

DISC

AND MUSIC ECHO

APRIL 1, 1972

6p

USA 30c



FACES FOR WHITSUN FESTIVAL

SEE PAGE 4



America: in the CSN & Y school

SEE PAGE 3



CAPTAIN BEEFHEART

puts down the freak tag

See page 16

CARL PERKINS

a legend out of blue suede shoes

See pages 8-9



DONOVAN'S first British date for over a year is announced. Kris Kristofferson and Rita Coolidge play a concert in Ireland. Elton John's dates have been hit by illness. And New Seekers are signed for cabaret following their month-long UK tour.

Donovan, living in Ireland for the past year because of tax problems, has been added to promoter Robert Paterson's First Oxford Music Week next month. He appears at Oxford New Theatre on the night of May 12. The following evening features a show by Lulu (May 13).

Kris Kristofferson and Rita Coolidge, both appearing at the

Oxford gig ends Donovan's exile

Music Week also (May 9), are now confirmed for an extra concert in their itinerary already announced—at Dublin Stadium on May 11.

Elton John's drummer, Nigel Olsson, has been taken ill with severe muscular strain and ordered to rest for 10 days. As a result, the group's Italian tour last week was cancelled. Nigel became ill on the final night of a German visit in Frankfurt. He is

expected to be fit to play at London's Roundhouse this Sunday (April 2).

New Seekers, second in last week's "Eurovision Song Contest" and No. 2 with "Beg, Steal Or Borrow" in the chart, are set for cabaret later this month—Sheffield Fiesta (April 23-29); Manchester Pagan's (May 8-13); Wakefield Theatre Club (21-27); and Liverpool Wookey Hollow (May 28-June 3).

HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY ROSALIND RUSSELL



The JSD band (right) have just been in the Island studios to record a single, produced by Rodger Bain, who produced Black Sabbath. The single is to be called "Bordeaux Rose" but another track may be recorded as an alternative if the first doesn't turn out as expected. The band consists of Colin Finn (percussion), Lindsay Scott (fiddle), Sean O'Rourke (guitar/banjo/flute/vocals), Des Coffield (banjo/guitar/vocals) and Jim Divers (guitar/bass/cello/vocals). The single will be out on the Cube label.

Live

Newcastle Mayfair, Slade, 8 p.m.-1 a.m. 75p.
Southampton Concorde Club, Brewers Droop, 8 p.m. 40p.
Leytonstone Red Lion, Walrus, 7.45 p.m. Members 30p, guests 35p.
Chatham Central Hall, Rory Gallagher, 7.30 p.m. Tickets 50p, 60p, 70p, 80p.

FRIDAY (31)

Derby Cleopatra's, Pretty Things, 8 p.m. 40p.
London Marquee, Brett Marvin and the Thunder Bolts, 7.30 p.m. 50p.

SATURDAY (April 1)

Boston Starlight Rooms, Steeleye Span, 7 p.m. 60p.
Ellesmere Port Civic Hall, Ralph

McTell and COB, 7.30 p.m.
Watford Hydrospace Club, Good Habit, 7.30 p.m. 40p.
Colchester Middlewick Festival, Mott The Hoople and Stray, 4 p.m. Tickets £1 in advance, £1.25 at door.
Bracknell Sports Centre, Edgar Broughton and Jackson Heights, 7.30 p.m. 70p in advance, 80p at door.

SUNDAY (2)

Bletchley Youth Centre, Steve Took, 7.30 p.m. 40p.

MONDAY (3)

Bournemouth Chelsea Village, Slade, 8 p.m.
Derby Cleopatra's, Van Der Graaf Generator, 7.30 p.m. 40p.

TUESDAY (4)

London Duke Street Music Workshop, Gallagher/Lyle and Gillian McPherson for five

days, 8 p.m.
Birmingham Henry's Blueshouse, Brewers Droop, 8 p.m. 30p.

New sounds

Out next Friday (April 7) is the new Edwin Starr single—"Funky Music Sho Nuff Turns Me On." Also released are Hard Stuff (formerly the British Bullet)—"Jay Time," New World—"Sister Jane," Denis Coffey—"Taurus," Rick Wakeman—"Handle With Care," Sonny and Cher—"A Cowboy's Work Is Never Done," Brenda Lee—"Everybody's Reaching Out For Someone," Bloodstone—"Girl," Quiver—"Green Tree," Laura—"One Love," Johnny Otis—"The Watts Breakdown," Guy Fletcher—"Lay Me Down," Dells—"It's All Up To You," Little Anthony and the Imperials—"Where Do I Begin" and Jerry Lee Lewis—"Think About It Darlin'."

View

Tonight (Thursday) Engelbert Humperdinck is guest on Show of the Week (BBC 2—9.20 p.m.).

On Saturday Sounds for Saturday features the Faces in concert (BBC 2—8.25 p.m.).

Up Country special on the same night has guests Buffy Sainte-Marie, the Hillsiders, Wally Whyton, Mercey Brothers, The Numbers, Lee Conway, Tompall, Glaser Brothers and John D. Loudermilk. Introduced by George Hamilton IV (BBC 2—5.04 p.m.).

The Tom Jones show, repeat of last year's New Year's Eve show, is being shown again on Sunday April 2 on BBC 2.

The Old Grey Whistle Test on Tuesday features Kevin Ayers and Claire Hamill (BBC 2—11.10 p.m.).

Rock on

An Elvis Presley Film Society has been formed, and will provide information regarding screening dates of Elvis films throughout the country. It costs 25p to join, plus two stamped, addressed envelopes, and members will receive a bi-monthly newsheet, first edition out in April. It also has details of the first show being promoted by the society, which is in London on May 20.

It starts at 10 a.m., at St. Michael's School Hall, Graham Terrace, S.W.1., and runs all day. Programme will include "That's The Way It Is," "Loving You" and "Jailhouse Rock." All day ticket is £1.50 or 60p after 6 p.m. Write to Peter Wilson, Resident Manager, 99 Eaton Place, London, S.W.1.

And the Surrey branch of the Elvis Presley fan club is presenting a double Elvis film spectacular—"That's The Way It Is" and "Jailhouse Rock"—plus Elvis "live" on his November tour 1971 in Cleveland and Baltimore. For five hours of Elvis, tickets are 75p each. Venue is the Mitre Hotel, Greenwich, and time is 4.45 p.m. April 8, Tickets are limited to 100. send SAE and bread to Mike Lodge, Elvis Spectacular, 78 The Causeway, Carshalton, Surrey. On the day, 20 unreserved tickets will be sold at the door for 80p each.

Rave

A new disco is being opened in Ilford, at the Plough. Called Sgt. Pepper's, it will be running on Sundays, from 7.30 p.m. to 11 p.m. Well known DJs may appear from time to time. Admission is 50p, ladies half price.

Listen

Tonight's Sounds of the Seventies (Thursday) features Gordon Giltrap, Robin Scott and Humble Pie; Friday's guests are Duster Bennett, David Bowie, Head, Hands and Feet and the Roy

Young Band; Saturday's In Concert features Judee Sill and Monday's Sounds of the 70's features Ian A. Anderson and Barclay James Harvest.

On Easter Sunday, Johnnie Walker introduces the Motown Story, playing the hits of the decade between 2-4 p.m.

Easter Sunday, Rosko says Rock 'n' Roll is here to stay, beginning a new series.

Folk on Sunday's Easter Ceilidh was the show specially recorded in Derby, with guests the Druids, Ripley Wayfarers, Dolphin Morrismen and Bob and John Copper (Radio 2—4 p.m.).

Hip

Polydor have just released an album of old Grateful Dead material, called "Historic Dead."

Flying out

Allan Taylor is now out of hospital and is accepting bookings until the end of July, when he goes to the States. This may be your last chance to see Allan, as he is seriously thinking about not coming back from America where he has had considerable success.

On

Sacha Distel is to have a season at the London Prince of Wales theatre, beginning April 13. The show is to be called "Paris To Piccadilly," and also on the bill is Olivia Newton-John.

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FRIDAY	APRIL	7th	THE ODEON HAMMERSMITH
SATURDAY	APRIL	8th	THE EMPIRE LIVERPOOL
SUNDAY	APRIL	9th	THEATRE ROYAL NOTTINGHAM
MONDAY	APRIL	10th	ROYAL ALBERT HALL LONDON
WEDNESDAY	APRIL	12th	WINTER GARDENS BOURNEMOUTH
FRIDAY	APRIL	14th	FREE TRADE HALL MANCHESTER
SUNDAY	APRIL	16th	FIESTA CLUB SHEFFIELD
SATURDAY	APRIL	22nd	

Are America too good to be true?

by Rosalind Russell

AMERICA are young, average age 19. They have only a few months of strong, regular professional experience behind them in Britain, plus one hit single "A Horse With No Name" and one album. With this naïve vulnerability, they took courage and brass neck in both hands and presented themselves in America. And they have survived. How was America (the country) persuaded to take this band of adventurers to heart?

"We were a novelty," explained Dewey Bunnell. "They didn't know what the hell to make of us. We were by no means professional by American standards, we were only semi-polished. And rather than making comparisons between our music and that of Crosby, Stills and Nash, they took our ages into account. They thought and wrote about us, as if we were merely in the same school of music as CSN&Y, rather than copying them. It was as if we had made good use of the Old Masters' work."

HARD WORK

A couple of the Old Masters themselves — David Crosby and Neil Young — turned up at one of the concerts on the tour, but America didn't get to hear what the reaction was. They were only two of the many artists who came to listen to America—including two Beach Boys, one Three Dog Night and Arlo Guthrie.

"We spent a few days with Arlo Guthrie. He came to see us the night we were doing "Coming Into Los Angeles" and I had to go and forget a couple of the lines. He'd just come down from Nashville where he'd been recording."

The Whisky in L.A. even closed the bar during their act, for the six nights they were there, filling it every night. It was the culmination of six weeks' hard work for America. In Canada, where the tour opened, and on the East Coast, the going hadn't been easy. All in all they did about 80 shows, two a night and some

matinees, in the time they homesick for England.

However, in L.A., both their single and the album got "golds" for million sales and the radio stations were playing them to death.

One radio station ran a competition to "name the Horse" and offered a real horse to the winner. DJs spent hours discussing the single and debating as to whether it was really by Neil Young under a pseudonym, and was a track from his "Harvest" album which hadn't then been released.

There was a great deal of confusion among promoters as to whether America were English or American. Most eventually decided that they were English, although the group come from American bases stationed in Britain. America had been afraid that this would happen, but as it turned out, it was for the best. They went out initially as support band for the Everly Brothers, but when Don Everly developed a throat complaint, they went to top billing.

America realise that they still have a long way to go, despite the heady success of the "golds" in the States and the success of the single here, and are not anxious to move up suddenly to the big time.

"There have been talks of returning to do the Carnegie Hall and places like that, but it's not us," says Dewey. "We just aren't ready for things like that so we're trying to put the screws on the idea."

They are, however, going back to the States in the summer, before the next album is released, but won't be doing a tour of Britain for some time. They have one nighters left to do, but are having a few weeks' holiday while Gerry Beckley goes into hospital to have his tonsils out. This is the break that America

need, and will probably slow down the rush to get them on to bigger things before they are ready.

Now that they are back home, happily pottering around in their tiny farm wooden outbuilding where they live, they are setting up a rough and ready recording outfit in the bedroom. They intend to lay down all the songs they can remember from the past few weeks, but they did lose a lot of material while they were touring and didn't have time to write it down.

