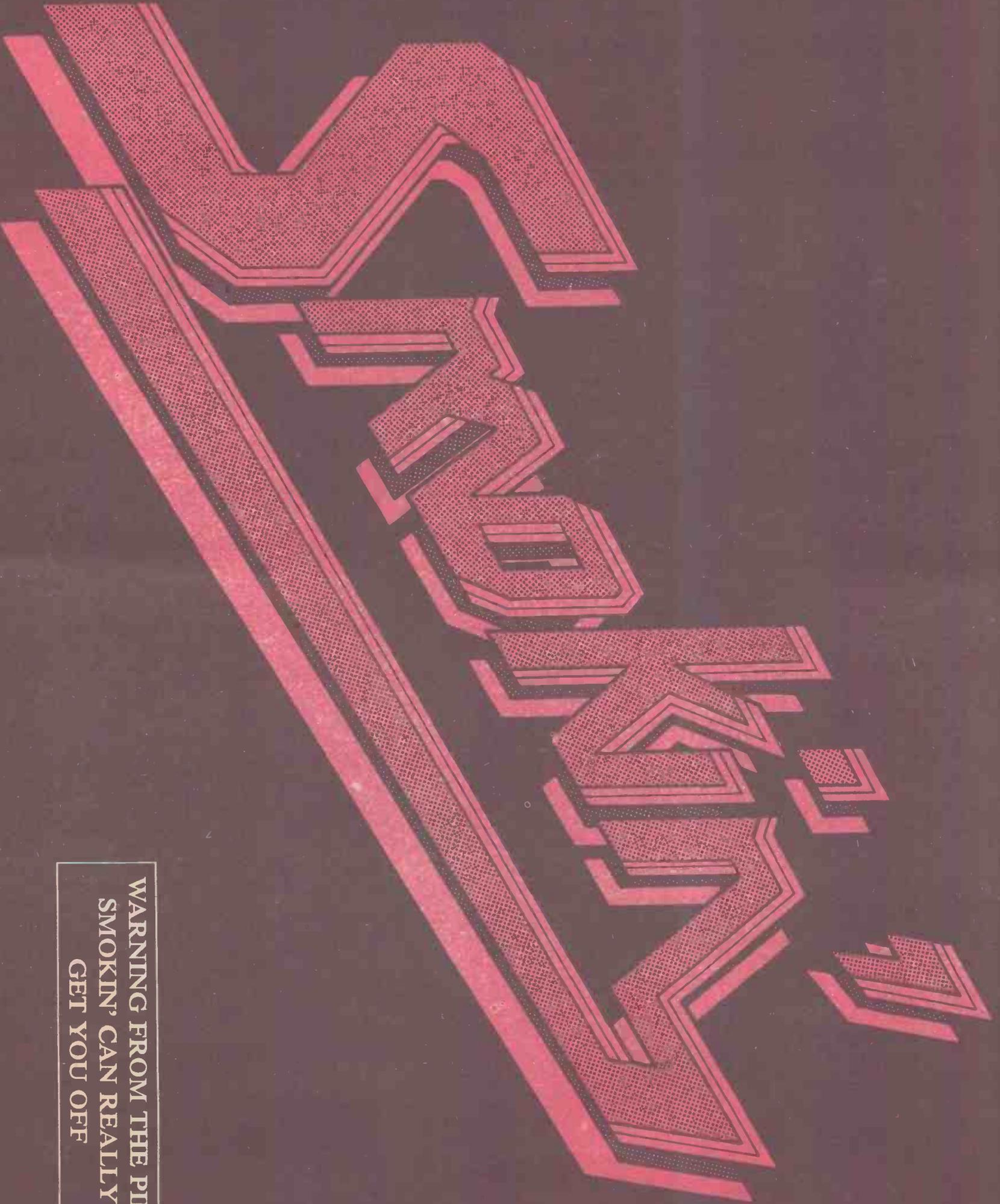
Walker Brothers top the bill at "Sunday Night At The London Palladium" on April 2 and Monkees TV show gets later screening time on Saturdays.

Georgie Fame records concerts with Count Basie Orchestra for new LP, and Paul and Barry Ryan deny that Barry's romance with Alan Freeman's secretary Caroline Walker will split the duo.

Released this week—Cat Stevens—I'm Gonna Get Me A Gun; Manfred Mann—Ha Ha Said The Clown; Stevie Wonder—Travellin' Man; Royal Guardsmen—Return Of The Red Baron; Peter and Gordon—Sunday For Tea; Tim Rose—Morning Dew.

In the chart Alan Price's "Simon Smith and His Amazing Dancing Bear" shoots up to 7, Whistling Jack Smith's "I Was Kaiser Bill's Batman" is up to 8, Sandie Shaw's "Puppet On A String" up to 10 and Frank and Nancy Sinatra's "Somethin' Stupid" in at 17.

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