



# Free poster: Marc Bolan

APRIL 29, 1972 6p USA 30c

**75 acoustic guitars to be won**

## More Bolan 'Back~tracks'

**BOLAN** Boogie . . . that's the cheeky title chosen by Fly Records, former T. Rex label, for a new album of Marc Bolan material released next month. And the move follows Fly's release of the four-year-old Tyrannosaurus Rex classic "Debra," currently in the chart.

"Bolan Boogie," out May 5, contains all Fly smashes never before released on one LP—classic tracks like "Ride A White Swan," "Hot Love," "Get In On" and "Jeepster," mammoth-selling singles for the band.

The album is described by Fly's David Ruffell as "a breath of fresh and very welcome air brought to fans as 'Bolan Boogie' by T. Rex."

Also included on the album are: The King Of The Mountains Cometh (flip of "Hot Love"), Woodland Rock (from "Hot Love"), Summertime Blues (off "Ride A White Swan"), Raw Ramp (off "Get It On"), Beltane Walk and Jewel (off "T. Rex" LP), She Was Born To Be My Unicorn (off "Unicorn" album, originally recorded as Tyrannosaurus Rex), and Dove and Fist Heart Mighty Dawn Dart (from "Beard Of Stars" as Tyrannosaurus Rex), plus By The Light Of A Magical Moon (also on "Beard

Of Stars" and a Regal Zonophone single). All tracks feature Mickey Finn, except "She Was Born To Be My Unicorn."

Said T. Rex spokesman B. P. Fallon: "Marc feels the same way about this album as he did about the 'Debra' single. If people want to buy it—fine; but it's nothing to do with us, not what the group's doing now. He doesn't even know what the tracks are himself. We feel Fly aren't doing this for ethnic reasons, rather because of the success of T. Rex. I relate it to release of 'Tony Sheridan And The Beatles' records; that sort of thing."

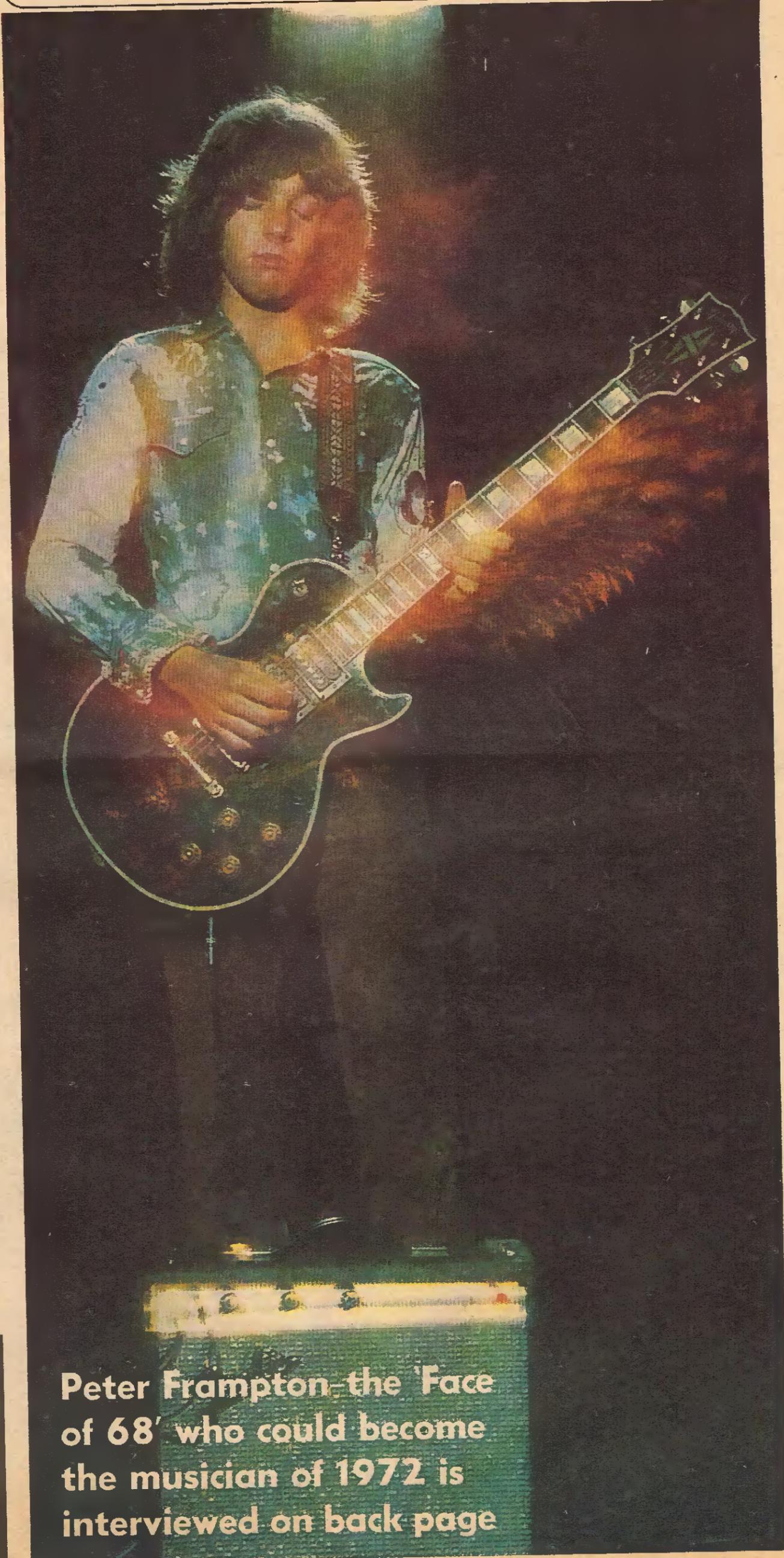
Meanwhile, Marc Bolan has revealed that a few selected T. Rex concerts—one probably in Manchester—are being arranged for the near future, following the phenomenal success of the Wembley Empire Pool gig.

### America's Dan Peek severe arm injury

AMERICA may miss next week's Bickershaw Festival—following an accident involving Dan Peek.

Peek, holidaying in Torremolinos, Spain, last week, with fellow group members Dewey Bunnell and Gerry Beckley, tripped and fell through a plate-glass window in an hotel, severely lacerating his right arm.

Latest news is that he'll be able to use his arm again — but America's appearance at Bickershaw is still in the balance.



**Inside: Brian Wilson's burden/Canned Heat —back to square one/ Julie Felix: birth of an album & Edwin Starr**

**Peter Frampton—the 'Face of 68' who could become the musician of 1972 is interviewed on back page**

# Chart service

## Albums

- 1 (1) **HARVEST** Neil Young, Reprise
- 2 (2) **FOG ON THE TYNE** Lindisfarne, Charisma
- 3 (3) **PAUL SIMON** CBS
- 4 (7) **THICK AS A BRICK** Jethro Tull, Chrysalis
- 5 (6) **WE'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
- 6 (8) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 7 (5) **GILBERT O'SULLIVAN HIMSELF** MAM
- 8 (16) **MACHINE HEAD** Deep Purple, Purple
- 9 (4) **NILSSON SCHMILSSON** Nilsson, RCA
- 10 (10) **ELECTRIC WARRIOR** T. Rex, Fly
- 11 (14) **SLADE ALIVE** Polydor
- 12 (11) **TEASER AND THE FIRECAT** Cat Stevens, Island
- 13 (30) **FAREWELL TO THE GREYS** Royal Scots Dragoon Guards Band, RCA
- 14 (12) **IMAGINE** John Lennon, Apple
- 15 (13) **AMERICAN PIE** Don McLean, United Artists
- 16 (15) **GRAVE NEW WORLD** Straws, A & M
- 17 (9) **NEIL REID** Decca
- 18 (18) **GARDEN IN THE CITY** Melanie, Buddah
- 19 (—) **PROPHETS, SEERS AND SAGES/MY PEOPLE WERE FAIR** Tyrannosaurus Rex, Fly
- 20 (17) **TAPESTRY** Carole King, A & M
- 21 (22) **WHO'LL SAVE THE WORLD** Groundhogs, United Artists
- 22 (19) **T.V. THEMES** Johnny Keating, Studio Two
- 23 (20) **BABY I'M A WANT YOU** Bread, Elektra
- 24 (23) **HOT HITS Vol. 10** Various Artists, Hallmark
- 25 (20) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 26 (—) **TOP OF THE POPS Vol. 23** Various Artists, Hallmark
- 27 (28) **TICKET TO RIDE** Carpenters, A & M
- 28 (—) **WORLD OF MANTOVANI Vol. 1** Decca
- 29 (—) **GODSPELL** London Cast, Bell
- 30 (—) **GOLDEN HOUR OF GENE PITNEY** Pye

Two titles tied for 16th and 20th positions.

## Singles

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

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

## Folk

1. **PROSPEROUS** Christie Moore, Trailer
2. **TWICE AROUND THE HOUSES** Jonathan Kelly, RCA
3. **THE LONESOME BOATMAN** Finbar and Eddie Fury, Transatlantic
4. **JUDEE SILL** Asylum
5. **A DALEMAN'S LITANY** Dave Burland, Trailer
6. **ALY BAIN AND MIKE WHELLANDS** Trailer
7. **SKY IN MY PIE** John James and Peter Berryman, Transatlantic
8. **MYTHICAL KINGS AND IGUANAS** Dory Previn, United Artists
9. **BLESS THE WEATHER** John Martin, Island
10. **CLOGS** Various Artists, Pegasus
11. **THE BORDER MINSTREL** Billy Figg, Leader

AROUND BRITAIN SURVEY THIS WEEK—  
BIRMINGHAM The Diskery, 82A, Hurst Street.