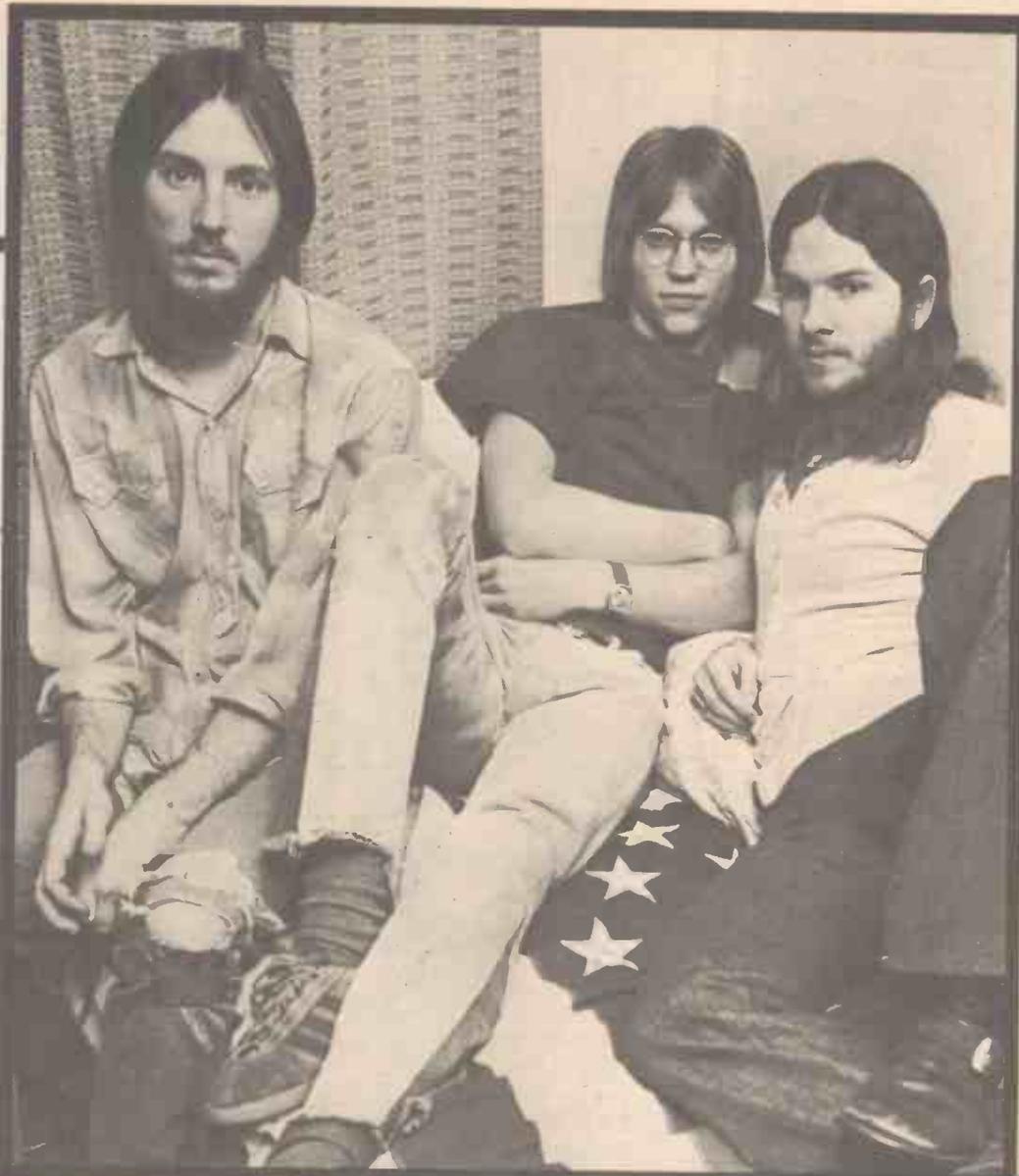
They are also wallowing in glorious relief, having sailed through the US tour, an experience which could have broken them.

"It was very exhausting, and not at all like England. It was big business, and we were surprised to find we were doing two shows a night, with three at the weekends. At the colleges in Canada, we were doing lunch-time concerts at two sittings. So not only could we lose face at 1 p.m., we could lose face at 2 p.m. also."

TWO SITTINGS

The only incident to mar the heroes' return, happened when they flew into London. They were charged at the airport for bringing in guitars bought in the States and not declaring them.

"We spent four hours signing statements and the cars which were waiting for us had to be sent away. Dewey's fiancé and her parents, and everyone else's parents were there to welcome us home, but all they saw was us being dragged away by the customs men!"



AMERICA
(left to right)
Dewey Bunnell,
Gerry Beckley
and Dan Peek.

HENRY MANCINI HAS GOT A HIT SINGLE! "THEME FROM CADE'S COUNTY"

RCA 2182

From the album

"BIG SCREEN LITTLE SCREEN"

SF 8257

RCA
RECORDS
AND TAPES



Faces and Beach Boys for festival with no venue

A FESTIVAL with no venue—that's the Great Western Express, the four-day Whit-sun holiday event, planned by actor Stanley Baker and Lord Harlech.

But an impressive line-up of artists has already been arranged; names like Rod Stewart and the Faces, Beach Boys, Don McLean, Lindisfarne, Humble Pie, Rory Gallagher, Billy Preston, Buddy Miles, John Baldry, Groundhogs and Sha Na Na.

Originally, the festival (May 26-29) was to have been staged at Tollesbury, Essex, but a combination of protests by local townsfolk and unsuitability of the site, according to the organisers, means that another venue has to be found.

Last week, Disc hinted that Melanie and Sly and the Family Stone were among American names taking part; and now these and other big-name attractions are expected to be announced—along with the new venue—after Easter.

Great Western Express, claims Baker, will broaden the scope of rock festivals with the inclusion of non-stop entertainment over the four-day period—film shows, folk marquee, amusement and environmental displays, disco bars, shops, circus acts, music and humour.

QUICK SILVER MESSENGER SERVICE cancelled UK visit for third time in year.

ANDY WILLIAMS, Vicki Carr and John McLaughlin among artists due in July for CBS Records sales conference.

"EARL SCRUGGS, His Family And Friends," new album out Friday, features tracks with Bob Dylan, Byrds and Joan Baez. Scruggs makes flying visit to UK this weekend for C & W festival at Wembley.

PAUL McCARTNEY'S Wings still working London's Olympic studios for second album.

NEW RECORD PRICES

MOST single prices have dropped from 50p to 45p and album prices come down by as much as 33p as a result of Mr Barber's purchase tax concessions to the record industry. (The budget set a new tax ceiling of 25 per cent—a 20 per cent reduction.)

It is the second bonus from the Treasury in less than a year. Last July's mini-budget brought a 10 per cent reduction which meant that record prices were able to come down—by as much as 12½p for albums and 2½p for singles—for the first time in almost 10 years.

But, shortly afterwards, most major labels reverted to pre-budget prices, blaming galloping production and distribution costs.

The new tax cuts brought even larger price reductions and record companies say they hope to maintain these levels.

Current prices for major labels are:

EMI: Singles 45p (previously 50p); standard albums £1.99 (£2.15); double - sleeve albums £2.15 (£2.40); budget range 99p (£1.15).
KINNEY: Singles 45p (50p); standard albums £2.09 (£2.29); mid-range albums £1.49 (no reduction); budget albums 99p (no reduction); double - sleeve albums £2.29 (£2.49).

UNITED ARTISTS: Singles 45p (50p); standard albums £1.94 (£2.15); Jumbo albums £2.17 (£2.40); double record sets £2.70 (£2.99); Sunset range 99p (£1.10p).
LIBERTY: Singles 45p (50p); standard albums £1.94 (£2.15); double record sets £3.16 (£3.49); £2.70 (£2.99).

A&M: Singles 45p (50p); standard albums £1.99 (no reduction); double sleeve albums £2.25 (£2.29); Mayfair line 99p (no reduction); maxi singles 55p (59p).

DECCA: Singles 45p (50p); standard albums £2.00 (£2.19); double sleeve albums £2.15 (£2.39); "World of" series 90p (99p); "Ace of Clubs" series £1.10 (£1.29).

POLYDOR: Singles 45p (50p); super albums £2.00 (£2.15); de luxe £2.25 (£2.35); select £1.80 (£1.95).

RCA: Singles 47p (50p); standard albums £2.19 (£2.29); stereo-8 tapes £2.69 (£2.89); cassettes £2.49 (£2.69).

CBS: Singles 49p (50p); standard albums £2.09 (£2.29).
PHONOGRAM: Singles 45p (50p); full-price £1.99 (£2.15); Vertigo range £2.25 (£2.40).



GRATEFUL DEAD... one London date

DISC

NEWS

edited by
MIKE LEDGERWOOD

GRATEFUL DEAD DATES "CONFUSED"

ART GARFUNKEL understood to have booked two months' studio time to record solo album, using drummer Hal Blaine and Joe Osborne (bass).

OILLA BLACK appears at Oxford New Theatre on April 30 for concert backed by Band Of The Corps Of Royal Engineers.

GRATEFUL DEAD'S British dates have now been reduced by two. Shows at London's Hammersmith Commodore Theatre set for April 5/6/7/8 have been scrapped; and two concerts only at the Wembley Empire Pool (7/8) take their place.

Said a spokesman for Kinney: "The dates are still a bit confused. But the Commodore is definitely cancelled, and Wembley, at the moment, is the band's only London booking."

Tickets for the Empire Pool shows (one each night) go on sale today (Thursday). A new Dead album is expected to be out to tie in with their trip.

Three outstanding Dead dates—May 26/27/28 in London—are still unconfirmed, as are the venues, expected to be announced after the Wembley gig. Only other Dead dates in the UK are Newcastle City Hall (April 11) and the Bickershaw Festival (May 7).

Doors play Birmingham Kinetic Circus May 11—the only concert so far arranged for their coming British tour. The group arrive from the Continent on May 8 and record BBC-2's "Old Grey Whistle Test" the following day.

There will be about half-dozen Doors dates in all.

Cocker for Shea Stadium

JOE COCKER is to do two concerts at New York's famous Shea Stadium—scene of one of the Beatles' major American triumphs.

Also on the bill—on a date in June—will be two other "superstar" acts... one British, the other American.

And Cocker's new single—both here and the States—is likely to be an eight-minute version of Stephen Stills' song "Love The One You're With."

Details of the Shea Stadium shows are being finalised this week by Cocker manager, Nigel Thomas, and US promoter Ron Delsener. Joe, plus Chris Stainton and Co., will also appear in two other big June concerts in the States, for Fillmore boss Bill Graham—one on the East coast, the other the West coast. The shows will be screened "live" across America to 300 cinemas, via the "Simulcast" system, used for transmitting the Frazier/Clay title fights. An estimated million-and-a-half fans are expected to see the concerts.

Meanwhile, Joe Cocker continues his US tour, which made a disappointing start at New York Madison Square Gardens recently. According to reports, he did sell-

out, record-breaking shows in Montreal (said the city's "Morning Star": "The greatest rock performance that Montreal has ever seen."), Norfolk, Virginia, and Atlanta, Georgia.

Writes Disc's Lisa Robinson: "Perhaps the major problem in New York was that Joe was obviously trying to break in new material and get away from that other thing—but the audience obviously wanted to hear the songs they knew, both from his albums and the Mad Dogs tour. The new songs were highly memorable as most of them were so long that it became difficult to sit through them. There's no doubt the crowd—who had paid seven and a half dollars a seat—would have rather heard 'With A Little Help From My Friends' and 'The Letter' rather than a 20-minute version of 'St James Infirmary.'"

Last Friday, Cocker and Co. went into the studios in Miami—where among the tracks recorded was an eight-minute-long-version of "Love The One You're With." Said a spokesman: "It was an amazing take, apparently. There's every likelihood that it will become Joe's next single both in the States and here."

DISC REGRETS . . .

We regret that, in line with other weekly publications, Disc has had to be reduced in size this week.

The reason for this is a dispute between the NGA (the printers union) and the employers, which has resulted in the printers imposing an overtime ban.

We apologise to our readers and all our advertisers and hope to be back to normal just as soon as the dispute is settled.

Gavin Petric—Editor

ARGENT DELAY US TOUR

ARGENT, number 6 this week with "Hold Your Head Up," have delayed an American tour set for May because of the success of the single. The Trip—six weeks of colleges and concerts—has been put back to August/September.

However, release of the hit is expected in the US within a month and a short promotion visit is being arranged. Says Argent manager Don Broughton: "We feel we owe a lot to the British public and want to spend as much time as possible here. America is important, but a postponement won't pose any problems. It'll give us time to prepare ourselves."

Argent's third album, "All Together Now," will be out in the UK early in April; and they have already recorded "Live" tracks for their fourth, including last Monday's (March 27) show at Chelmsford. The LP is set for July.

Argent visit Europe three times in the next two months—concerts and TV in Holland (April 7-11), returning May 22 for a festival booking; plus a Scandinavian tour (May 24-28).

British dates for the band include: Stockport Woodford Centre (April 1), Croydon Greyhound (2), Gravesend Civic Centre (3), Bristol Boobs Club (5), Llanelly Glen Ballroom (13), Devizes Corn Exchange (14), Woodford Technical College (15), Birmingham Barbara's (16), Manchester Free Trade Hall (17), Newport Kensington Club (20), Liverpool Mandarin (21), Leeds University (22), Dundee Caird Hall (23) and Cardiff University (26).

BOB DYLAN reported preparing US concert tour with Paul Butterfield among musicians.

Rod Peters sings cherish

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SINGLES

Reviewed by JOHN PEEL



CURVED AIR'S Sonja Kristina no direction.

CURVED AIR LACKING LOGIC

"Sarah's Concern"—(Warner Bros K16164). Record opens with disconcerting screams and moves into a somewhat muffled song which seems to meander along rather aimlessly and inconclusively before sliding into what I take for VCS 3 synthesiser noises, which I like, and the record only really comes to life during the last twenty seconds of its length. Certainly this is no "Back Street Luv" and seems to lack the vital energies that attracted me to Curved Air when I first heard them.

There's no logic to it—it doesn't actually go anywhere—and would have made a better LP track than it does a single. It's been a long time since I saw the band live and I wonder, after hearing this, what they're getting up to. Previously what they've done has fairly crackled with power and by comparison this is quite turgid. Not likely to bound into the charts, I suspect.

JOAN BAEZ

"Song Of Bangla Desh" (A & M AMS 897). With my confidence shaken by reading this very second that the Aretha Franklin record reviewed above is clambering up the American chart I move with reluctance on to very tricky territory indeed. Let me establish immediately that I have never been keen on Joan Baez either in her days as Dylan's lady or during the period when her husband's imprisonment seemed to be the foundation on which her work was based. Her Woodstock performance did little to lessen my antipathy and so we come to this single, the proceeds from which go to the "victims of Bangladesh."

Now for me to say anything against the record would smack of uncaring and insensitivity—or at least might appear to do so. But honesty forces me to say that I think this is a very poor thing indeed. I won't go so far as to say that the very motives for making it are suspect but listening to it repeatedly I find myself left with a faintly disagreeable taste in my mouth. It's ten seconds short of five minutes long and a lot of the lyrics seem to be more concerned with finding a rhyme for Bangladesh than with establishing any ideas.

George Harrison's "Bangla Desh" spoke in very general terms of his grief and confusion in the face of an unstoppable, tragedy and was totally believ-

able. This record, far more specific and even detailing atrocities of which I've never previously heard, just doesn't ring true. It's over-stated and... well, how the hell can I convey what I'm trying to say? Imagine Hammer Films doing a documentary on Ulster—that's as close as I can get to it. This is one you must judge for yourselves. I'm copping out.

THE BUNCH

"When Will I Be Loved"/"Willie And The Hand-Jive" (Island WIP 6130). There was a fair amount in the papers about the sessions that produced this single and the forthcoming LP, "Rock On," from which this is taken. I wasn't perhaps as enthusiastic about the concept as were others and, consequently, the single doesn't come as a disappointment. This is a bit difficult to review because all of the musicians are people I admire hugely.

Richard Thompson for example I rate as perhaps the most eloquent player of the electric guitar I've heard—certainly the most tasteful. Then I've loved Sandy, both as singer and person, for years. Not that there's actually anything wrong with this record—it's well played, well executed—but it just ain't rock-n-roll. It lacks the bite and drama of the originals really. Sandy's voice isn't entirely suited to the staccato style required by the great rock classics and the whole thing lacks the essential vulgarity of the Everly Brothers/Johnny Otis hits. It's all a bit too polite, too controlled—and too long. "When Will I Be Loved" is three minutes, ten seconds and "Willie" is 15 seconds longer. They'd both benefit from being two minutes long and looser.

ARETHA FRANKLIN

"Day Dreaming" (Atlantic K10154). This seems to be a week for records which, while they aren't by any means poor, aren't as good as they should be. This is taken from the "Young, Gifted And Black" LP and seems a strange choice for a single. It sounds rather supper-club; dimming the lights slowly over the intro and then a blue spotlight—that sort of thing. Aretha wrote it and it's not that outstanding a song and moves

along in a faintly bossa-novaish manner. Aretha is a vocal Steve Highway though, and the nature of the song and backing, which includes rather horrid flute, can't eclipse entirely her voice which, with it's unexpected swoops, curls and body-sweres, is always daring and exciting. It's all immaculately done, naturally, and there's some nice guitar shading from time to time. Ultimately I'm forced to recall the superb Betty Wright single of last week and the comparison, perhaps irrelevant, is interesting, with Betty W. winning easily.

J. GEILS BAND

"Looking For A Love" (Atlantic K10099). This comes as a heady draught after what has gone before. The J. Geils Band is an incredibly tight, cohesive, driving band and their music is never lazy or self-indulgent. This track from the "Morning After" LP just rolls and choogles along beautifully. My only small reservation concerns Peter Wolf's vocals which can sound strained and uncomfortable at times. Magic Dick's harmonica playing is exemplary and proves that you can do a lot more with the machine than the British blues boom evidenced.

For an example of the economy, drive and musical skill of the band hear the short instrumental break on this track where guitar, harmonica, organ all have their say in a very few seconds and there are two perfect little flourishes on the harmonica to re-introduce the vocal. Great. The "B" side is another dandy. Listen for the way the other instruments come in after Dick's intro. A superior band and it grieves me to think that this record is unlikely to be a hit.

JACKSON 5

"Sugar Daddy" (Tamla Motown TMG 809). I've always been a great believer in the commercial

value of the clap. The hand-clap, that is. The great rockers were never above a bit of rhythmic clapping on their waxings and Marc Bolan has recently given a new lease of life to the form. For another example of how the single hand-clap can score hugely, listen to "Happydaystoytown" on the Small Faces' "Ogden's Nut Gone Flake" LP.

The reason I mention all of this is because the highlight of this new Jackson 5 single is contained in a brief flurry of clapping. Very tasty indeed. Having said that I'll have to opine that the rest of the work is somewhat below standard and lacks the brashness and exuberance of the earlier hits by the group. It sounds as though they're being weaned away from the streets and being groomed for the Las Vegas circuit. Perhaps I'm light-years behind and they're all ready at it and that right successfully. It takes several listens for the melody line to establish itself and the vocals are still as full of the unexpected twists and turns as ever. There's the usual brass, strings, piano, wah-wah guitar and strong bass backing but the overall effect is one of less than the usual strength.

It'll probably get a hatful of radio plays but Tone and the boys would be better employed giving the folks a taste of the J. Geils Band. It seems that Tamla artists, even the best known, do not score automatically this side of the sea and they have, in a sense, to re-establish themselves with every record. I'll be surprised if this does a great deal for the Jacksons here.

DAVID CASSIDY

"Could It Be Forever" (Bell 1224). From the daily press I glean that David Cassidy is the latest beautiful American youth to set the teenies hearts a-flutter. His fan club, I find, is headquartered at 58 Parker Street, London WC2, and if I know anything about fan clubs an unkind word here will unleash a torrent of vituperation on my elegant head. Suffice to say that

this record is achingly whole-

some, clean and toothpaste-y. David has a fashionable, breathy sort of voice and this builds into a fairly common-place big ballad thing which is tinged with the hint of a superior Eurovision song. Pretty conventional stuff although I thought on first hearing that he'd burped at one stage—which would have brightened my day a bit—but investigation showed that it was just his delivery of the word "but." As a rule I resent the confidence and parent-reassurance factor of these sort of super-American boys-next-door but I expect that David is a lovely fellow and he has nice teeth. Giggle, giggle, tee-hee, wow.

MUNGO JERRY

"Open Up" (Dawn DNX 2514). This would seem to be a critically important record for the Mungo Jerrys, coming, as it does, after the group halved itself, their previous maxi-single was a smaller-than-usual hit and Ray Dorset's excellent "Cold Blue Excursion" got lost in the heap. It grieves me therefore, because I like Mungo Jerry and have done ever since they turned the Hollywood festival on its ear, to report that "Open Up" really isn't all that great.

For a start it doesn't sound much like Mungo Jerry—a bit John Lee Hooker-ish in spots actually—and it's a somewhat mournful, overdrawn thing in comparison with earlier efforts. I hope it goes well but I have my doubts. The other tracks are good though and that'll help. There's some fine piano on the stomper, "Going Back Home" which is much more Mungo Jerrified. The first track on side two is the great Gary "U.S." Bonds tradition of school things—"I Don't Wanna Go Back To School." Finally there's the excellent "No Girl Reaction" which sounds rather as though Edgar Broughton was singing with the Doors. Good stuff.

* QUICKSPINS on page 12



MEETS THE CAPTAIN

So here I sit typing while the Pig drives a Land-Rover full of John Walters and Helen round to a neighbouring hostelry. The weather's broken and it's become cold and windy but I can still see and hear the lambs in the field across the lane and this morning's rain brought the level of water in the stream up an inch or two.

Last night we sat and watched the Eurovision song thing and tried to assess which song would win. All four of us did well although Pig and I both thought that the Austrian song, which was the only one that sounded as though it might have been written after 1950, would do better than it did. The song contest, like the Miss World show, is one of those things that you really have to watch because memory dulls during the year and you start to wonder if it really is as dreadful as you remember. Neither of them ever let you down.

After that we watched "Match of the Day" and John and I debated my theory that it has become an unwritten rule never to mention Liverpool on television or radio. With the team running fourth, stomping Manchester City 3-0, Everton 4-0 and Newcastle 5-0 you'd think that they would come in for some consideration—or at very least a mention in dispatches, but no.

Thursday was a big day this week. Pig and I drove up from the cottage, after I'd changed a flat tyre amid curses, for a reception at the Speak-easy for Don Van Vliet, Captain Beefheart. Three years ago, when the good Captain last came here, I abandoned most of my regular activities, hired a small car and drove him to as many of his gigs as I could. In those days he and the

Magic Band were pretty much unknown quantities and yet the reactions of the audiences were strangely uniform.

At all of the performances I saw and heard, about half the audience would get up and leave, muttering or laughing, after about five/ten minutes, while the other half would stay and allow the Captain's music to flow over them and ultimately involve them. For the unwary he must have posed a lot of problems and I'm not really surprised that many people felt unequal to coping with the radical changes in taste and attitude that were required to absorb what he was doing.

He was then a very nervous and apprehensive man who saw potential enemies and villains lurking behind the most innocent of covers and, whilst enjoying the time I spent with him several years ago, I was apprehensive of meeting him again—especially at a reception. In the event the passage of time has wrought changes on him—changes I should have anticipated from the changes in his music—and he has become a happy and contented man. That was a joy to see.

Laughter is never far away and despite the certain knowledge that

he's playing a different game to most of the rest of us, the feeling is that at least he's in sight now. He's still full of puns and jokes, which often make no sense until you think your way laboriously through his thought processes when you have the time to spare later, and can spin such webs around people who insist on asking him weighty questions that they are pulled to a standstill.

In Bristol he whistled the theme from "More" when they called for "More" and laughed for a minute when telling the tale over the phone. In the world of contemporary music just about anyone can be called "genius" for what they can do with what has been done before. Captain Beefheart is out there charting his own erratic way through the heavens and must be the only real visionary to have brought his power to our music. We should treasure him.

The same night we went to the Albert Hall to see Leonard Cohen and that was a bit of a disappointment. Leonard Cohen's bleak vision had never seemed more fitting to me than it did when we were driving slowly through the Black Forest in a fine drizzle and in the florid Albert Hall it seemed inappropriate. The sound system was less than clever also and, whilst disagreeing with friends who feel that the blasted landscapes and echoing empty streets he conjures up are unhealthy, I didn't feel that the concert was a great success. Leonard Cohen is the sort of singer you should come across unannounced in some despairing place. Later he said he remembered me and we were at a reception in a Chinese restaurant which was attended by a torrent of smart and fashionable folk from TV programmes. I didn't see any other radio folk there at all. Later still when we passed him in the street he didn't remember at all but can hardly be blamed for that. Being lionized must be a tricky business.

The Pig and Gerry, who'd come with me, slept on the rocks on the Greek island on which Leonard Cohen once stayed and say he was a friendly and a happy man. He looked harassed and frustrated—the other night. Perhaps he needs an application of what the Captain has found.

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FOR once it all begins to ring true—all those ecstatic pronouncements about “the fusion of rock and classics” or is it “the merging of two contrasting music styles?”

You can judge for yourself on April 7 when “Procol Harum In Concert With The Edmonton Symphony Orchestra” is released. Gary Brooker, the group’s pianist and composer took up on an invitation from Bob Hunka, the Orchestra’s general manager and on November 18 last year it all came to pass — but only just — at Edmonton University’s Jubilee Hall.

There were the usual problems from clock-watching union officials and from customs men who decided to investigate the innards of the group’s equipment.

It meant a series of rushed note rehearsals the day before the concert — with the Orchestra and the De Camera Singers — and a hurried full-scale practice the day of the show.

Brooker, unbelievably mellow and matter-of-fact when we talked last week, was reportedly wringing his hands and perspiring at the time. “There was so much that could have gone wrong,” he said.

The rehearsals had been a disaster. Scores that had to be copied out weren’t done until the last minute. The Orchestra, considerably short on enthusiasm to begin with, were drained and mechanized by their time-keepers and, yes, the customs people (“Where’s the dope, punk?”) delayed delivery of the group’s equipment until a couple of hours before the show. They only managed to rehearse three songs as a complete ensemble.

Not all was grotty on that November evening. The 20-voice De Camera Singers, a local non-professional choral group, had listened to all the group’s records, dug them, and were wholeheartedly behind the band. And so was Wally Heider, the Californian recording wizard, who packed a couple of 16-track re-



GARY BROOKER (left) and KEITH REID.

Procol and the night the music fused

by
ANDREW TYLER

severed ties with E.M.I.’s Regal Zonophone label. (Broken Barricades was their first album on Chrysalis.)

“They didn’t do a damn thing for us,” says Brooker, “In fact they didn’t even appear to exist. The only time we became aware of them was when they stood in our way. All they ever appeared to do was cause us problems.”