## Soul

- AROUND BRITAIN SURVEY
- 1 (1) **WADE IN THE WATER** Ramsay Lewis, Chess
  - 2 (2) **TAKE A LOOK AROUND** Temptations, Tamla Motown
  - 3 (3) **SWEET TALKIN' GUY** Chiffons, London
  - 4 (4) **RUNNIN' AWAY** Sly & The Family Stone, Epic
  - 5 (—) **CIGARETTE ASHES** Jimmy Conwell, Jay Boy
  - 6 (—) **NOW RUN AND TELL THAT DENISE LA SALLE, JANUS**
  - 7 (—) **I GOTCHA** Joe Tex, Mercury
  - 8 (7) **IF IT FEELS GOOD DO IT** Della Reese, Avco
  - 9 (—) **CLEAN UP WOMAN** Betty Wright, Atlantic
  - 10 (—) **GIMME SOME MORE** JB's, Mojo

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

# News/1



## Melanie, Havens and Sha Na Na at Palace party

MELANIE, Richie Havens and Sha Na Na — first names confirmed for the first of this year's London Crystal Palace "Garden Parties" to be staged at the concert bowl on Saturday, June 3.

Additional names of equal and greater status will be announced nearer the date, explained organiser Michael Alphandari, for promoters John Smith Productions. "We expect the artistic level to be greater than anything else being organised this year," he said.

"Also, we want to emphasise that Crystal Palace is not a festival. They'll be one-day open air concerts with their own atmosphere."

The "Garden Party" — for which British Rail will again provide "specials" — will be staged between 1.00 and 9.00 p.m. Ticket prices are £1.75 in advance, £2.55 on the gate.

"Although it's unlikely we'll be selling many on the door," explained Alphandari. "A limited sale of tickets proved last year that you can have a relaxed, free-and-easy atmosphere without overcrowding." Tickets are available by post from: "Garden Party," 42 Kings College Court, Primrose Hill Road, London NW3.

Meanwhile, Melanie's records will in future be released in Britain by EMI on the Neighbourhood label, headed by her husband/producer Peter Shekeryk. Her first album material is currently being recorded in the US for summer release in the UK. Melanie notched up her first Gold Disc for Neighbourhood with her "Brand New Key" album in America.

Sha Na Na, as already reported, arrive May 28 for European dates until July 9. Richie Havens' London date has now been re-arranged from the Royal Albert Hall—to Hammersmith Odeon, the day after Crystal Palace (June 4).

### DOORS DATES IN MAY

DOORS European tour—including dates in Britain — was revealed this week. Sandy Denny supports the American three-piece for one show.

Doors fly direct to Copenhagen on April 27, then Frankfurt (28), Munich (29), Montreux "Golden Rose" (30), Paris (May 1), Bremen TV (4), Brussels (5), Rotterdam (6), and Amsterdam (7). They arrive in London May 8

### DEAD DATES CONFIRMED

GRATEFUL DEAD, as predicted in Disc last week, will now do additional London dates at the Lyceum at the end of next month. Currently on the Continent, the Dead play four nights — May 23/24/25/26 — accompanied by the New Riders of the Purple Sage. Tickets (£2) on sale from May 1.

New Riders Of The Purple Sage dates: Bickershaw (May 7), Southampton University (9), Guildford Surrey University (12), Kingston Polytechnic (13), Colchester Essex University (14), Birmingham University (17).

and appear on BBC-2's "Old Grey Whistle Test" the next night (9), then Newcastle City Hall, with Sandy Denny (10), Birmingham Kinetic Circus (11), Reading University (13), London Roundhouse (14).

Promoter Barry Dickins, of MAM, is hoping to arrange a support act for the group's other UK appearances.

### BROUGHTON BAND CANCELS GIGS

EDGAR BROUGHTON BAND have been forced to cancel all British dates until early next month. Reason: equipment problems following loss of their gear in a recent avalanche in Norway; and dental treatment to guitarist Victor Unit. Group re-starts shows at Leicester University (May 6), Wolverhampton Civic Hall (8) and Liverpool Stadium (10).

### EDWIN STARR EXTRA SHOWS

EDWIN STARR'S European tour has been extended until May 14. New dates include Southend Alpha II/London Flicka's (May 9), Hastings Aquarius/London Ronnie Scott's (10), venues to be set (11/12). In addition, Starr plays Montreux "Golden Rose" (May 4), Paris (5), Zurich (6), French TV (13) and Cannes Film Festival (14).

Drifters, Atlantic artists, arrive in the UK for dates between September 15 and October 22. And Oscar Toney Jr. plays 10 dates between May 26 and June 4.

## America

## Albums

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

COURTESY OF "CASHBOX"

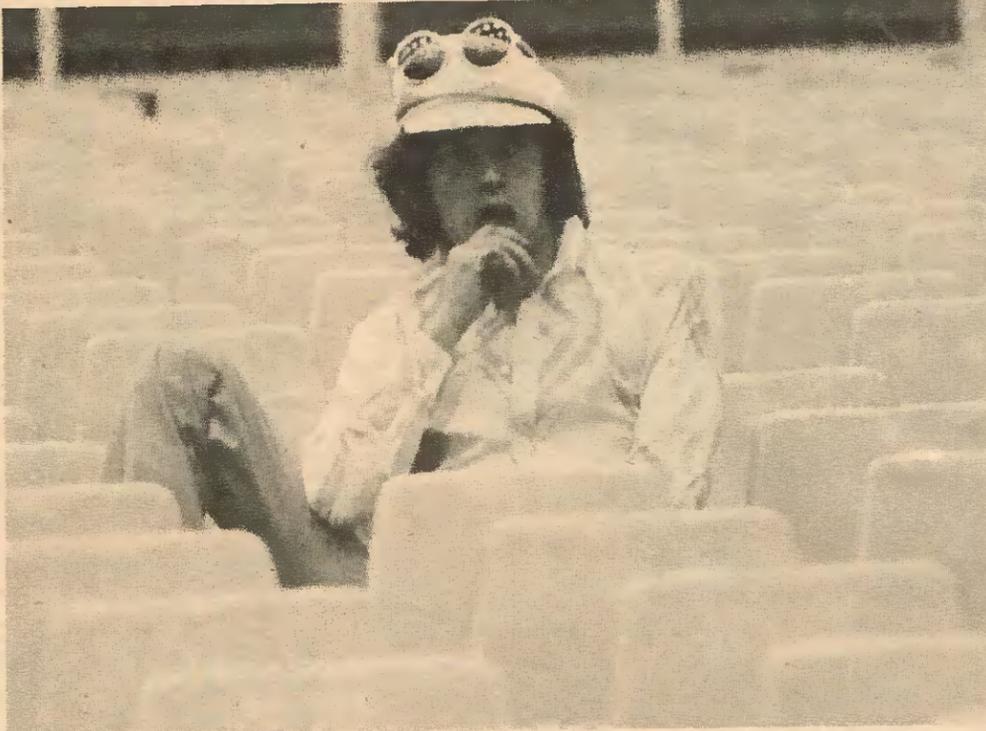
## Singles

- 1 (1) **THE FIRST TIME I EVER SAW YOUR FACE** Roberta Flack, Atlantic
- 2 (2) **ROCKIN' ROBIN** Michael Jackson, Motown
- 3 (4) **A HORSE WITH NO NAME** America, Warner Bros.
- 4 (3) **I GOTCHA** Joe Tex, Dial
- 5 (6) **A COWBOY'S WORK IS NEVER DONE** Sonny and Cher, Kapp
- 6 (7) **BACK OFF BOOGALOO** Ringo Starr, Apple
- 7 (8) **HEART OF GOLD** Neil Young, Reprise
- 8 (5) **IN THE RAIN** Dramatics, Volt
- 9 (12) **DAY DREAMING** Aretha Franklin, Atlantic
- 10 (14) **FAMILY OF MAN** Three Dog Night, Dunhill
- 11 (11) **JUMP INTO THE FIRE** Guess Who, RCA
- 12 (9) **BETCHA BY GOLLY WOW** Stylistics, Avco
- 13 (—) **OH GIRL** Chi Lites, Brunswick
- 14 (16) **JUNGLE FEVER** The Chakachas, Polydor
- 15 (17) **BABY BLUE** Badfinger, Apple
- 16 (19) **LOOK WHAT YOU DONE FOR ME** Al Green, Hi
- 17 (20) **EVERY DAY OF MY LIFE** Bobby Vinton, Epic
- 18 (21) **LION SLEEPS TONIGHT** Robert John, Atlantic
- 19 (22) **SUAVECITO** Malo, Warner Bros.
- 20 (29) **ME AND JULIO DOWN BY THE SCHOOLYARD** Paul Simon, Columbia
- 21 (10) **PUPPY LOVE** Donnie Osmond, MGM
- 22 (23) **HEARTBROKEN BOPPER** Guess Who, RCA
- 23 (—) **HOT ROD LINCOLN** Commander Cody, Paramount
- 24 (18) **ROUNDABOUT** Yes, Atlantic
- 25 (—) **HERESAY** Soul Children, Stax
- 26 (—) **TAXI** Harry Chaplin, Elektra
- 27 (13) **MOTHER AND CHILD REUNION** Paul Simon, Columbia
- 28 (15) **DOCTOR MY EYES** Jackson Browne, Asylum
- 29 (—) **LITTLE BITTY PRETTY ONE** Jackson 5, Motown
- 30 (24) **VINCENT** Don McLean, United Artists

COURTESY OF "CASHBOX"



"ACTUALLY, MAN, I JUST THOUGHT YOU WERE TRYING TO BEAT ME TO THE DRESSINGROOM!"