The group begin their umpteenth tour of the U.S. on April 6 — a three-week East Coaster and from May 1-8 play in Japan for the first time.

“They might kick us out or they might have been waiting for us for five years,” says Gary. He remembers visiting B.B. King backstage in New York awhile back. Willie Dixon and Little Walter were there and a couple of Japanese tourists.

“Who are you?” they asked Willie and Little Walter in turn and then put the arm on Brooker.

“Well, I sort of play in a rock band as well. We’re called Procol Harum.”

“Ah, Procol Harum, most favourite band in Japan,” they said bathing Brooker in flashlight.

“So,” he says, “It’s not really that much of a backwater. In fact it’s supposed to be the world’s second largest music market.”

Soon the group start work on a new album which they hope to finish in June. They plan the odd dates in Britain and Europe in between but no full-scale tour. Then comes another U.S. tour beginning November 4.

Gary, meanwhile is still struggling to complete his first set of lyrics, a task he usually leaves to the very able Keith Reid.

“I started four verses ago. I wrote a couple of verses and got stuck with the middle bit. The music’s all there. It’s going to be a great one. It’s called “Stamford Dingley On The Road To Tut’s Clump?”

orders and a control panel all the way from Los Angeles.

The concert WAS a massive success and now we have some of it on record. They attempted no new material. On the A-Side are: “Conquistador,” “Whaling Stories,” “Salty Dog,” “All This And More.” On the B-side is “In Held Twas In I.”

Brooker, apart from co-authoring the songs with lyricist Keith Reid, wrote every note of the arrangements himself. When rock groups and orchestras get together they usually take turns at switching on the power meeting only for beer and crisps after the show. Edmonton was different.

“There is no problem as such in combining an orchestra and rock group,” says Gary, “as long as they are meant to go together.

The reason I’ve always enjoyed the arrangement is because I really feel an orchestra can add something to our sound.

“I was a little worried on the night. The rehearsals weren’t working out but the place had sold out and it was obviously too late to turn back. We’d spent \$30,000 and even if we went out there and dropped our trousers it would have cost us as much.”

Orchestras and rock groups work very differently, he discovered.

“They’re used to reading straight off scores and aren’t at all flexible. We, on the other hand, had difficulty in, say, playing a sequence 14 times and changing on the 15th. Normally we’d change when it felt right. We’d give each other a nod and that

would be it.

“You get the odd groover, an old man who feels young, but mostly orchestras play badly in rehearsals. They simply don’t give anything unlike rock musicians who are trying hard all the time, searching for that something special.

“Barrie (Wilson) had a good old bash that night. I’ve known him a long time and know what he’s capable of and that was some of the best drumming I’ve ever heard.”

It was the group’s second flirt with an orchestra and both times it’s been in Canada. In 1969 they appeared at the Stratford, Ontario Shakespearean Festival. The orchestra joined them for “Salty Dog” and “In Held Twas In I,” after which Procol played their

own 45-minute set.

“They’re a little less hung up in Canada with the way things are supposed to be,” he says. “They are therefore willing to experiment. We really enjoy playing with an orchestra but it’s no big thing. It’s not really what we have to offer. I suppose if we had our choice of playing with any orchestra in the world it would have to be the Moscow State Symphony.”

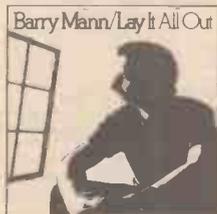
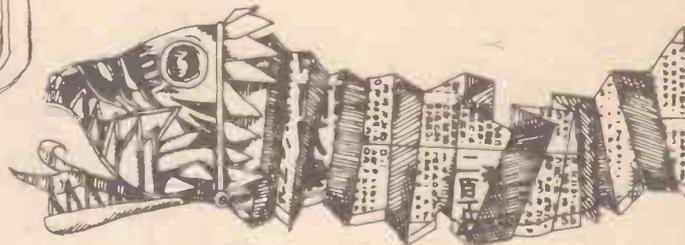
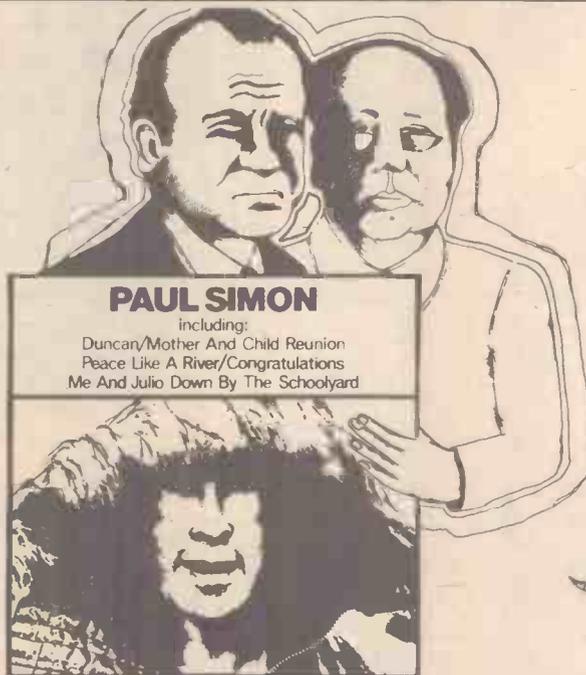
Brooker is a lot happier these days with the direction the group is moving in. Dave Bell, on guitar, has merged smoothly into the line-up taking over from Robin Trower, and Alan Cartwright, on bass, has relieved Chris Copping of his double duties as organist and bassist.

They’re also relieved to have



This is one of the Album's that President Nixon took with him on his trip to China

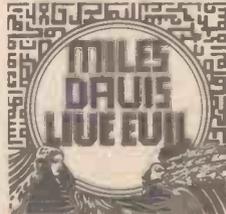
Chairman Mao (who is the most important poet in the Eastern world) was reportedly knocked out.



It took Carole King and Lou Adler, her producer-manager, to convince Barry Mann that performing was no longer “performing” in the old sense — it was just being yourself and sharing your music on a more personal level.

So the greatest hit-maker of the sixties was persuaded to cut his own album of his own work. Its a uniquely brilliant combination of the old and the new featuring standards like “You’ve Lost That Lovin’ Feeling” and “When You Get Right Down To It” plus fantastic first-timers such as “Too Many Mondays” and the beautiful title track of “Lay It All Out” by Barry Mann — CBS 64805.

Carole King accompanies with delicate counter harmonies.

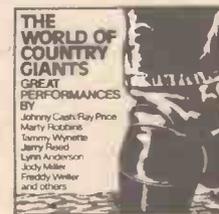


With Keith Jarrett, John McLaughlin, Gary Bartz, Jack DeJohnette and Airo there’s a lot of individual brilliance on “Live-Evil” — Miles Davis — CBS 67219. But this is no collection of isolated geniuses; it’s a band, and it’s going to take the top of your head clean off.

Miles reacts to this happy situation by playing his ass off, too. Inspiration is catching — especially when everyone listens.



“Our music is people’s music”, says Pete Zorn explaining the aim of his new group. Pete formed the group in Los Angeles with Gary and Paula in the May of 1970. Originally it was to be a six-piece off-shoot of the New Christy Minstrels, but three members left after a while, and Fishbaugh, Fishbaugh & Zorn came into being. Basically their music is soft rock — in a very individual way. An acoustic extension of themselves with ideas drawn in, formed and blown out naturally as heard in “Fishbaugh, Fishbaugh, And Zorn” — CBS 64783.



“All my life I’ve wanted to have my own juke box in my own living room. I know I’ll never be able to afford a juke box, just like I won’t be able to afford a pool table or a swimming pool or a king-size water bed, so I’ll settle for the next best thing. This album.”

That’s how sleeve writer Tom West rates this fabulous two-record set for lovers of country music — “World of Country Giants” — CBS 66286. Twenty great artists singing and playing twenty all-time great country tunes. Includes Johnny Cash, Marty Robbins, Lynn Anderson, Jody Miller, Carl Perkins and Earl Scruggs.

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Exclusive interview with Carl Perkins—the first man of Rock-n-Roll



● Above CARL PERKINS as he is today and below with his lifelong friend Johnny Cash. Carl claims it was Cash who first came up with the idea for "Blue Suede Shoes."



Carl man out t

CARL PERKINS carved his name as a legend in his own lifetime, words he overheard a boy tell him. The words: "Don't you step on my remark—written in bed one morning all time . . . the spark which fired "Blue Suede Shoes" was recorded by January 1, 1956 (could that happen impact on the American hit parade? Carl cut the track for Sun Records—the same label to which Elvis Presley was signed—but the company only pressed a few copies initially since the B-side—another Perkins number "Honey Don't"—was picking up the plays.

However, fate was to deal Carl's promising career a cruel blow shortly afterwards, curtailing his success by a painful six months. On the way to a TV show, he was in a car crash which killed his brother and left him with a fractured skull and broken shoulder.

"THAT SIX MONTHS GAVE PRESLEY ALL THE TIME HE NEEDED," HE SAYS WITH A SMILE, BUT WITHOUT BITTERNESS.

Elvis, of course, later cut and released "Blue Suede Shoes" and although Carl's original outsold Presley—the song's impact was such that he became the artist more immediately identified with it. His success soon put Carl in the shade. And the man who, metaphorically-speaking, opened the door to Rock 'n' Roll was trampled underfoot in the rush!

But Carl Perkins can still hold his head up nevertheless, for apart from the fat fortune he's earned in royalties over the 16 years or so since he penned "Blue Suede Shoes" (today there must be at least a score of versions) he's never forgotten his Country background. Like Elvis, he started out as a Country singer around Memphis and after the Rock revolution was to return to his roots. Last January, in fact, he celebrated five years as featured guitarist with his old friend Johnny Cash's "caravan" of stars.

Recently, they were in Holland and Germany, where I talked to Carl about his colourful career. Today, he still lives in Jackson, Tennessee, the town where he was born 42 years ago, son of a cotton worker. He lives in Jackson itself, with his wife, daughter (17), and three sons—the eldest of whom made him a "grand-daddy" recently. He also owns a farm on the outskirts and some real estate; a wise investment from his considerable earnings.

"I suppose we must work on an average of 12 to 15 days a month now," he says. "And when I'm not with John on-the-road or in the studio—I'm writing and recording my own things, or just

Perkins—the who lost to Elvis

ame in the history books of modern music with one song. He became one of the father figures of Rock 'n' Roll, on the strength of a few blue suede shoes!" and the song he subsequently moulded round that

ing at 3 a.m.—was to emerge as one of the classic rock compositions of a revolution.

Carl on Boxing Day, 1955 and, he claims, released a few days later on

en today?)—just as another young singer was making an astonishing

e, hugging the No. 1 spot with a hit called "Heartbreak Hotel."

by Mike Ledgerwood

messing about on the farm, and doing a bit of fishing."

Carl does his sessions in Nashville, naturally enough, and he's often surrounded by several of the stars who accompanied him in those early days. He loves his music. Says it's been kind to him and he cares. And although he could comfortably retire anytime he wished—he still gets a tremendous kick out of playing for Johnny Cash, a thing he does with skill and style.

Onstage, Carl strums at Johnny's left hand, leading the famous Memphis Three rhythm section, behind the singing Statler Brothers. Cash and Carl have a phenomenal rapport and their timing is terrific. Occasionally, Carl will surge forward to duet with John, do a little jig, then slip back into line. He's a tall, impressive-looking person, leaner now than in those older days, when he didn't look unlike Bill Haley. He dresses in fawn fitted strides and wears rimless shades, speaks in a low, lazy Southern drawl and is very friendly.

"I've been on all John's records since I joined him five years ago. But although we travel a lot together—we don't write so much now as the old days."

The "old days," of course, was the golden "sound" of Sun Records in Memphis — where stable-mates were men like Presley and Jerry Lee Lewis, writing the rules for Rock 'n' Roll while also cutting tracks like "The Old Rugged Cross."

"Working with John is always exciting," claims Carl. "We get along real fine. It's kinda nice, us coming together again after such a long time. He's a real professional, John. Knows exactly what he wants to hear from his musicians; and knows how to get it. But he's a mite unpredictable at times, too. For instance, he never ever does the same show. Sure, he'll do his hits. Sometimes there'll be 15 minutes of them at a stretch. But never in order; just whatever comes to mind, according to how he feels."

On the subject of old songs, it should be pointed out at this stage that "Blue Suede Shoes" isn't Carl's ONLY claim to fame, of course, although it is the number with which he made

his name as a writer. Presley's copy might have started it all, but there were also titles like "Matchbox," "Honey Don't" and "Everybody's Trying To Be My Baby"—tunes raved over and later recorded by the Beatles.

"All Mama's Children," co-written with Cash, is another of Carl's classic rock standards, plus "Turn-Around," his first record, also "Boppin' The Blues"—the title of an excellent album cut by Carl with a group collectively called simply NRBO (his most recent LP release here, actually—"Carl Perkins And NRBO Boppin' The Blues," on CBS 63826, released March 1970).

A new Perkins LP was, in fact, recorded before the recent European visit, and a single he wrote will be his next release in America. The title is "Gettin' High On Love" and, like "Blue Suede Shoes," there's an interesting story behind it.

Actually, Carl claims the "Blue Suede Shoes" line first came from a joke Cash told him when they were working together in the mid-'50s in Mississippi, shortly after Johnny came out of the army.

"He told me some tale about soldiers being lined-up somewhere and one of the guys cracking something about 'Don't step on my blue suede shoes.' Hearing the kids at the hop kinda hammered it home," explained Perkins.

However, "Gettin' High On Love," says Carl, is something of a message song. For like Cash's one-time encumbrance by drugs—he too had his hang-ups.

"Booze!" he says. "I spent 12 years of my life on the wrong side of a bottle—so I reckon I have something to say about what's good and what's bad. The song's simple, a kinda message song, I suppose. About keepin' on the right track; knowing what you're doin', why you're doin' it, and where you're goin'."

"I'm really trying to say that if you want to get high you don't need dope or booze. You can get just as high on love!"

I asked Carl if, like Cash, he was into the "Jesus" movement.

"Sure. I'll go along with John. It's just that my little doctrine is about the ole' devil drink."

About now, Cash and Carl and Co. are about to embark on a



CARL PERKINS: If it hadn't been for a car crash would he have taken the place of ELVIS?

cabaret stint at the Las Vegas International Hotel. I wondered whether he'd look up his old friend Elvis.

"I haven't seen Elvis in two years, you know? But I plan to try and see him while we're in Vegas," he told me. "Whether it'll turn into a real old-fashioned get-together, I just don't know."

Another name he'd like to hear is our own Tom Jones. "He's a man after my own heart," he says. "I'd really like to hear him do a rock song. I like some of the stuff he's putting out, but I'd like to see him go into the studio with Jim Sullivan and two or three other rock musicians and really lay it on!"

"I think Tom's been singing too many songs he's being told to sing for too long now. He's a Rock 'n' Roll man at heart—like all of us!"

And if anyone should know... it's Carl Perkins, who started life pickin' cotton and now picks a pretty fine guitar.



UP COUNTRY

FOR the fourth year running Wembley Pool will be the venue for the International Festival of Country Music this weekend. Many people still believe that Country music is of interest to only a minority, in fact Country music commands a much bigger share of the musical market than many realise.

It is only on rare occasions that the hit parade in Britain does not have some Country influences. As a present example the New Seekers single is merely commercial Country. Three of the Wembley stars are artists who, in the past, have appeared in our charts.

Mosey on down to Wembley to get a load of them stars

It is only a year or so ago since Anne Murray hit the headlines with "Snowbird." What was unusual about this record was that everything about it was Canadian. In fact she gave the Canadian record industry a tremendous shot in the arm with one of their biggest-ever hits.

Originally a school teacher, Anne moved from her native Nova Scotia to Toronto to appear in a Canadian syndicated Television programme "Singalong Jubilee." There she met Brian Ahern who became her musical arranger. To-

gether they have produced some very successful records.

Besides "Snowbird," these include "Put Your Hand In The Hand," "A Stranger In My Place" written for her by Kenny Rogers (of the First Edition) and currently she is finding success in Canada and the USA with the Gordon Lightfoot composition "Cotton Jenny."

John D. Loudermilk appeared briefly in the British charts with "The Language Of Love" some years back, but as a writer he has been represented on a number of occasions, the latest being Don Fardon's "Indian Reservation."

Other John D compositions include "Tobacco Road," "Road Hog" and "Sad Movies."

His first album for Warner Brothers "John D Loudermilk Volume 1"—Eilore (K 46124) has been acclaimed as one of the finest Folk Country albums ever recorded.

In the late fifties at the height of the Rock-n-Roll boom, Conway Twitty enjoyed tremendous success in Britain. He was never a hard and fast rocker, in fact he was one of the few singers at the time who found success with ballads. His huge hits over here such as "It's Only Make Believe" and "Mona Lisa" are a combination of Pop of the Sinatra era, Rock and Country.

Always a Country singer at heart he returned to the Nashville Sound in 1967 with great success. He now sings songs similar to his hits of the fifties, but with the Country influence much more prominent.

A few years ago Ken Dodd was regularly in the hit parade with songs such as "Still," "Happiness" and "8 by 10." At the time no one called them Country but they were written by one of Country music's biggest stars Bill Anderson. Bill will be at Wembley with his group The Po Boys and the girl vocalist in his travelling show, Jan Howard.

Both record for MCA who have issued many of their albums over here. Bill's latest album is "Always Remember" MUPS 446, while Jan's is named after her biggest seller in the States "Take Me Back To Little Rock" MUPS 444.

George Hamilton IV is the star of the recently screened 'Up Country' series on BBC 2. He has been a Country star since 1960. Prior to that he was a popular Rock singer, his biggest seller in the States being 'A Rose And A Baby Ruth' which earned him a gold record. It also marked the beginning of the successful career of composer John D Loudermilk. John in fact wrote two more of George's many Country hits, "Abilene" and "Break My Mind."

George has long been interested in the modern Folk movement and his latest album "West Texas Highway" RCA LSA 3060 is a clever combination of Folk and Country. George follows his appearance at Wembley on Saturday with a week at the Batley Variety Club.

Besides Bill Anderson, another singer who has found success here as a song writer is Tom T. Hall. Tom composed the huge Jeannie C. Riley hit "Harper Valley PTA" which sold around five million copies world wide. Since then he has become one of the most successful entertainers Stateside, and his debut at Wembley could well improve his popularity over here.

Two popular girl singers who reside near Nashville are Loretta Lynn and Dottie West. Loretta is making her fifth visit here in four years. She has built up a legion of fans for her back to the roots down home style. That can be heard on her excellent new album on MCA "You're Looking At Country" MUPS 447. As a contrast Dottie West sings in a middle of the road style and as a result appeals to a wide variety of tastes. RCA have released "Have You Heard" on RCA LSA 3062.

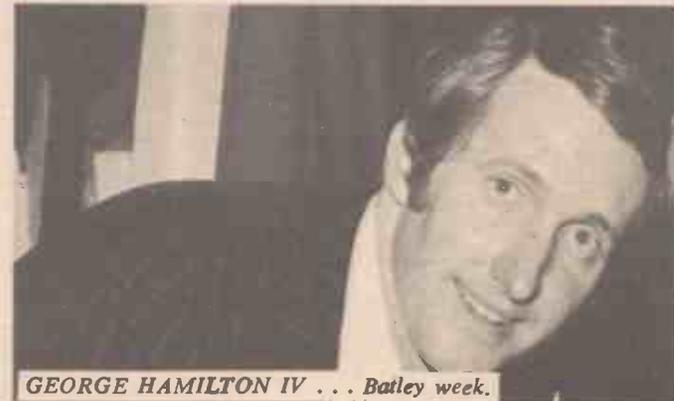
Hank Williams Jr. is the only son of a legend in Country music. Hank snr. died in 1953 at the age of 29 and he wrote many great songs including "Your Cheating Heart," "Jambalaya" and "Your Cold Cold Heart." Jnr. is also a fine writer, singer and instrumentalist. Although just out of his teens, he is greatly influenced by early Rock which of course was influenced, in it's turn by Country. One of Hank Williams Jnr's latest



HANK WILLIAMS JNR. . . . rock influence.



LORETTA LYNN . . . fifth visit.



GEORGE HAMILTON IV . . . Batley week.



ANNE MURRAY (left) and DEL REEVES.



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GLEN CAMPBELL

Back in Britain...

American Country hits was a revival of the old Fats Domino rocker "Ain't That A Shame."

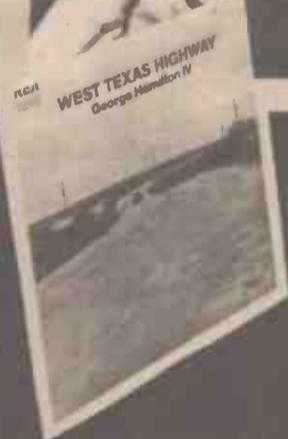
Earl Scruggs is one of the great exponents of the five string banjo. For years he played traditional Bluegrass music as one half of Flatt and Scruggs but he now has made a big impact in Progressive Country with a group which features his two sons Gary and Randy.

One group who still retain a traditional feel in their music is The Stoneman Family. They consist of five of the 23 offspring of an early pioneer in Country music E.V. 'Pop' Stoneman. Del Reeves is virtually unknown over here, even to Country fans, but all that

will change on Saturday night when he and his group The Good Time Charlies go into their famous routine which has made them one of the highest paid acts in Country Music.
 Country music is rife in Ireland and Margo, Ray Lynam and Larry Cunningham represent the Emerald Isle at Wembley. English Country talent takes the form of The Johnny Young Four, The Country Fever and Tex Withers.
 At Wembley this weekend are over a dozen stars of the music which greatly influences nearly all other types of popular music. Country music is anything BUT an isolated form of music. It lives.

BOB POWEL

RCA THE COUNTRY PEOPLE



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WEST TEXAS HIGHWAY
LSA 3060



DOTTIE WEST
HAVE YOU HEARD
LSA 3062



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RCA RECORDS AND TAPES



VALERIE SIMPSON . . . showcase.

The heralding of one more female songwriter-singer may make you want to throw your hands in the air and mutter something along the lines of "not another — no room, no room" but although there are plenty of them around Valerie Simpson is still something of a first.

Valerie is the first singer/songwriter of rhythm and blues. She makes her debut with an album inappropriately titled "Exposed." But she's no newcomer—she's been close to hits for something like eight years and with partner Nickolas Ashford written some of Motown's biggest hits, plus others like Ray Charles' "Let's Go Get Stoned."

The sleeve notes on her album are by Diana Ross who says of it "The only word for it is fantastic" and her tribute is only to be expected as Valerie and Nickolas provided Diana with two of her biggest solo hits, "Ain't No Mountain High Enough" and "Remember Me."

"When I joined Motown," said Valerie, talking from New York last week, "I signed as a singer as well as a writer but I never had time to get around to it. Every time Nickolas and I came up with a good song we gave it to one of the other artists. In fact we were so busy I didn't have time to even

VALERIE'S BLACK AND PROUD

By PHIL SYMES

think about wanting to be a performer. So I never felt that I was missing out on anything."

She eventually got around to making her debut as a solo artist last year. "I wanted to showcase songs that I couldn't showcase on other artists. For example I couldn't have done 'I Don't Need No Help' on anybody else. It was easier for me to do it myself."

The album was totally put together by Valerie and Nickolas. They undertook everything from writing to production of it. Valerie says she's even amazed sometimes by how easily they work together—"it gets to be like mental telepathy we've been together so long."

GOSPEL GROUP

The two met eight years ago in a Baptist church in Harlem. At the time Nick was singing with a group called the Monarchs and Valerie was with another called The Followers. They got to know each other and formed a small gospel group which took them to an off-Broadway gospel nightclub in New York. They had to supply their own material and that way they started writing together.

"We enjoyed working together so much that when the club closed just six months after opening we continued to work together."

For a while they worked as a duo signed to Glover Records in New York but as performing duets dwindled they decided to concentrate on writing and signed as staff writers with Scepter Records where they turned out hits like "One Step At A Time" and "Don't Go" for Maxine Brown and Chuck Jackson. But their first really big break came when Ray Charles recorded "Let's Go Get Stoned."

After a brief freelance period they were approached by Motown and signed an exclusive contract. Their initial success there came with Marvin Gaye and Tammi Terrell and "Ain't No Mountain

High Enough." They started producing as well as writing and a never-ending string of chart successes followed, for Marvin and Tammi, and most recently Diana Ross.

Valerie's first album was moderately successful in the States, enough to encourage her to go in and cut a second, which was finished the day of the interview.

"I really like this second album very much. With the first I loved each tune but together I don't know. This one has a nice flow and doesn't get boring. Some records are good but you never want to listen to them because they get boring. I'm very proud of the songs on this one—I think they're some of the best I've done."

Working on her album has resulted in Nick and Valerie having to turn down offers to work with most of the Motown artists but now the album is complete they intend to make up for lost time.

"Were going to jump in on all the Motown acts! We're working on something really strong for Gladys Knight and I think we'll be doing some things with Smokey Robinson and the Miracles before Smokey gives it up. Also we've got some things for the Four Tops

VALERIE SIMPSON—"Exposed" (Tamla Motown STML 11194, £1.99). Yet another name to add to the ever growing list of songwriters turned singers. But this is THE Valerie Simpson of Simpson and Ashford, songwriters to Tamla Motown fame and that makes a difference. The team responsible for Diana Ross's "Ain't No Mountain High Enough" and "Remember Me" hits, Marvin Gaye, Chuck Jackson, Ray Charles and so many more good songs. Well Miss Simpson has decided to air her tonsils with again eight of her own tracks (with Ashford) and a couple more.