## Cocker 'to play world's biggest stadium?

JOE COCKER, definitely confirmed to do British concerts this summer, has been invited to top the bill over stars like Johnny Cash, Jefferson Airplane and Jose Feliciano at the world's biggest stadium.

Cocker, whose current American tour is doing huge business after a disappointing start six weeks ago, played to 19,000 fans at Los Angeles Forum last Sunday. In addition to his 12 strong band led by Chris Stainton, he was joined on stage by former Mad Dog musicians Jim Horn (sax) and Jim Keltner (drums), plus singer Claudia Linear.

After the sell-out show, Joe's manager Nigel Thomas, was approached by top South American promoter Juan Ferrera with a \$150,000 offer for Cocker & Co. to top an all-star one-day festival in Rio De Janeiro on December 16 — at the 205,000 capacity Maracana

football stadium, home of the world famous Santos soccer team.

Among other artists approached to take part are Johnny Cash, Jefferson Airplane and Jose Feliciano. It would be Joe Cocker's first ever concert in South America.

Impressario Ferrera said after the Forum show: "This was the greatest rock show I have ever seen. It made up my mind that Cocker is the one man who could top the bill at our festival."

Joe returns to the U.K. next month after the States dates to make his long-awaited British comeback at the Stanley Baker-backed Great Western Express Festival at Lincoln (May 26-29).

A Cocker spokesman confirmed this week that Joe would definitely do other summer shows—one near London in early June—and plans were in hand to keep Horn, Keltner and Claudia Linear among the backing band.

### BLUNSTONE JOINS ELO TOUR

ROY WOOD's Electric Light Orchestra are joined by Colin Blunstone and American trio Fishbaugh, Fishbaugh and Zorn for a 16-date tour next month. FF & Z open the concerts and later team up with Blunstone and a string quartet.

Venues are: Bristol Colston Hall (May 2); Brighton Dome (May 3); Guildford Civic Hall (May 7); Leicester de Montfort Hall (May 8); Manchester Free Trade Hall (May 9); Sheffield City Hall (May 10); Portsmouth Guild Hall (May 11); Plymouth Guildhall (May 12); Croydon Fairfield Hall (May 14); Aberdeen Music Hall (May 17); Newcastle City Hall (May 18); Glasgow Greens Playhouse (May 19); Edinburgh Empire (May 20); Solihull Civic Hall (May 22); Bournemouth (May 23); Preston Public Hall (May 26).

### + IN BRIEF +

MADELEINE Bell has signed with RCA as a solo artist and records a single next month. She continues as joint-vocalist with Roger Cook in Blue Mink.

ASSOCIATION'S debut single for CBS label is John Sebastian classic "Darlin' Be Home Soon" released soon. Album "Waterbeds In Trinidad" follows.

GNIDROLOG—first RCA album "In Spite Of Harry's Toenail"—now five-piece. New member John Earle formerly with Nine Days Wonder. John adds to band's sound with tenor saxophone, flute and soprano saxophone. He joins Nigel Pegrum (percussion, flute, oboe), Pete Cowling (bass, cello), Colin Goldring (lead vocals, recorder, harp, horn, alto sax) and Stewart Goldring (lead guitar, vocals).

BUDGIE, the Welsh heavy rock band, have just finished recording a second album, "Squawk", for MCA, due for release at the end of May.

They play British club dates prior to the album's release, including: Fulham Greyhound (May

# Rolling Stones and a cast of thousands...

KEITH RICHARD takes lead vocal for the first time on "Happy," a track on the new Rolling Stones album "Exile On Main Street," released here May 12. Richard also plays piano and bass on a number of tracks; while Mick Jagger is featured on guitar on two songs, the single "Tumbling Dice" and "Stop Breaking Down."

Also featured on the double album are Billy Preston, Tammi Lynn, Stones' producer Jimmy Miller (percussion), Nicky Hopkins, and Stones' engineer Ian Stewart (piano).

Main line-up for the LP is Mick (vocals), Richard (guitar), Mick Taylor (guitar), Bill Wyman (bass), Charlie Watts

(drums), plus Bobby Keyes (sax), Jim Price (trumpet/trombone), and Nicky Hopkins (piano).

Full tracks on "Exile On Main Street" are as follows: SIDE ONE: "Rocks Off," "Rip This Joint," (Bill Plumber, stand-up bass), "Hip Shake" (Ian Stewart, piano), "Casino Boogie" (Keith Richard, bass), "Tumbling Dice" (Mick Taylor, bass; Mick Jagger, guitar; Clydie King and Vanetta, backing vocals).

SIDE TWO: "Sweet Virginia" (Ian Stewart, piano), "Torn And Frayed" (Al Perkins, steel guitar; Jim Price, organ; Mick Taylor, bass), "Black Angel" (Mick Jagger, harp; Jimmy Miller, percussion; Amyl Nitrate, marimbas), "Loving Cup" (Jimmy Miller, percussion).

SIDE THREE: "Happy"

(Keith Richard, bad vocals; Jimmy Miller, drums; Bobby Keyes, percussion), "Turd On The Run" (Bill Plumber, upright bass), "Ventilation Blues," "Just Wanna See His Face" (Keith Richard, piano; Jimmy Miller, percussion; Bill Plumber, bass; Clydie King, Venatta, Jerry Kirkland, vocals), "Let It Loose" (Tammi Lynn, Shirley Goodman, Mac Rebennack, Vanetta, Clydie King, Joe Green, vocals).

SIDE FOUR: "All Down The Line" (Kathy Macdonald, vocals; Jimmy Miller, percussion; Bill Plumber, stand-up bass), "Stop Breaking Down" (Mick Jagger, guitar/harp; Ian Stewart, piano), "Shine A Light" (Billy Preston, organ; Clydie King, Joe Green, Jerry Kirkland, backing vocals; Mick Taylor, bass), "Soul Survival" (Keith Richard, bass).

### MORE KINKS DATES

SWEET and Kinks are confirmed for further British bookings. Sweet play Lowestoft Royal Hotel (April 28), West Wickham Coloma College (29), RAF Bury St Edmunds (May 5), London Kensington Birds Nest (8), and Corby Bowl (29).

Meanwhile, Sweet appear in Holland (April 30/May 1), Greece (May 6), Belgium (13/14) and Sweden (20-27).

Kinks play London's Goldsmith College (April 28), Newcastle City Hall (June 3).

ROD Stewart and Faces for short British tour later this year.

ROLLING Stones' New York Madison Square Garden gigs—part of 47-concert US tour in June—now set for July 24/25/26.

SLADE fever reached new heights last Friday when a fan fastened herself to the roof of their car.

The incident was at Bury St. Edmunds and the girl climbed on the limousine as Slade were leaving a gig at the Corn Exchange.

The group were startled to find her peering upside down through the windscreen as the vehicle sped away. Fortunately, they were able to stop and dislodge her without injury.

### Everlys dates and album details

EVERLY Brothers' British tour is confirmed. And a new album next month features Delaney and Bonnie, David Crosby and Graham Nash, and John Sebastian.

Everlys have been refused the Royal Albert Hall as London venue on their British tour in September—even though their concert there last summer was trouble-free. The move follows the RAH's controversial ban on "pop."

Says MAM promoter Johnny Jones: "I don't know yet where to put them on in London. The Albert Hall won't have them, they don't want to do Hammersmith, and the Royal Festival Hall has a booking. I suppose we could use the Lyceum."

Everly Brothers kick off concerts at Newcastle City Hall on September 22, then Glasgow Kelvin Hall (23), Southampton Floral Hall (24), Liverpool Philharmonic Hall (28), Birmingham Odeon (29), London (30), Manchester Free Trade Hall (October 1), Bournemouth Winter Gardens (4). A season at Batley Variety Club precedes the tour (September 4-17).

Don and Phil's new LP—first for RCA—is out May 19, titled "Stories We Could Tell," and includes compositions by Rod Stewart, Kris Kristofferson, Delaney and Bonnie, and John Sebastian.

Among musicians on the sessions were Delaney Bramlett, Jim Gordon, Ry Cooder and Sebastian; with vocal accompaniment from Crosby and Nash, Delaney and Bonnie, and Sebastian.

Full tracks are: All We Really Want To Do (Delaney and Bonnie), Breakdown (Kristofferson), Green River (Don and Phil), Mandolin Wind (Rod Stewart), Up In Mabel's Room (Phil), Del Rio Dan, Ridin' High, Christmas Eye Can Kill You, Three-Armed Poker-Playing River Rat, I'm Tired Of Singing My Song In Las Vegas (Don), The Brand New Tennessee Waltz, and Stories We Could Tell (Sebastian; recorded at his home).

### MARC PHONED TO SAY . . .

Marc Bolan rang Disc on Monday to say that he understood certain music papers were under the impression that he was playing the Lincoln Festival.

"I don't know anything about it at all. We haven't even been asked."

He also said that fans should not buy tickets expecting to see T. Rex at the festival.

### EXTRA BEACH BOYS, DIAMOND DATES

BEACH Boys and Neil Diamond play extra dates on their forthcoming British tour. Diamond plays Bristol Colston Hall (June 19) and the Beach Boys—Leicester De-Montfort Hall (May 21).

### SPENCER DAVIS FOR LINCOLN

SPENCER DAVIS makes a rare British appearance when he joins the line-up for Lincoln's Great Western Express Festival on Sunday, May 28. Also among new names added to the bill are Helen Reddy (May 27) and Jackson Heights and Sutherland Brothers (29).

### ELVIS SINGLE

ELVIS Presley has a new single "An American Trilogy" rush-released in England next week—even though his current single "Until It's Time For You To Go" is still riding high in the charts. The new single is written by Micky Newbury and was released in the States this week.

### LINDISFARNE IN MAY

LINDISFARNE dates for May, including Lincoln's Great Western Express Festival, are: Southsea South Parade Pier (May 3), Newcastle University (5), Hull Lawns Centre (6), London Royal Festival Hall (22), Liverpool Stadium (24), Leicester De Montfort Hall (25), Bristol Top Rank (26), Lincoln Great Western Express (28) and Watford Town Hall (31).

### ALL CHANGE!

ROY YOUNG BAND'S drummer, Cliff Davies, has swapped with If's drummer, Dennis Elliot. Roy Young Band fly to Austria for concert and TV appearance in Vienna on May 9.



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## Rock/1

Edited by Caroline Boucher

# Ry riding high

**RY COODER** first excited attention in this country when he cropped up on the soundtrack of "Performance" playing some very nifty guitar for the Stones. That was the first pin-pointable landmark, but before that there had been a murmuring and a burbling amongst the hip, and when people looked back on their American record sleeves, his name was invariably there.

Session man extraordinaire, Ry is now forming his first band—one of whose early gigs will be the Great Western Express festival in May. Talking from Los Angeles, Ry explained:

"I've never got a band together before and it's a nice thing to do. I guess people expect to see me live now I've done two solo albums, and I'd be a bit nervous of going up and doing anything on my own. I've never needed a band before though."

Ry began as a guitarist from his home town of Santa Monica

near Los Angeles doing odd session work and jobs around L.A. "I started off playing folk clubs when I was about 16 or 17 when there was a big folk revival going on. I played with different people and then me and Taj Mahal formed a little rock/blues band, the first one on the coast. When that group broke up I got into session work playing on other people's records for two or three years until Warner Brothers asked me if I wanted to sign to do solo things."

## "PERFORMANCE"

"Into The Purple Valley"—his last solo album has already sold about 60,000 copies in the States, so it is becoming imperative that Cooder becomes a viewable and road-touring musician, beyond the confines of plastic.

So far he has got the same piano player and bassist—Jim Dickinson and Fritz Richmond—as on the album, plus John Cravotto on drums, and possibly a



RY COODER... SESSION MAN EXTRAORDINAIRE

horn player. He hasn't done any live performances since Christmas when he was gigging round the place with Arlo Guthrie.

Ry also did the Woody Guthrie memorial concert—now out in record form—which he enjoyed. He got into the Stones' set for the "Performance" album through Jack Neitchze—"he carried me along over to England to work on the film score and in the process I got to work on the Stones' album a little."

Nowadays Ry works "pretty much for himself and only does sessions for friends."

"I was tired of doing studio work because I wasn't really good at it, and I didn't want to get too deeply involved in it and get too mechanical. I have fit in to the music I play, I can't just skate

over the surface. Anyway, for the most part I was just making pop records for other people which isn't really what I like or play very well."

Unlike almost the entire musical population of the West coast, Ry does NOT write his own songs. He solidly maintains that he can't, and anyway there are so many good songs about he'll go on using them until he runs out and then think again.

"I'm thinking about the next solo album now and what's to go on it. I never go to the extent of looking in archives or anything, I hear a tune I like or I adapt a folk song for my own purpose. And I love mucking around in the studio—you've got all those 16 tracks and you have to do something with them."

"I feel as if I've got the right guys behind me now," says Lee. "You can't just sling any combination of guys together, and we just didn't have the right combination until now."

The band did a gig at London's music workshop recently and Keith Emerson went along to see them and was knocked out. They now do a piece from the Nice's "Five Bridges Suite" onstage which Keith specially transposed from the orchestral score to piano for them.

"Keith and I are really close friends again now. The only time we weren't really was the last year of the Nice."

He doesn't seem to hold any grudges against Keith's terrific success with ELP. He just seems to be relieved to be out of the six tons of equipment scene, which Keith is now into.

"People keep asking me why I got the idea of acoustic things, and I really don't know. I just like the natural sound of an instrument. Keith explores the depths of electronics, but my musical knowledge of that sort of thing has never been that great so I've gone my way."

Ideally he wants about £30,000 worth of equipment for stage work, as he can't play bass onstage now because it's such a resonant instrument all the mikes pick it up. Since Brian joined they've become much more of a harmony group although Lee's never rated his voice too highly.

"But above all we haven't gone wishy-washy. We do acoustic things with guts, I couldn't stand to go all droopy, wishy-washy like so many acoustic bands."

# Lee Jackson — making sure his group reaches new heights

AFTER two years of trauma, disaster, gigs in village halls, spells without any gigs at all, heavy electronics, and a totally freaked organist, Lee Jackson has finally emerged with a Jackson Heights he is proud of.

But despite it all he's still grinning and has lined up an outrageous tour featuring Larry Smith and an 18-stone ballerina.

He's also got an album out—the second from Jackson Heights—but the first from the band with their current line-up. Called "The Fifth Avenue Bus," he's quite pleased with it, but reckons the band has already improved on the sound.

Lee formed the first Jackson Heights a month before the Nice split in March 1970.

"I had all the musicians lined up and ready to go before the Nice split which was a mistake going straight from one thing to the next. Also the "jobs for the

lads," getting all my old drinking mates from Newcastle down, that was a complete mistake too."

For the first band, Lee got his old friend, Charlie Harcourt down from Newcastle and the band had two lead guitars, bass and drums. After years with the Nice, Lee had got gradually more acoustic-orientated while Keith Emerson got louder and more electrically minded, so when he left, Lee was determined to get an acoustic group together.

Heights started off that way and then bigger and bigger amplifiers began to creep onstage until it looked like becoming another heavy electric band. Lee freaked,

and Jackson Heights mark One came to a close.

Mark II ended abruptly with the pianist freaking out on the first day in the recording studio for the current album; and mark III commenced the next day when the agitated band managed to locate a pianist, ostensibly for sessions, who turned out to be so good they made him stay. He was Brian Chatton. There's also John McBurnie plays six- and 12-string guitars. They all write too, which the first Heights line-up didn't do.



JACKSON HEIGHTS... (FROM LEFT) JOHN McBURNIE, LEE JACKSON AND BRIAN CHATTON.

## BAND ON THE ROAD



BYZANTIUM... COME A LONG WAY

# Byzantium and tough audiences

**BYZANTIUM.** Name mean anything? Probably not and there's no reason why it should just yet. They've no records in the racks, haven't been guesting lately on Sounds of the Seventies, and they're not exactly tearing up audiences wherever they play.

In fact, right now Byzantium are one of those bands that everybody loves to burn, usually in the bar, during the break at a concert before the headline group makes an appearance.

Sad tales indeed, but it's tough when your struggling and Byzantium have experienced their fair share of closed ears in the past year they've been on the road since leaving their basement—in their drummer Stevie's parents flat—where they practiced for seven months.

## WARMING UP

But in little over a year the band have come a long way. Recently they've been doing the rounds, warming up for some top acts; sharing the bill with crowd pullers like the Faces, Atomic Rooster, Family and more recently a British tour with Rory Gallagher.

At the Marquee Studio, Wardour Street, three members of Byzantium were sitting round taking in the re-mixed tapes of their forthcoming album—as yet its got no title or a release date. Drummer Stevie was absent, laid up with tonsillitis. He missed the good results.

Besides Stevie, the band features Chas Jankel (guitar, vocals and piano); Nic Ramsden (guitar and vocals) and Robin Lambie (bass, acoustic and occasional fiddle). They're young and in comparison with today's standards, relatively inexperienced. None of Byzantium surpass the ripe old age of 20 which completely belies their polished sound.

Judging from the tapes, the band have developed a sophisticated, well-knit, controlled feel, combined with surging harmonies and highly distinctive interplay between the dual guitar lead of Nico and Chas.

It's not heavy, neither is it the average tight n' funky, but some-

thing else again. At times their numbers have a very American feel, almost an up-dated Byrds sound, interlaced with harsher voice power reminiscent of the Buffalo Springfield.

"I guess that's something near. It's something of a compliment really because most of the bands we admire are American. In fact, nearly all the bands we admire," said Nico. His words were echoed by Nic and Robin.

He continued: "We're not really aiming for any specific sound at the moment, just seeing how things go along. Obviously we've got our influences, but we try to merge everything to come out just us."

"Our sound is pretty controlled I suppose. Chas and I work out the guitar harmonies so that nothing is truly left to chance, well as near as possible anyway. We keep it controlled and working to close patterns."

"There's no question of either Chas or myself trying to blow each other off stage. Our styles are so different that it would be impossible."

Bass player Robin took up the question of audience reaction. "Well, we've been going down quite good really. Some of the audiences have been tough, though. Rory Gallagher's audiences were difficult for us. They weren't really interested because our sound is so far removed from blues."

"The Family audiences were good, I should think they suited us best of all, and perhaps the Faces too."

The basis of the band formed about two years ago while all the members were still at school. Then they had a lead vocalist, Jamie Rubinstein, who wrote most of the songs being used but who quit to follow a career outside the business.

Lately, says Robin, each member of the band has begun to write and some of the new material is included on the album alongside Jamie's songs.

But now the stage act is the important factor, as Nico pointed out. "This has to be it nowadays. It's just got to be dynamic, this is what we're after. A lot of bands seem to treat it all like a nine to five job, but that's not our way. We like to see the audiences enjoying themselves—at least with a smile on their faces."

Robert Brinton

## BULLETS

● Arthur Brown having trouble with his new album. On one track he's recorded a lot of animal noises from sound libraries, etc., and a union or some official body has said it's illegal. So if you go up to London Zoo this week you'll see the whole of his group Kingdom Come running around with tape recorders.

● Please will somebody look after Joe Cocker?

● Ronan O'Rahilly still pressing ahead for Caroline TV—and looks quite likely to launch by the end of the year.