And what a wise decision it was. She really has a fine voice, not unlike Diana Ross in many respects, full of the feel that so many Tamla artists have for their particular brand of soul. There are the fine backings too, from men like James Jamerson (bass), Dennis Coffey, Bob White, Joe Messina (guitars), Ureil Jones and Andrew Smith (drums).

Straight away Valerie shows her talents with the virtually unaccompanied "I Don't Need No Help" which leads into up-tempo gems like "Sinner Man" and Lennon and McCartney's "We Can Work It Out."

It's really is all very good and she shouldn't just be shoved aside and branded as just "another singer/songwriter." ★★ BS

and The Supremes.

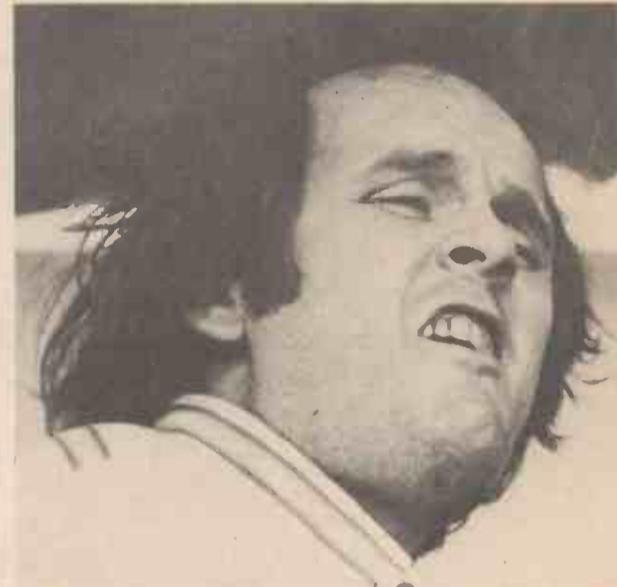
She says she's very eager to get back into the studio with other artists—"I get much more from being a writer and producer than being a performer. I feel much more at ease in the studio working with other people."

Which leads you to believe that she won't go out on the road even if her next album is successful "Ugh no," she says, "I think I've gotten too spoilt. That's not really what I'm looking for. I like to stick in the studio. Maybe if the album does well I'll do something like a concert a month but never more than that. Besides, I feel being in the background is more glamorous. And it's much more gratifying."



DIANA ROSS . . . just one of the stars who have recorded Simpson material.

The new Hardin —minus the drink and drugs



TIM HARDIN . . . off Heroin

WITHOUT a doubt Tim Hardin has been in a mess for some time. The disaster at the Albert Hall late last year was his public admission of this and followed a long series of incidents, some fact and some rumoured, that estranged those close to him and confirmed him as being the "Black Sheep Boy" of his songs.

However, on this, his latest visit to this country, to record a new album, there seems to have been a subtle but very definite improvement in him. He has put on weight and now he smiles occasionally.

I am told that he is no longer addicted to heroin though relying on Methodol, the US Government substitute, and he has cut his drinking down.

His girlfriend, Kristan Day, told me she thought a lot of this was due to the pleasure he was getting from living in his new house just 20 minutes from Woodstock and being able to write when he wanted or to play with his dogs in the grounds. He also felt that a great deal of the pressure on him as a musician had been lifted by his new manager John Hemminger.

As I said Tim is looking better but is at the moment entirely wrapped up in cutting the tracks for his forthcoming album, the first since "Bird On A Wire" was released early last summer.

"We've chosen the material more carefully so that we don't have people coming up and saying, 'How come you never smile?'" Hardin said.

FINE WRITERS

"There may be one or two of Tim's songs on the album," John Hemminger added, "But primarily they will be songs of very fine writers which Tim will interpret as a singer."

"Yes," said Tim, "we have in mind songs like the traditional 'Lonesome Valley,' Neil Shepard's 'Till We Meet Again' and the Randy Newman track 'I'll Be Home.'"

However, though Hardin may be complimenting Randy Newman's songwriting he is a lot more critical of his singing. "Randy Newman can get up on stage and sing and not be

Andrew Furnival

able to sing," he said. "He can't sing a true note."

"Many people are like that—yet Randy Newman has a true musical idea. I think, however, when he plays music he is merely imitating it. He doesn't make it."

And of the Rolling Stones he said: "The Rolling Stones have terrific taste but they can't play that taste. They can't sing, they can't play, so they imitate music."

"People should be able to know the difference between Harpo Marx, the Rolling Stones and a musical act," he added.

I suggested to him that he was very much an American singer and I was surprised that he had come over here to record, with English musicians. Didn't he prefer an American sound?

"I had expressed that very thing until I ran into a few English musicians that really did make it. Chris Stewart (who plays on the new album) is a very fine bass player. Once the English musician gets with you he is really tied to you for that time. It is an enthusiastic thing once it gets going."

"As a matter of fact," he continued, "our first session ended with a rightly taken track with the vocal taken at the same time. There was no overdubbing of any sort. In fact it's going tremendously much better than I have been able to record in the States. Now I will stay here for longer than I intended, probably to see the album released."

Quick spins

SANTANA definitely come to the top of the pile this week among the new releases. Even infidels and unbelievers can't deny the excellent quality prevailing in "No One To Depend On" (CBS S 7842). Even better, it's a commercially viable song.

Neil Innes' "Slush" (United Artists UP 35358) is aptly named, sir. The maniacal merriment (with musical accompaniment) becomes quite frightening after the 40th rpm, or so—and is he in fact laughing at all the innocent people who've forked out 50p for this?

Hurricane Smith is the mysterious man from EMI who is in fact a record producer turned singer. "Oh Babe What Would You Say" (Columbia DB 8878) is not a repeat of his previous success, methinks. More like a poor take off of Louis Armstrong.

Edgar Winter's White Trash is

not to be confused with one time White Trash of the Apple stable. Edgar's lot have made a passable single called "Keep Playin' That Rock 'N' Roll" (Epic EPC 7550) which is rather hollow in concept and hasn't really made its entrance at the right time.

Another Edgar, Edgar Broughton this time. He sings rather like I'd expect a grizzly bear to sing, if it could. "Gone Blue" (Harvest HAR 5049), gone off perhaps. A good beat behind it but the words . . . "I love the little hole in the back of her head." Has Edgar seen something we've all missed? Oh I SEE, a bullet hole That explains it (?).

After a carefully arranged intro of chaotic cacophony, War's "Slippin' Into Darkness" (United Artists UP 35327) moves into a full bodied blues beat which could well be just what they needed to rouse them.

Vera Lynn must be turning over in her sequined frock at the sheer cheek of PJ Proby doing her song,

"We'll Meet Again" (Columbia DB 8874). Not to mention the way he's treated it. Almost a straight version of Dean Martin.

GENE PITNEY is a charming gent who seems to have fallen on hard times lately, as far as chart popularity goes, but he has a beautifully expressive voice. Perhaps "I Just Can't Help Myself" (Pye International 7N 25579) isn't as strong as others he has done, but it's professional as always.

How does the man do it? Rolf Harris will probably still have a hit with "So Early In The Evening" (Columbia DB 8876), even though it's an appalling song of forced jocularity. Maybe it won't save him, there's not a tear jerking line in earshot, not even a kangaroo impersonation.

As Tank are unknown, "Heads I Win, Tails You Lose" (Bumble GE 105) may have a struggle to see the light of day. However, it is a very good song, well done, and an admirable first attempt.

I'd never have believed that

anyone could have given dignity to "I Wish I Was In Dixie." However, despite the damage done by the Black and White Minstrels' eyeball rolling parody, Mickey Newbury gives it a new lease of life as a very sad song, with acoustic backing, as one of three tracks on the A side of his "American Trilogy" (Elektra K 12047).

Why have I never discovered Earl Scruggs and his Revue before? They are amazing. Unless hillbilly banjo takes off in an unprecedented and totally surprising way in this country, I fear he'll never be a superstar with "Foggy Mountain Breakdown" (CBS S 7877). Does it matter? More power to your pickin' Mr Scruggs!

Tommy James, "Tell 'Em Willie Boy's A Comin' (Roulette 2097-006). I shouldn't bother comin' for this Willie Boy. Apart from a nice country fiddle and slide guitar in the backing, it ain't worth comin' for.

ROSALIND RUSSELL



RAY STEVENS
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The Music People

ALBUMS

★★★★ Outstanding

★★★★ Good

★★★ Fair

★ Poor

Just a flash of inspired Purple

DEEP PURPLE—"Machine Head" (Purple Records, TPSA 7504, £2.40). Purple are still careering along in their pulverising manner, oblivious to the subtleties and nuances that are possible even with riffy rock. It's a great shame because they do show flashes of white light inspiration.

With "Never Before," for instance, they have stopped trying to be 'eavee and manage more real tension and power. Gillan's voice is 100 per cent more effective when he's not overdoing things and so is Ritchie Blackmore's guitar playing.

On "Never Before" there's

WOODEN HORSE (York FYK 403, £2.00). I saw Wooden Horse when they first arrived here from Australia and were booked as a warm up band at the Palladium with Raphael at the top of the bill. I'm glad to say they've changed beyond recognition since then. They came with a successful cabaret career behind them, but were still in that scene when they got here.

However, this album shows that they have more talent than at first supposed, now that the scope has been widened. Their tight

some of the fire of early Cream, particularly in the vocal harmonies and guitar. But, otherwise, so much of it is simple-minded formula rock with nary a backward glance to see how they are faring.

The album was to have been recorded in the ill-fated Montreux Casino but that, sadly, burnt down a couple of nights before, in the middle of a Zappa and The Mothers performance.

After much searching, Purple packed off the Stones' Mighty Mobile to the town's Grand Hotel and converted a couple of corridors into a studio. Most of the tracks were written at the Grand—songs like "Smoke On The Water," which relates the story of the fire, and "Maybe I'm A Leo," "Highway Star" and "Lazy" are from their last British tour. ★★ AT

harmonies bear resemblance to Peter, Paul and Mary in places, but they don't have such a professional finish as yet. That's probably not a bad thing either. Most of the tracks are pleasantly predictable, but "Northern Beaches" is a strange song, and for that reason stands out for me. ★★ RR

ARETHA FRANKLIN "Young, Gifted And Black" (Atlantic K40323, £2.09). New albums from Aretha are always eagerly-awaited, and this is no excep-

tion. There are contributions from people like Donny Hathaway and the ebullient Billy Preston—organ on her beautiful version of "Border Song," also "The Long And Winding Road," superbly suited to the soul queen's dramatic yet sophisticated style. Other outstanding tracks—there are a couple of her own tunes too—include "A Brand New Me" and a dynamic "Didn't I Blow Your Mind." Altogether an excellent addition to your Aretha collection. ★★ ML

JIM PRICE—"Kids Nowadays Ain't Got No Shame" (A&M AMLS 64321, £1.99). The circle keeps on turning and the super-sessionists become stars in their own right and get all their famous pals to come down to the studios and help out. Jim Price has made his mark with Delaney and Bonny, Derek and the Dominoes and on the Stones and Mad Dogs tours, and now he's made his own album.

He's written or co-written nine of the ten titles, sings, plays horns and organ and arranged the pieces. I suppose we all suspected there was more to Price than what he was permitted previously. The voice is pleasant. The songs aren't classics yet they're tuneful. The arrangements and his horn playing are what make the album stand out.

It's a great relief to hear something other than guitar take over the lead once in a while and musicians of the calibre of Price and old mate Bobby Keys on tenor sax could encourage wind instruments up front in more rock line-ups.

His backing group, apart from Keys, comprises John Uribe on guitar and vocals, Nicky Hopkins on piano, Klaus Voorman, bass and Jim Keltner, drums.

Even the recording equipment is famous—the Rolling Stones' "Mighty Mobile." ★★ AT

RICHIE HAVENS—"Something Else Again" (Verve Select 2317 030, £1.80). A re-issue of a 1967 album when Havens was into sitars. The title track is a seven and a half minute sitar epic that has lost none of its appeal in five years. Apart from that most of these tracks "No Opportunity Necessary, No Experience Needed," "Run, Shaker Life," "Inside Of Him," "The Klan" and "New City" have all been issued on subsequent albums. All this makes it rather an expensive addition for just the one track—if you have the rest of course. If not then this is Havens sounding as good as ever. ★★ BS

THE GROUNDHOGS—"Who Will Save The World" (United Artists UAG 29237, £1.94). The richly decorated, animated gatefold cover hints at something special inside and there aren't too many disappointments. Album's theme, as cartooned by Marvel Comics artist, Neal Adams, is a confrontation with the evils of over-population, heavy drugs, pollution and big business. Posing as superheroes, the group come bursting out of the earth, fists clenched and muscles bulging and rippling determinedly.