● Frank Zappa mending his leg in Miami.

● Please will somebody ensure that festival lavatories are habitable this year and aren't emptied over the nearest bush?

● Polydor's summer releases include something for all the family: like "Richard Nixon Superstar," satirical words from David Frye to coincide with the American elections. And... "Music For Yoga Meditation" and "Music For Zen Meditation" by Tony Scott.

● Cheech and Chong — the duo that make the forward claim of being the modern-day Lenny Bruce—have full tour dates set. April 27 London Speakeasy; (29) Loughborough University; (30) Camden Festival; May 2 Ronnie Scott's; (3) Birmingham University; (5) Newcastle University; (6) Bickershaw festival; (8) Essex University.

● The cities of Amsterdam, Liverpool and London have all expressed interest in putting on an art exhibition by the fine Captain Beefheart. Hopefully there will be one here at the ICA by autumn.

● Ritchie Blackmore out of the London nursing home now and still recovering from his jaundice and hepatitis. No definite plans yet as to when the group can return to work.

● Todd Rundgren began his first national States tour last week at the LA Troubadour with Ry Cooder.

● Album due to be released on United Artists soon entitled "Greasy Truckers' Grand Opening Party." Recorded at the Truckers' benefit at the Roundhouse in February, it features Hawkwind, Brinsley Schwarz, Man and Magic Michael. All the album's profits go to the body who are renovating a Notting Hill Gate warehouse into a community centre cum play-school cum rock venue. Selling for £1.50 the record is to be distributed by the band's at gigs and also on a mail order basis.

# Slim Bob proving where there's Heat there's fire

**DISASTER!** That was the verdict on last autumn's Canned Heat tour. A hail of criticism met the band's frantic opening gig at Birmingham's Kinetic Circus in early October and struck much deeper than simply an off-night scathing. It maligned the group's relationship with its audience. This was on the band's eighth tour and the first without Al "Blind Owl" Wilson, their mainstay on slide and harmonica. The loss of his distinctive playing and high-winding vocals had obviously hit the very core of their sound. The Press and public reaction to Canned Heat without Wilson was decidedly cool.

Heat had never been a band relying on the old mystic surrounding American bands. We knew what to expect. That was until last Autumn and THAT gig. Winning over hard core blues enthusiasts is tough enough, or was, and Heat did their fair share easing the situation. But besides it being a sloppy performance, Hite later admitted he'd been drunk.

The furore, naturally enough, has since died a more than natural death. But memories being what they are, the band will not exactly be cresting a wave next time they visit. It'll be more a case of proving a point over

by Robert Brinton

again; where there's Heat there's fire. The fire is still there record wise, as their recently released album, "Historical Figures And Ancient Heads," establishes. The band have just returned from Australia, with current line-up: Henry "Wildman" Vestine (lead); Joel Scott Hill (rhythm guitar); Adolfo de la Parra (drums) and Antonio de la Berreda (bass). A British tour next month is also a possibility, as vocalist Bob Hite indicated over the transatlantic telephone from his L.A. home.

"We've just played a festival in Australia which went down fine. In fact, everything's going fine at the moment. There's a British tour tentatively lined up but right now I don't want to go anywhere."

Hite agreed the last tour was, indeed, a disaster and did the band's reputation untold harm, mainly on the basis of the Birmingham gig.

"O.K., the first gig went bad," he said, "very bad. But mainly it was because the band were all tired. There were a lot of other factors as well. After the press hit us everyone came back for the rest of the dates just to see if we were really that bad!"

"You know that after that gig the audiences were not good.

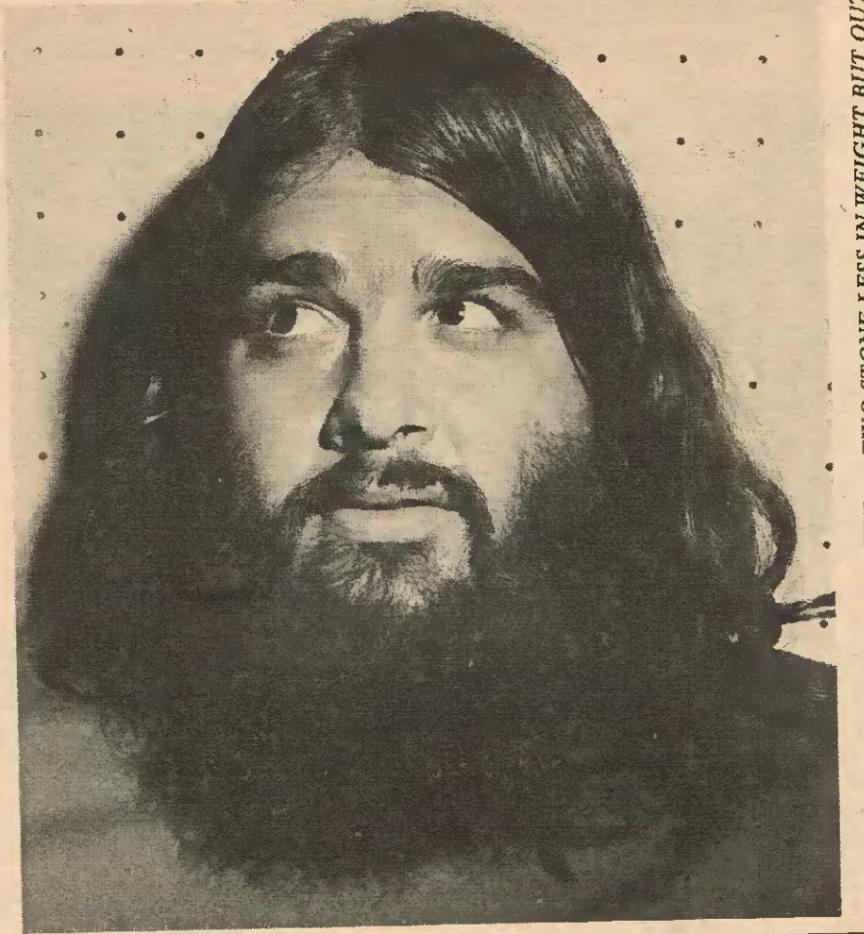
They just weren't loose at all." The Birmingham date also reminded Bob of further hassles. "It was there Al Wilson's guitar was stolen. We'd been lent it especially for the tour. Anyway, we got it back in the end but we had to pay a heavy ransom. No, I don't suppose you could say things went too good at all." So what are the band's plans at the moment; what's the situation? I asked.

## BAND'S PLANS

"Well, we're still trying to get personal lives sorted out. A couple of us are trying to move from L.A. We all live in L.A. now except Joel, who lives in Little River, California—about 150 miles from San Francisco. That's where I'm planning to move to."

"Historical Figures And Ancient Heads" is undoubtedly the band's most satisfying set of cuts since "Amphetamine Annie" days and is justifying itself salewise, especially in the States.

The band's line-up is complemented on the album by guest musicians, Little Richard on "Rockin' With The King," also featuring the saxophone of Clifford Solomon (who recently joined John Mayall for his tour); Charles Lloyd on flute and old Heat member Harvey



BOB HITE... TWO STONE LESS IN WEIGHT BUT OUT TO PROVE CANNED HEAT STILL GENERATE FIRE

Mandel on Jimmy Rogers' "That's Alright."

Hite explained how Lloyd and Richard came to work with the band. "Charles Lloyd was living next door to our manager (Skip Taylor) and he'd been writing things which he thought would suit us, so he came down to the sessions and brought one of his numbers, 'I Don't Care What You Tell Me,' which is on the album."

And Little Richard? "Oh, we

came together after one night at a club. That particular track is, in fact, getting tremendous air play in the States. The whole album is—it's definitely going to be our biggest seller to date."

Would there be a Heat/Richard tour? "No, I don't think so. Canned Heat really like to tour on their own"

One thing is, sure, it won't be the same juggernaut blues man we see on Canned Heat's

next British tour—whenever it may be—as Bob said he'd recently been losing more weight and is now down to a meagre 14 stone—two stone less than on the last visit.

"When we do come back I suppose it will be to make up for that last tour. It was the worst one we'd ever done over there and when everything's sorted out and if the good Lord's willin' we'll come over there and do it."



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# Rock/2

## Andrew Tyler's American Odyssey



BYRDS (FROM LEFT) GENE PARSONS, CLARENCE WHITE, SKIP BATTIN AND ROGER McGUINN... BUT WILL THE LINE-UP REFORM?

# The fury of Bill Graham

THE MIGHTY Bill Graham Corporation, that once embraced five subsidiaries including a management company, two record labels and a publishing house, has fallen into bad times since the euphoria of San Francisco's music culture subsided a couple of years ago.

Graham himself announced his retirement (for the second time) last summer and put up the shutters on Fillmores East and West.

Since then his marriage has floundered and Graham has partially re-assembled the machinery of his music empire.

In nine days last October he collected a quarter million dollars from a series of bay area concerts. He's also worked out a new lease deal with San Francisco's winterland ball-

room, the subject of a recent tough battle for control with a former righthand man, and he continues to stage concerts at the Civic Auditorium, Oakland's Coliseum and the Berkeley Community Theatre.

Recent acts that Graham have brought to town include Joe Cocker, Bruce and Laing, J. Geils Band, Richie Havens, and British groups Humble Pie and Osibisa.

Graham, an incredibly volatile personality, has never reserved much warmth for the Music Press.

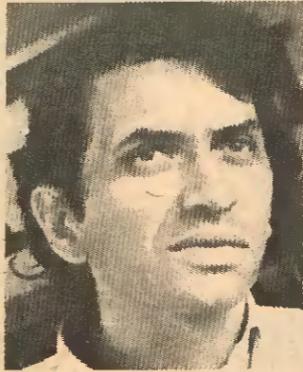
He was about to fly to New York when I called his San Francisco office.

"I'm sorry Mr. Graham can't see you now. How about a quick chat over the phone?" Silence. Then Graham's at the other end of the line and he's worked himself into instant fury. The abuse is well-oiled and beautifully timed.

"Didn't you know you were coming to San Francisco. Do you think it's courteous to phone up on the day's notice and when my secretary says I'm busy push and push? Do you think I'm waiting here for you Press people to descend so I can drop my pants for you?" Why are you being so hysterical?

"So make you're headlines." Bill Graham rude as usual. "Now will you please hang up the phone—never mind I'll hang up the phone."

And so life in San Francisco goes on.



BILL GRAHAM... VOLATILE PERSONALITY.



JOE COCKER... SINKING INTO DEPRESSION?

# BYRDS TO RE-FORM WITH ORIGINAL LINE-UP?

THE OTHER day in Los Angeles I met up with Beach Boy Bruce Johnston.

The conversation revolved around music and groups and in particular Joe Cocker.

Cocker's been playing a series of dates across America with his new band — Chris Stainton, keyboards; Conrad Isadore, drums; Neil Hubbard, guitar; Glen Campbell, slide guitar and Allan Spanner, bass.

## MARVELLOUS

His comeback has been less than an artistic triumph. The reviews have been poor and you get the impression Joe's slinking across the country sinking deeper into depression. Between gigs he cuts himself off entirely.

"We simply haven't been able to get through to him for days. He's not answering any telephones or returning calls," said a baffled spokesman for A & M, Cocker's record company.

Says Bruce: "I haven't seen Cocker's new band yet. I know he's a marvellous singer. He's been through a bad time but he's had two years to get over it."

"A pop star really has to be healthy to survive. You get exposed to all these things like getting stoned and sniffing coke or

going into pubs and getting pissed. "You have to be careful to get your food and vitamins together and get enough sleep otherwise you get run down and you start to make all these wrong decisions that can do a lot of damage."

The conversation turned to talk of the Byrds and the story that the original Byrds line-up plans to re-form for an album.

"If they can get themselves together it'll happen," says Bruce. "I don't think there are going to be any legal problems, it's just a case of them finding the time, to do it all. David Crosby, for instance, is going out to the South Pacific in a boat with a bunch of friends."

"The Byrds have evolved their music so far. It'll be so good it will almost be scary. When groups like the Byrds, or even the Beatles, break up it's never very much of a permanent thing. They find their way back together sooner or later."

The last Beatle he saw was George, at an outdoor concert in Central Park, New York, last June. It was called Good Vibrations and also on the bill were Carly Simon and Ike and Tina Turner. George came along and chatted with Mike Love. Paul Simon was also there.



# John Peel

## I'm still a Virgo

THERE are disadvantages to having a very orderly nature. Friends tell me it's all because I'm a Virgo and, while there's nothing calculated to make me snatch my hat from the stand and head for the wide open spaces more swiftly than some citizen who says "Hi man, what's your sign?," I must confess there seems to be something in what they say. "You like making lists, don't you, John?" they say, and, of course, I do—"very Virgo that," they exclaim.

If you could see the list I assemble for "Top Gear" and "Friday Night is Boogie Night" you'd be convinced I was touched. The List, as it's known to John Walters, John Muir and myself, is compulsively neat. "Have you done your list yet?" asks the Pig twice a week.

On it are all the records to be played on the air, all numbered and timed, with the artist's name and the record label in columns. When a record has been played a fine, red line is drawn through it and I have been known to type out an entire list again, red lines and all, when I've made a particularly bad typing mistake. Madness, really.

New albums-to-be-listened-to are stacked up against a speaker and I listen to them in the order they arrive. Even if there's a new Beefheart LP it goes to the back of the stack and waits its turn. Bob Harris can't understand how I can bear to do it this way and I have difficulty understanding it myself sometimes.

At the moment there are 39 records leaning against the speaker, which is about half the number that were there a week ago. Obviously listening to this many records is not good. The critical faculties tend to buckle under the barrage and sometimes I'll have played through an entire album before realising that I haven't really heard it at all. With the torrent of records that are released there doesn't seem to be any other way of doing it but it does mean that the only way I can really get into an LP is to have it on eight-track and play it in the van as I lurch round the country.

At the moment Hot Tuna are ten in the pile and the new Argent LP is eleventh. At 17 comes Procol Harum and Cochiase are at 23. At this rate I'll get round to the Cochiase some time over the weekend.

When I've heard an LP and timed all the tracks, listened to the things that impressed me most a few times and given a few tracks a star or, more rarely, two stars, I assign the thing a number and it becomes part of the Peel Archive. If I don't really want to keep the record it goes off to the Pig's sister or Peter in Dublin or some people I know who are incarcerated in various institutions.

After being numbered (I'm up to A3739) a card is typed against the day when my highly complex filing system is completed. Until it is I just have to search around for previous releases so the "Friday Night is Boogie Night" assemblage of related tracks can easily take two or three hours to put together.

With singles it's a different matter. The LP filing system

shows no sign of ever being completed so I'll probably never get round to sorting out the 45s — most of which the Pig has just moved from the bedroom floor and dumped, rather pointedly, just outside my door. What I really need is a small computer.

At the moment an LP by ex-Moby Grape Bob Mosley is playing and will become No. A3740. Ideally what I'm after is a cross-file which will enable me to find every record I have that any given artist has made or has played on—also any other versions of the titles on the LP or singles. It'll never happen though.

All this orderliness must seem a bit dangerous, I suppose, but it does seem to be the only way I can get things done. Letters that come in are dealt with in approximately the same fashion but I'm always a couple of months behind. The system governing demo-tapes is rather more random and depends generally on the anger of the folk who've made the tape.

Other matters, such as the programme I was supposed to write for Radio 3 by the end of last November, seem to have disappeared for ever in the piles of old newspapers, tapes, records, letters, files with titles like "Nice things to Keep" and "Letters from Loonies" and dried-out felt-tipped pens that cover every flat area in the room.

This Bob Mosley LP's all right. When I've finished tapping away in here I'll start it again, turn up the volume and go and inspect the Brazilians (the two kittens who joined our household last week) because the Pig tells me that their eyes have opened. Gavin Petrie will 'phone to tell me which singles I'm to review this week and I'll break out my secretary's note-pad and start listening to the records over and over again.

Outside the sun shines and the Pig has just seen some sort of a wagtail. Inside Peel types away and worries about his filing system and what exactly did J. Edward Oliver mean in his "E. C. Ryder" strip last week.





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# Soul

By Phil Symes

MOTOWN'S Edwin Starr is currently making his 19th tour of Britain. It would seem amazing that on the strength of just two hit records — "Stop Her On Sight" and "War" he can keep returning and packing the clubs.

"I remember one occasion I had to go back to the States for 24 hours because my work permit had run out. That was the quickest return trip I ever made," he says with a laugh recounting exactly how many times he's been here.

As regards the ever-increasing crowds, he says: "I guess after every trip the word gets around and so the thing snowballs." But the real reason Edwin continues to draw crowds regardless of little chart action is that he's a real showman. Even if you've never seen him on stage you can tell just by talking to him.

"Some artists are introverted and don't try and reach out to their audience. If you endeavour to show an audience that they're the most important commodity there they'll always come back for more. An artist should always show the audience they're what he's there for; not just for the money. Too many artists are so wrapped up in money that's all a gig is to them. To me it's a way of communicating with people."

But having regular audiences everywhere doesn't mean that hit records are not important to him. "I really want one right now. It's an ego thing, it brings in better work. It's a necessary evil. But it's not enough to pay the price of doing things I don't want to do. Probably I could record a bubblegum song and have a hit, but I wouldn't do that. I have to be happy with what I'm recording."

Edwin has gone through a lot of changes in his record style over the last couple of years. The tracks he's doing now with Norman Whitfield are a far cry from the things he recorded at Golden World before joining Motown.

"Not being a Motown born and bred artist, it was a little difficult when I joined them because they weren't too sure what they wanted to do with me, and I wasn't too sure of my own direction either. So I've worked with various producers and writers and tried differ-

# SHOOTING STARR

ent things, some of which worked and some didn't. But I think with Norman I've finally found the right level."

Edwin even went through a period when he tried writing and producing for himself.

"But I became realistic enough to realise that you can only be an artist or a producer, not both. Right now I've got Norman for a producer so I don't even have to think about that."

He's full of praise for Whitfield, which is not too surprising when you consider it was Whitfield who gave him his first million seller at Motown with "War." But he says it goes deeper than that.

"Norman is a genius, he really is, and I'm not just saying that. Watching Norman work is really a lesson. He's really so unconventional."

"He's got this psychedelic office in Motown and you go in there with him and decide what tunes you want to do and how you want to do them. When you've decided he goes into the studio and just cuts them from feeling. He doesn't use music charts."

"When he's working on new tunes he just goes in and cuts the track and calls it something like 'Paper Bag' or 'Toilet Paper.' When he's finally finished cutting it then he writes a story around it and out comes something like 'War.'"

"Norman is the most powerful producer at Motown and they've given him his own label, Whitfield. It will go through Motown but it will be a completely separate entity. Artists involved so far with his label are The Blossoms and of course his own group The Undisputed Truth. The Tempta-



EDWIN STARR . . . PROFESSIONAL

tions, who he's produced for a long time, will stay with their present label, Gordy, but he'll continue to produce them."

Whitfield wrote and produced Edwin's current British issue, "Funky Music Sho' Nuff Turns Me On."