But our heroes are seduced and side-tracked by their foes and settle, instead, for making music. And the sounds therein are some of the most disciplined and tuneful we've heard from the Hogs since "Thank Christ For The Bomb." McPhee, one of the fluent, if erratic guitarists around, shows a great deal more control than we've come to expect. ★★ AT



CHUCK BERRY . . . better than ever.

CHUCK BERRY—"San Francisco Dues" (Chess SBL 6310 115, £1.99). Old rockers never die it appears, neither do they fade away. For this powerful album from veteran Chuck proves that even though there might have been a million imitators over the years since he started—you can't beat the original if you want authentic sound and atmosphere.

Chuck seems to be playing chunky guitar better than ever. He produces a compulsive, persistent beat and the familiar, frantic vocals come over loud and clear. He's retained many of the old, popular melodies like "Memphis Tennessee" and "Johnny B. Goode" and cleverly interwoven fresh, up-to-date words. A typical example is the

track titled "Festival," a first-class rocker with Johnny Johnson playing punchy Jerry Lee piano and Chuck chanting about "the greatest guitar-playing in the Western Hemisphere—Who, Canned Heat and Creedence . . . brother Hendrix and sister Joplin, we wish you were here." Similarly with the curiously-titled "Bordeaux In My Pirough"—to the beat of "Down On The Bayou."

I also liked "Let's Do Our Thing Together," combining the beats of "Memphis" and "Let's Work Together," and the slow melodic blues intro track "Oh Louisiana" and the poetic soliloquy "My Dream" provide a pleasant alternative to a lot of up-tempo tunes. A great album. ★★ ML

"LOVE MEANS" CARLA THOMAS

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Single
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2025 082

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Cash-ing in on religion? No, Johnny's always been a Jesus freak

SO JOHNNY Cash is on the "Jesus Kick" but is it right that he should be, asks H. Martin (Post March 18). The simple answer to that is "yes." If a singer believes in something then let them sing about it if they so wish, and of course singing about Jesus is nothing new to Johnny Cash. From his first LP in 1957 to the present day, there have been "Jesus songs" on many Cash albums.

As to the reference of Cash's world being fantasy, my reply is "codswallop." Johnny Cash is surely one of the most down to earth artists that you're ever likely to find. — Mr. R. Jims, Bonners Causeway, Axminster, Devon.



JOHNNY CASH

POST

Write to Pop Post, Disc and Music Echo, 161 Fleet Street, London, EC4P 4AA

WOULDN'T IT be a good idea if Apple records released an album of Beatles' 'B' sides, like "She's A Woman" and "I'm Down"? — Derek King, Maclean Road, Honor Oak Road, London, S.E.23.

BIASED PEEL?

I HAVE nothing against John Peel, but I plead with you to get a different record reviewer. It is plain that John is biased so it is obviously unfair to let him review records which we know he will not like even before he hears them. Whatever happened to David and Penny, two of the best reviewers Disc has ever had. —Robin McGee, Loan, Hawick, Roxburghshire.

GOOD IDEA

ONE OF the highlights of the Tom Jones New Year's Eve special, other than Tom himself, was the beautiful singing of the Treorchy Male Voice Choir. Especially when Tom and the choir sang "Amazing Grace." Therefore, I was wondering whether his manager Gordon Mills, will consider releasing an album of Tom and the Choir for release around Christmas, including songs like "Amazing Grace" and possibly some Welsh

DIS WORD

SIX ALBUMS TO BE WON

CLUES ACROSS

1. Big Bopper's place (9)
7. Brainy frolic? (5)
8. Written for a pound by Ned (6)
9. After this it's been good to know you! (2-4)
10. Blows against it from Kantner and Slick (6)
13. The dirt's for Carol (6)
15. French money for this group (6)
18. Lunatic's label? (6)
19. Sam Cooke gang (5)
20. Who? It's Pete (9)

CLUES DOWN

1. Jim's a placid mixture (7)
2. Adapt for other instruments (7)
3. Four to notice coming up (4)
4. A late-night entertainment by the listed members of a group (4-2)
5. Cards with Desmond Dekker (4)
6. Mr. Hollman (5)
11. It's gonna take one with Laura Nyro (7)
12. Give it back to the Irish (7)
13. Richie Havens' blind degree is (5)
14. Aim't understanding this? (6)
16. Holly Hicks (4)
17. The current provided by chopped spam? (4)

LAST WEEK'S SOLUTION AND WINNERS

ACROSS: 1. Babbacombe. 8. Train. 9. Madder. 10. Schoolgirl. 12. Relate (Lee, Mr.). 13. Buffet. 15. S-cow-ly. 18. Nelson. 20. Uncle. 21. Gene Pitney.
DOWN: 2. Alan Hull. 3. Banjo-4. Orange. 5. Bad (finger). 6. Otis. 7. Grave. 11. Warwick-E. 13. Benno. 14. Encore. 16. Count. 17. Seem. 19. Lee.

C. Harvey, 16 Rushett Road, Long Ditton, Surrey. B. Robinson, 62 Newcourt House, Pott Street, Bethnal Green, London. E. G. C. Houston, 38 Olinthus Avenue, Wednesfield, Staffs. Stuart Brinnen, 26 Bent Lathes Avenue, Rotherham, Yorks. R. Hamlet, 78 Lingfield Road, Clayton, Manchester. Mr. B. Leach, 143 Montgomery Road, Wrexham, Denbighshire.

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songs like "Land Of My Fathers."

I'm sure many of Tom's fans would agree with me on this point, and I'm sure Tom has thought of the idea himself. How about it Gordon?—Miss Pat Smith, Fawcett Road, Southsea, Portsmouth.

OLD SOUNDS

A LOT of records have been either re-released by the same artist, or re-recorded by another. I wonder why other singers

haven't cashed in on this trend.

A new "touch of the Donnie Elbert's" on songs like "Walkin' Back To Happiness" could give success for the former chart stars. — Mr. R. C. Brightman, Marston Gardens, Hartlepool, Co. Durham.

GREAT SCOTT

LAST week I travelled to Manchester's "Fagins" Club to see and hear Scott Walker. Judging by what I saw Scott has really perfected and improved his act.

He looked and sounded more relaxed than in previous shows. I hope this is the beginning of a new phase of his career and that it won't be too long before "Fagins" will have him back again.

On behalf of all your fans Scott, especially those who were present during the week, I thank you sincerely for the wonderful performances you gave, and wish you every success in the future. —Susan Cowie, Beech Close, Fittingham, Wolverhampton, Staffs.

LIVE MUSIC REVIEWS

JETHRO TULL

IAN ANDERSON turned to the capacity audience at the Albert Hall last week and said: "It's the only country we dare play anything the audience doesn't know. Thanks for being patient and understanding." The group had just finished an hour-long stage presentation of their latest album "Thick As A Brick."

Musically the concert was disappointing. Tull seem to have come to a full stop creatively, Anderson is still superb as he flaps and twirls about the stage, surfacing to play some really good flute and acoustic guitar, but this is no longer enough. The night started promisingly with the stage being filled with tartan-capped men in long white maccs. Could the audience be thick as a brick? They actually slow handclapped before realising the group had been among these men similarly disguised and were now ready to play. A witty beginning that unfortunately was never really developed. Oh yes, there was a phone on stage that rang, and we were asked if the person who had left a racehorse outside would attend to it because it had entered the foyer and a spottit jockey in racing silks left the audience; there was an unwitting reading of the news and there were tapes blended into the "live" music. On a serious level it was a bit too much like second-hand Pink Floyd, and on the comedy level the group hadn't set themselves high enough standards. Musically "Thick As A Brick" develops purposefully and gradually featuring each member of the ally features each member of the group. The general feeling after the concert was that we'd been let down. Perhaps I'd expected too much, perhaps in the past just a belief in the group had been enough. Certainly I enjoyed the shorter work they ended with much more: "Cross Eyed Mary," "Aqualung" and "Wind Up," if only because the group seem better suited to this format.—CHARLIE WILKINSON

MANASSAS

STEPHEN STILL'S new band, Manassas, played their first public gig in Amsterdam last week to a capacity audience. Line-up was Stills (vocals and guitar), Chris Hillman (vocals and guitar), Dallas Taylor (drums), Calvin "Fuzzy" Samuels (bass), Al Perkins (slide guitar), and Joe Lala (congo drums and assorted percussion). This combination of musicians is undoubtedly the tightest and most proficient group that Stills has put together since CSN&Y went their separate ways. Manassas, dressed in old army gear,



JETHRO TULL'S Ian Anderson.

started up with a popular Buffalo Springfield song "Rock And Roll Woman," and the audience was immediately at one with the group. Two new songs followed, off the Manassas double-LP (due out next month): "Bound To Fall" and "It Doesn't Matter." The band proved itself to be very controlled with every member playing equally well, but at the same time they were loose enough to "jam" in the middle of most songs to the very excited audience (such as a very funky version of "Go Back Home"). After the interval Stills returned on his own to sing his hit "Change Partners," followed by his even more famous "44 and 20" which got a standing ovation.

Manassas played over 30 numbers, all winners with the ecstatic audience. The highlights of the evening were "Blues Man" (a new song), "Love The One You're With," Stills' biggest hit which came to life on stage with Joe Lala's amazing congo drum playing. Stills and Hillman stunned the audience with their perfect harmony on duets such as "Move Around," which was as beautiful as anything Crosby, Stills and Nash ever did. Altogether, they proved that they could do anything—rock-n-roll, country music and blues. Stills at last has a band that he can really hit off.—ANTHONY FAWCETT

CHUCK BERRY

WHAT can you say about Chuck Berry that hasn't already been said? Chuck displayed all his usual dynamism and

sheer guitar artistry when he appeared at Barbarella's, Birmingham last Sunday.

Playing to a packed and highly enthusiastic audience he did the real rock-n-roll bit with backing of piano, bass, rhythm and drums.

The set seemed surprisingly short—or was the music that good? "Johnny B. Goode," "Memphis Tennessee," "Roll Over Beethoven" . . . Chuck went rapidly through all the rock classics that have become synonymous with his name.

But I think the fans were definitely a little disappointed at the brevity of it all. They had shown their impatience before the set with cries of "We want Chuck." But as soon as he strolled nonchalantly on stage they were right behind him. —NICK CAVALIER.

EUROVISION CONTEST

SO it's over for another year; the two plush British Rail hotels in Edinburgh's solid and historic Princes Street subside back to their normal stoical calm; the young screamers (and did we have our share of those!) return to thoughts of Easter Eggs, and the BBC thank God for bringing them through another ordeal and look forward to a more peaceful week next year in the comfort of Luxembourg's Grand Duchy.

Any really, what more is there to say? Whether or not you like the Eurovision Contest—and if you don't I bet you were still among the 350 million

masochists who watched it last Saturday—there can be no denying its curious attraction.

Luxembourg's throbbing ballad won, sung by Vicky Leandros, who was born in Greece, lives in Hamburg and holds Italian citizenship; the New Seekers, whom everybody on Wednesday said would definitely win, but who themselves never rated their chances higher than fourth, came second and the bouncy favourite (among the Press anyway) from Holland arrived third. Someone tried to let off cyanide crystals during Sandie Jones' number for Ireland; Peter Doyle's stomach nearly got the better of him; Ed Stewart played about 150 holes of golf; one of Sweden's Family Four sprained her leg leaping for angle-wearly photographers . . . oh, yes, and the New Seekers have now become the latest victims of fan mania.

And that's what will probably linger longest in our memories from Edinburgh—not the Polydor/Phonogram "hospitality suite" sessions that rolled on to the early hours of at least four mornings; not the "political" tactics of Ireland and Spain in voting Britain so low; certainly not the rather unimposing Usher Hall, and indeed not the winning song.

The memory will be of tiny children (and I mean tiny—Seeker-never now starts at eight or below) trampled under foot, pressing at windows, doors, everywhere to get a glimpse of their latest idols—Marty Kristian, Peter Doyle, Paul Layton, yes and Eve Graham and Lyn Paul.

Was it all worth it? You tell us; You watched it. Or did you?—MARTIN MARRIOTT

Rod Peters sings cherish



E. C. RYDER in "Freud Onions"

by J. EDWARD OLIVER

* THIS WEEK'S CHART-HOG WINNER IN OUR INTERMINABLE POP PUN CONTEST: ROGER S. LOMAS (AGE 12 MONTHS), TESSALL LANE, NORTHFIELD, BIRMINGHAM. SEND US YOUR ENTRY TODAY... POST EARLY FOR 10 A.M.!

Next week: E. C. RYDER is invited to join a game of cricket . . . but there's a catch in it!

SCENE

CRICKET SEASON

● When Phillip Goodhand-Tait performed "Everyday" during Elton John concert in Frankfurt, Germany, recently, he enquired: "Does anyone remember Buddy Holly?" At the end of his gig, a visitor backstage turned out to be one Jerry Naylor, one of Buddy's original Crickets!