"I passed out when I heard the track for the first time. It was like a dream come true for me to have a track like that. It's such a powerful cut. Man, when Norman cuts a funky tune he really does!"

The track was a hit for Starr in the States but he's a little uncertain about its fate in Britain.

"I think it's right for the discoteque market but not for the radio—they don't have any concept of what it's about. They

don't understand it's just a groove — just a record you put on your player and groove to. It's not means to say anything."

"The trouble in this country is the DJs are super-powerful, if they say a record is a hit it will be; if not you don't stand a chance. Like the other day I was listening to the radio and one of the disc jockeys played the new Rolling Stones record. He said it was a smash record, and I've heard it every day on the radio since. Obviously it will be a hit with so much play. There are a lot of artists who don't get a chance because the disc jockeys have so much power."

Edwin's new US single, "Take Me Clear Away From Here," isn't a Whitfield song, which has led to rumours of a rift between them.

"Nothing like that. The guy who wrote it, Vince Di Mirco, is like a protégé of Norman's. Norman is realistic enough to realise nothing lasts for ever so he's surrounded himself with a lot of young writers and producers and he's grooming them. One thing about Norman, if he thinks someone's got talent he encourages them. And he always gives credit where it's due. He's not hung up on an ego thing."

"Norman and I are going to do an album as soon as I get back to the States. He's already cutting the tracks. I can't wait to hear them. There's a tune called 'When I Die' from one of the Rare Earth albums he said he was going to do like 'Funky Music' and that should be incredible."

Norman says he's determined to break me as a big artist. As part of that he's just moved me from the Gordy label in the States to the Soul label. That's because Gordy has a lot of big names—The Temptations, Undisputed Truth, Martha and the Vandellas —and a few small ones. The smaller ones always somehow got left by the wayside. It seemed whenever The Temptations had a release I had one at the same time, and naturally they got all the air play."

"I'll be the only male artist on Soul so I'll get a better chance. The way things are moving at the moment I'm fairly confident that before the end of the year I'll have another hit. And from now on it won't be just one a year."



## RELEASES

UK releases—next Friday (May 5): Supremes and Four Tops get together again for a revival of the 1964 hit "Without The One You Love" on Tamla Motown.

Joe Simon's current US release "Pool Of Bad Luck" is relegated to the 'B' side of his new single here. "Too gloomy," said his record company. 'A' side instead is "You Are Everything" (Mojo).

Two 'in demand' tracks coupled for a new Curtis Mayfield single — "Keep On Keeping On" and on the 'B' side "Stone Junkie" (Buddah). That's another hit for the man.

On Janus one from The Counts — "Not Start All Over Again."

"Soul To Soul" movie featuring America's top soul performers like Ike and Tina Turner, Roberta Flack, Wilson Pickett (pictured above with a fan), and the Staple Singers, and the best film ever made around this music is screened around London next week. Starting Sunday (30) it runs for seven days at: Brixton Astoria, East Dulwich Odeon, Forest Gate Odeon, Haverstock Hill Odeon, Notting Hill Gate Gaumont, Richmond Gaumont, Watford Carlton. Or starting Monday (May 1) you can catch it at: Clapton Kenninghall Cinema (5 days), Kings Cross Cinema (6 days).

## U.K. Checkout . . .

WE told you about the Betty Wright "Clean Up Woman" long ago, now you know we weren't kidding. Definitely one of the funkier records ever put out. Now take heed on the Soul Children "Heresay" out now, and the forthcoming Frederick Knight, "I've Been Lonely Too Long."

If your music is the discoteque-type then there's plenty around

to keep you happy. Try Jean Knight's "Carry On," Joe Tex's "I Gotta," the footstomper of all time, Detroit Emeralds "You Want It You Got It," and Staple Singers "Respect Yourself," which is old but still one of the best around. If you like it as much as I do their next "I'll Take You There" will slay you.

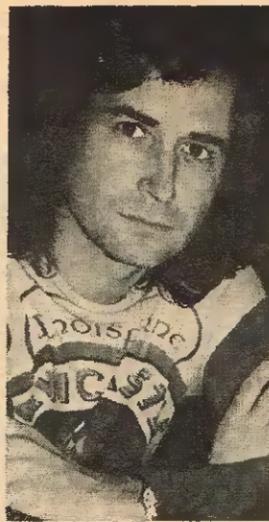
New Album

# Second Wind

Brian Auger's Oblivion Express

Management Mafalda Hall Omnibus Music Publishers April Music

MARKETED BY POLYDOR



# Michael Wale

I FIRST came across the British mass media's attitude to black people when I worked for a TV show in Bristol called "Now."

We were in that rare situation of helping to create a new show about which the producer and the company did not have any preconceived notions. Usually they want a show just like the last success. Or the latest success they've seen on a trip to America.

Tired with the limp and pallid dancers London had on offer we suggested an entire team of black dancers. The public relations man at the time voiced an opinion that if we did that the whole Welsh nation would switch off. In fact we went ahead with half the team being black dancers and got some pretty abusive letters from Welsh hill farmers for our troubles. At least we got great dancing.

When I met the American black comedian Godfrey Cambridge he said the one great difference between American and British television was that TV in Britain seemed to be purely white. There are a few more black actors and actresses being used now, but not many. It is in the pop world, I feel, where this hidden discrimination is practised at its height.

In Horace Ové's excellent film, Reggae, which was released last year but you probably didn't see, unless you watched the edited version on BBC-2's boring arts show review, a very brave Mike Raven actually came out and said there was an undercurrent of anti-black prejudice within the BBC. He said you couldn't put your finger on it, but it was there.

Well for a start there is no reggae music programme on the air. Radio London does one on VHF on a Sunday morning, but that's all. Why? West Indians must constitute the largest immigration bloc in Britain, and it's their country as well as ours. One argument is that there should not be "ghetto radio" and that reggae should take its chance with other music in other programmes. I'm afraid this is just not good enough. Reggae is a culture of its own, and some of its best shows on radio at present represent minority cultures like folk music.

The fact is that reggae is very good music, especially to dance to and it's just not getting the exposure it deserves. Then you switch on TV's Top of the Pops and wonder where are the black dancers? You've only got to go down the Cue Club in London's Prad Street to know that the West Indians are the best dancers in London, and yet where are they? We never see them on TV. The biggest joke was at the Talk of the Town's last floor show when they had a dance number about Harlem and not one black dancer in the troupe at all.

I'm not saying that black people should be given jobs just because they are black, but are they being auditioned? Are they being given a chance? I think not. To my way of thinking black people in this country are not being involved enough in the life the rest of us like to lead.

In one of the other loves of my life, horse racing, they would have held a stewards inquiry into two recent chart successes. I refer to the nauseous "Blue Is The Colour" by the even more nauseous Chelsea football team; and "Amazing Grace" by the Royal Scots Dragoon Guards

## Is there TV racial prejudice?

Band. Chelsea's average crowd this season cannot top 40,000, and yet their record went high in the charts and held there. I cannot imagine any other football fan, let alone music lover, buying it. Could the truth be that singles just don't sell in any quantity at all anymore, and therefore you can get into the top ten with a 50,000 sale? And how about the world's worst musical instrument, the bagpipe, murdering Amazing Grace? Are people really rushing in their thousands to the record shops to buy this militaristic rubbish? With the rise of these two appalling records surely the whole credibility of the singles charts must be brought into disrepute. Not that any self-respecting artist would set out to get in those charts anymore anyway.

Lastly a note about pop programmes. The worst programme I bought recently was at the Odeon, Hammersmith, for the Stevie Wonder tour. As the programme was not dated I presume it was on sale around Britain at the rest of the tour's dates. It cost 20 pence (or four shillings in more realistic language, for a booklet the promoter and record company should have paid the audience to collect. There was absolutely no information of any use. The excellent musicians in Stevie Wonder's backing group Wonderlove were not credited. The promoter Arthur Howes must have made a good profit for little work.

It's about time record companies took over and produced good programmes where their artists are going to appear. After all if you're given enough information and interesting background you're all the more likely to buy that artists records. Until then I'd advise people to look through the programme before buying. Or not buy at all.



# Folk/Acoustic/1

by Rosalind Russell

THE ACOUSTIC guitar has been high on the list of desirable acquisitions in the hearts of youths for many moons now.

Since romantic heroes took to being hobos, walking down the eternal dusty road with a guitar slung carelessly across their backs, it has been the dream of many to emulate the eloquence of the balladeers.

From the Pete Seeger/Woody Guthrie era, there developed a vast, and in parts exceedingly boring, flux of solo acoustic musicians, singing traditional songs. Then there came the James Taylor lot, singing their own songs, and as usual in that trail there were many aspiring hopefuls.

Now, acoustic duos are a steadily rising army. They include

Benny Gallagher and Graham Lyle, Tir Na Nog, Cross and Ross, Brewer and Shipley, Seals and Crofts. Many more spring from the great originals Simon and Garfunkel. However you look at it, the acoustic guitar has had more adherents than the electric same. This is probably because an acoustic guitar is generally cheaper—not requiring an amplifier—makes less noise in the neighbourhood, and is easier to learn on and simpler to use when writing songs. In short, a more adaptable instrument. It also happens to tie in with the flow of interest towards softer, more melodic music at the moment.

Two of the duos mentioned here feel that they can communicate with their audiences better through their type of music, than they could playing as part of a larger, impersonal band.

## GALLAGHER AND LYLE—BETTER ON THEIR OWN

Benny Gallagher and Graham Lyle are feeling poor but happy. Since they left McGuinness Flint, their earnings have dropped to the point where they are going out almost for expenses only, but compared to the hassles they experienced when they played with MF, present circumstances are preferable.