Turn the bloody light off! Blinding spotlight, from stage, paralysed vision of large percentage of audience at Leonard Cohen's Albert Hall concert last week, and appalling acoustics also ruined much of first half. Light was apparently there for several thousand pounds worth of filming equipment present. But after barrage of abuse from angry audience, light switched off for second half. Cohen in devastating form during and between numbers, making up songs on-the-spot and whistling for five minutes at a time. Pity Albert Hall's sound people unable to match his performance.

Under Night Assemblies Bill ruling, Royalty and civic dignitaries must give four months notice of impending death. Bill makes no provision for dead who lie-in-State overnight, and have public lying in state in thousands to mourn.

Glen Campbell's gorgeous wife, Billie, announcing during London holiday.

Elvis Presley/Beatles series producer Johnny Beerling elevated to Radio 1 executive status from mid June.

Many "faces" at London's "Speakeasy" for Chuck Berry gig. It was so crowded, they must have broken fire regulations.

Fly's David Ruffel rang to say lot of people under false impression that "Magni-Fly" series can only be bought as set—when records can be obtained individually.

Remember? Disc

April 1, 1967

MONKEES first-ever British concerts are revealed at the 10,000-seater Wembley Empire Pool on June 30 and July 1 and 2. Meanwhile in America, Monkee Davy Jones faces call-up for the Army.

Paul and Barry Ryan leave their tour with Roy Orbison to screen test for MGM in California.

Vince Hill is taken ill with influenza, Roy Orbison discovers finding an English nanny for his children more difficult than first anticipated, and Engelbert Humperdinck admits: "I'm really a nobody yet compared to the Walker Brothers."

Released this week: Move—"I Can Hear The Grass Grow"; Shirley Bassey—"If You Go Away"; Marty Kristian—"I'll Give You Love"; Normie Rowe—"But I Don't Care."

In the chart—Engelbert still at number one for fifth consecutive week with "Release Me." Frank and Nancy Sinatra's "Something Stupid" up to 8, Cliff Richard's "It's All Over" up to 14, Pink Floyd in at 25 with "Arnold Layne" and Four Tops in at 26 with "Bernadette."

Portable Vox organ and amplifiers supplied to London's Royal Thai Embassy for shipment to Thailand for use of Royal Family. Perhaps they're considering authentic version of "March Of The Siamese Children"?

Her handout states that Jacquelyne Beeson (15)—new single "Some Fine Day"—discovered singing in bath by Tremeloes Alan Blakely. Good on yer, Al!

This is the Captain of your ship—Beefheart speaking!

P. J. Proby and Australia seem incompatible somehow.

Mike Lennox received tempting offer from Radio North Sea.

On TV interview following tremendous Wembley Empire Pool reception Marc Bolan remarked: "I'm not into the material things. I don't want Lamborghinis or anything." (NB Rod Stewart.) Only the white Bentley, eh Marc?

WATTS ALL THIS!

● Charlie Watts' uncle—and his secretary—both rang Disc for copies of photo we carried of him and family in transit at Heathrow Airport on "Scene" page.

Quote from United Artists press officer Richard Ogden: "I hope you're running another office poll for nice people in the music business . . . because I expect to win it."

Judie Sill's plea to "Old Grey Whistle Test" TV viewers to buy her album and make her famous—"because I'm sick of being support act to snotty rock groups"—pathetic.

How about: Smelanie? Despite personal dislike, Dave Cousins professes sneaking admiration for Rick Wakeman's keyboard work.

Strange: America did TV show with Pat Boone and Billy Graham in States.

Led Zeppelin's offices being beautifully redecorated. About time—it's been an awful dump till now. And it's not as though they can't afford it!

Iggy Stogee still lurking silently in London getting band together.

LERNER JAGGER? Mick Jagger to co-write with Lisa Lerner, daughter of Alan J. (of Lerner & Loewe), music for Broadway show based on London's Old Bailey "Oz" trial. Producer Van Wolf recently advertised in US papers for actors/actresses to play Judge Argyle, John Mortimer, Det. Insp. Frederick Cuff, George Melly, Caroline Coon and Marty Feldman . . . Marty Feldman? Now, there's a casting problem!

Some enterprising label should snap up solo



Celebrating her Eurovision Song Contest success in true British style, Luxembourg's Vicky Leandros. The Greek-born brunette won with her song, "Après Toi," pushing Britain's New Seekers into second place. Full report of the contest on Page 14.

album by Lynsey Rubin, writer of Fortunes' "Storm In Teacup."

New Seekers' chances in Edinburgh perhaps spoiled by over-exposure of both themselves and the song.

Tony Brandon turned balladeer for compere duties on Gene Pitney's London concerts last weekend, and was assisted in his act by comedian Jack Douglas.

Former John Lennon and Stephen Stills assistant, Anthony Fawcett, now working independently. Meanwhile, he reports that Still's band, Manassas, went down storm in Amsterdam at weekend—their debut together.

SANDIE SHAW, like star who discovered her, Adam Faith, moving into repertory—to get into acting. "But I'm not giving up singing," she assures us. Thought she had!

Rosko roughed-up at weekend by raiders who broke into his London Ladbroke Grove home. They made off with 150 albums, suede coat and colour TV. The DJ had 15 stitches in his head, but did Saturday Radio 1 show.

Amsterdam, in effort to promote image of hospitality and tolerance, opening one of the city's parks this summer as "hippy" hotel. Can't see that happening to Hyde Park!

IN NEXT WEEK'S DISC
RORY GALLAGHER
STORMING UP NORTH
ARGENT and the hit
 they didn't believe in

Rod
 Peters
 sings
 cherish



DISC

AND MUSIC ECHO

APRIL 1, 1972

CAPTAIN BEEFHEART is talking about his home, Eureka, where the snails are **THIS** big—he indicates about nine inches with his hands—and the rabbits run at two miles an hour. The house has redwood trees behind it and the ocean in front, and some days the Captain and his old lady watch the whales rubbing barnacles off their backs against the rocks out at sea. So coming out to do all this touring, he says, is a bit freaky.

But then, he adds, he's almost completed his task in America of smashing his image as a freak, which is what he set out to do this tour.

"I am not," says the Captain vehemently, "a freak," and then he dives off into his particular picture language to tell you why.

"All that image was created for me by Frank Zappa," he spits the name out. "He used me, and he was trying to keep the artist in me back. He stole my ideas

from me in the desert. 'Hot Rats' was my title so was 'Lumpy Gravy.' He used me for publicity purposes for himself; all this bit about being friends since we were young, I only met the guy about 25 times in the whole time I've been alive. I would never have said anything, but I don't like to have my heart deluded."

He grumbles on about never getting a penny royalty from "Trout Mask Replica," another grudge he lays on Zappa's doorstep. "He stole all my facial expressions and my movements too," and he fixes

Zappa stole my ideas, says the Captain

by CAROLINE BOUCHER

you with a baleful stare remarkably like Zappa's.

The Captain is wearing brown suede trousers, black leather coat, shattering Al Capone silk tie against a black shirt. His shoes are red suede and black patent with tassels, and cost 75 dollars because the Captain likes to treat his feet well. His hair is slicked back.

For a man who hasn't done very many appearances, and whose albums don't sell phenomenally well, the Captain is a hero to his followers who are staunch to the

death. He is a living legend, built about with stories and anecdotes, some of them undoubtedly put about by Frank Zappa, some by friends and first-hand observers.

There's the tale of Beefheart's telephone ringing seconds after he announced it was and him knowing who was on the other end before picking it up, and his method of writing music by crashing a fist down onto the piano keyboard, taping it and getting his band to work out the notes later. Hundreds of little whispers and facts which build the Captain into a most extraordinary person.

"I am a genius," he says. "I was born with my eyes open—I didn't WANT to be born—I can remember deep down in my head that I fought against my mother bringing me into the world. But I have a very high IQ, you know that? But I NEVER read books, and I never went to lessons at school—I couldn't take that."

"School makes you focus so sharp that if somebody came up and threw something your eyes would shatter."

The Captain is very into eye-consciousness today. It is tied up with his perturbation of the music business, and how it is taken much too seriously. He is happy that people actually get up and dance at his concerts now.

EMBARRASSED

"Otherwise I am embarrassed—the way music is now, the same way with sex—almost anything that's available is soon scalped. I think most of the people are so eye-conscious. I expect at Rock-n-Roll concerts to walk up to somebody's ear and see an eye looking out at me."

Eye-consciousness—i.e. the inability to look further than first glance—destroyed Marilyn Munroe, continues Beefheart. "She was thought of as a cow that should go out and graze by the whole world. Now WHERE is that at? If she'd have been flat-chested, then it would have been a different story. People never got over eye-consciousness with her."

When Captain Beefheart was five years old he was a very good sculptor and rich ladies were parting him on the head and treating him as a child prodigy. "Ugh," says the Captain, "and WHERE was THAT. I got out, right out although at the time I thought my folks were mean pulling me out."

He still does some sculpting and lots of painting.

"I did 30 paintings in three days before I came over here. It's just like combing your hair really, you can't get interested in it otherwise you'd just end up watching yourself. I run away from mirrors."

"Music . . . there's a lot in it, but I don't dwell on it and marvel at my spectacular compositions. Most people only do one thing in their lives, they don't get past the first change. Look at Rock-n-Roll, it never got past the bang bang beat stage."

Captain Beefheart has always been pretty hard up—mainly because he's pursued his own particular brand of music for the past seven years regardless of whether or not anybody else liked it. He's done the odd tour, and is particularly in demand now-



CAPTAIN BEEFHEART . . . "I am not a freak. My image was created by Zappa."

days, but there have been periods in his career when he's spent a long time closeted in his house with the magic band around him and only the occasional local gig to do. Well, it doesn't cost much to live, he says, and he does like good shoes and Rolls-Royces. There's no point driving one of those awful aluminium cars.

Two years ago the Captain got married, and takes his wife round with him wherever he goes. "I can't leave a woman at home watching the steam come out of the pot, oh no. My wife's really good, and she's good at painting. On the whole women don't like me you know; they sense the woman in me. I have that inner core, that intuitive inner knowledge that women have. If I didn't have such big bones I'd be one of THOSE you know," he rolls his eyes.

The current line-up of the Magic Band is: Winged Eel Fingerling on guitar; Ode-jon on bass; Rockette Morton and Zoot Horn Rollo on guitars (they've both been with the Captain three years and Rockette used to play bass); and Ed Marimba on drums.

"The band is very complicated now and we're into a lot of telepathic things, but it's harder to put that out, it just furthers this freak element I'm trying to escape. And the great thing about it is that nobody has to tell anybody to go—they all want to go like crazy which is unusual. Their energy is so nice, after that honesty I don't know what will follow, they scare me occasionally, if I'm not honest I feel kind of out of place."

There have been a fair number of comings and going in the Magic Band. Winged Eel has left and joined several times over the past few years; and at one point the Captain's cousin, Masked Snake, was in the band, and he found the Captain's house Eureka.

BIRD NOISES

"One guitarist I had made bird noises. He walked into the bush at full moon and ate bread. I thought that was rather artistic. Sometimes you couldn't understand the bird noises too well but otherwise he was pretty normal—a lot more normal than a short-haired human anyway."

One reason the Captain wants to shake off the freak tag is that he wants to do some things with

Ornette Coleman, the jazz trumpeter ("he's a great painter with that horn").

"Now I'm free of that tag I'd like to go on tour with him. The first thing I said to him was 'do you like lullabys' and he said 'no I don't they're dangerous.' And that was it. Lullabys are dangerous you know."

The Captain wrote the next album during a car journey on the American tour. It is called "Brown Star" and there is to be a beautiful percussion and horn track between Ed and the Captain.

"I shall play a lot of horn on this album. Last year I felt like a harmonica so I wrote 'The Spangled Kid' on it, and I played it a lot. A lot of people try and analyse my lyrics; I don't often write very heavy things. 'Space Age Couple' on the 'Lick My Decals' album meant something. So did the title of my album 'Safe As Milk'—I was talking about the dangers of DDT in a mother's milk then, but everybody thought I was on about LSD—the freak thing, you know."

GOOD SONG

"And I wrote a good song called 'It's Not Worth Getting Into The Bullshit To See What The Bull Ate.' When music becomes something to have over somebody else—a superiority thing—then it becomes nothing. You have to be very careful of that."

"But all the time I have to explain myself to people—I actually have people trying to get me to explain why I have a right to be on this planet. Hundreds of people a day."

The Captain sighs. Recently he struck up a friendship with Ian Anderson, of Jethro Tull, because he found he was intelligent and could talk to him. That all came about because Jethro's bass player, Jeffrey Hammond Hammond, took the Captain's Trout Mask hat from Kinney's offices. An office boy gave it to him, which enraged the Captain who had left it there for safe keeping. But since meeting Jeffrey he has forgiven him, and spent one night last week lecturing Ian on the perils of the music business.

"There is only the slightest movement of the fingers that makes the V-sign different from the Nazi salute. Always watch that," the Captain nods wisely.



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