There were a number of reasons for them leaving McGuinness Flint, but one of the biggest was what they considered was the failure of the band to make it onstage. Equipment kept going wrong, and the embarrassment of letting down the audience became too much to take.

"There was a lack of confidence in the whole group. We knew the songs, but PA let us down time after time. We weren't a stage band anyway, we were really awkward. It was all right in the studio, just playing away, and TV was easy, but in front of an audience, no one wanted to be outstanding, or to talk. We could have carried on as a recording group, but we didn't want that."

Stanley Dorfman's "In Concert" on television was Gallagher and Lyle's turning point. They were asked to do an In Concert on their own, because the songs they had written for the band had created so much notice and rave reviews. They appeared with only acoustic instruments, banjo, guitar and piano, and found that that was

the element they were happiest in. "We found it was less complicated working just ourselves, with only acoustic instruments. There were no real problems after that. There had been tremendous tensions in the group and we had lost faith as individuals."

"Benny and I were green when we joined. We had only played with local bands. We've learned from mistakes. Using just the guitar and the banjo, we didn't have any of the problems we had with the group, and anyway, it's always been the two of us working together, even when we were with the band."

Benny and Graham have an album out on Capitol on their own, but using Chris Stewart on bass and Bruce Rowlands on drums for some numbers. The album is a showcase of their talents both as writers and as artists. The songs have the same distinctive quality about them but have a more delicate and wistful feeling, using less power in the music.

"We wanted respect. With the group, people were enthusiastic when we walked onstage, but when things started to go wrong, they were floored and so were we. We could have appealed as a pop group on that level, but there was no respect that way."

"We are wondering now whether to release a single, but it'll have to be the right one. We can't afford to make another mistake now."

Graham and Benny feel that their nervousness showed through on the album—it being the first on their own—but it's not obvious. They will be recording again soon and feel much more sure of themselves. The difference in playing with a band and playing on their own is that people have to sit and listen to appreciate the music.

"We're getting a cross-section of folk audiences, although we don't play folk music, because the folk clubs are booking more contemporary musicians. There's no money in it, but the audiences are great."

# the acoustic revolution



Gallagher and Lyle don't pay much attention to other acoustic duos around because their own material isn't much like anyone else's. Now there's a chance that the two will work with other musicians.

"We miss some of the excitement of being with a group. We worked with other musicians on the album, and we might work with them again. I can see it working with other people onstage, but we'll pick the musicians with care. We just had to prove that we could make it with just the two of us first."

"The good thing about not being with the group is that we get musicians of a much higher calibre than ourselves to play our songs. We feel that as writers we are getting better. Before we were hiding behind the group, but with the two of us, we have to stand on our own."

## TIR NA NOG—FEELING LIKE SLUGS

TIR NA NOG — land of eternal youth — wisely steered clear of any political commitment while the homeland is in turmoil. Well, tales have been rife of bands who thought fit to comment.

So Tir Na Nog stick strictly to the music, and go down metaphorical bomb when they play Dublin and all points south. They've been in exist

FROM conception to birth, Julie Felix's album, "Clotho's Web," has been a slow, but worthwhile project. It was finally produced after three years of album silence from Miss Felix, and as such is a true picture of exactly the type of songs she wanted to do. She tried to start it about 18 months ago.

"At first, I thought it was quite an exciting album, but somehow it just wasn't right. It was all session people on it and it was true, I think, when Micky Most (the producer) described it as 'having no heart.' So I waited for another year and finally did 'Clotho' which is nearly all my own material."

"I recorded it in November, and it was quite funny because I was so pregnant at the time. We were recording in Abbey Road, which was just across from where I was staying, so if the baby decided to come, I was nearby home. The baby eventually arrived before the album was finished."

### Sensitive

The baby, a girl called Tanit, is now four months old and Julie is trying to arrange her work so that she isn't away from home too long. She was working up until Tanit was born, so there hasn't been a long break in appearances. Julie went to Scandinavia to do dates with Stefan Grossman and Danny Thompson.

## Julie's back, looking for an audience

"Danny and Stefan were so sweet on the gigs. So although I was seven months pregnant by then, I did them. It's funny to think of all that sound from the guitar going into the baby. She is very sensitive to sounds."

On the album, both Stefan and Danny are featured, along with Big Jim Sullivan (Tom Jones' guitarist), John Paul Jones, Davy Johnston and a few other musicians. The sleeve is a work of art in itself. The drawing inside the double cover was done by a friend of Julie's, and shows other friends disguised as medieval people. Among them if you look closely are Donovan, Madeline Bell, Dave and Mickie Most, and Robert Graves the poet.

"I've never met Robert Graves, but I read his poetry and used one of them on the album. While I was reading 'Hills Of May' the tune just came to me. It was as if the melody had been given to me; I hope I didn't steal it!"



JULIE FELIX... WANTS TO STAY HONEST.

The name of the LP comes from one of the Three Fates in Greek mythology. Clotho spun the thread of life, Lachesis had a rule to measure it, and Antropose had the shears to cut the thread and end the life.

Talking of the album Julie says: "You really have to work at an album these days. I need a mixer—it's ridiculous. I started off just a country girl with a guitar and now I'm into all this."

She won't be looking for a lot of television to back up the album, because she feels that the amount she did last year probably didn't do all that much good.

"If we bring a single out, I

might do a Top Of The Pops but I've done too much TV. It's hard to be objective about it. In this business we're too close to things to see them in perspective. Television itself is great. My series was Stanley Dorfman's first colour production. But 26 weeks of TV in one year—you have to be a real entertainer for that."

"I hope I entertain, but I'm not an entertainer—do you see the difference? Not like Cilla—she is an entertainer. If I could be like her, that would be great."

### Audiences

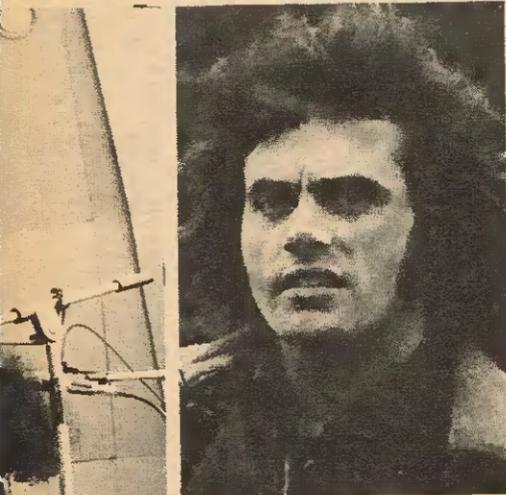
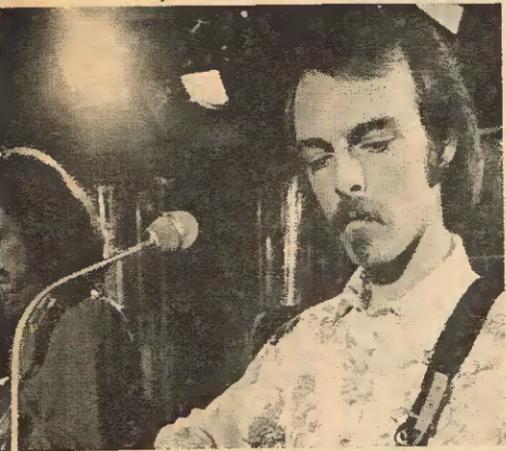
"Television pushes you too much into cabaret. I get so many cabaret offers and turn them down. It's hard to entertain and stay honest. The thing is to teach people something about themselves."

"I want to work more in clubs, because on TV they always want me to sing songs that people already know and so I can't do new songs."

Concert tours are out too because as so often happen with a TV star, the chances are that you get the same audience coming to see the performer to see if they are the same in the flesh as they are on the telly.

The album is probably the best that Julie has done to date. Having had so much though put into it, the material has greater depth than, for instance, the singles which have had so much success.

# Folk/Acoustic/2



THREE OF THE ACOUSTIC DUOS THAT ARE CURRENTLY FASHIONABLE. FAR LEFT, TIR NA NOG. TOP LEFT, BREWER AND SHIPLEY. LEFT, BARRY GALLAGHER AND ABOVE, GRAHAM LYLE WHO TOGETHER MAKE UP GALLAGHER AND LYLE.

hard to play with a large group—two is very democratic and diplomatic. There's no problem with our group at all, there's always a battle of egos but we're very close friends; in the timeliest thing there's an ego battle but it's probably what keeps us going — good and evil.

"I think there's a danger that you can be boring though, it depends on the friction onstage — we need to goad each other. Our songs are different and there's his sort of playing and my sort of playing. Leo's is maybe more embittered, mine's smoother, but we've got the essential contrast that duos need and it works well."

They have considered getting other people onstage with them but reckon in the long run it would detract from the individuality of the sound. Their album — "A Tear And A Smile" is out now, recorded in between dashes up and down the country on tour with Jethro.

Gigs are pouring in, the money's good, they're living in nice flats and don't have to hitch hike. When they feel like it and have the time, they can go back to Ireland to see the folks.

"The trouble with all this being," says Leo "that there doesn't seem to be so much reason to play any more. There's not so much push and struggle. It's very difficult to get out of this comfortable, warm, full feeling—it's not good for creativity. People say you have to be starving to write good stuff and you might think that's a bit strong but it's true. At the moment I feel a bit like a slug sitting on a cabbage leaf."

Now when they go back to play Ireland they have four hundred people sitting on the floor of Cork University listening reverently to every word. "Which is incredible," says Sonny, "because I remember making singles in Ireland and having to carry them round the streets flogging them—people were that disinterested. Or singing in a pub in Dublin where everybody was talking so hard they never bothered to listen."

Inevitably, their albums tend to differ slightly from their stage sound and on "A Tear And A Smile" they've used bass and drums on some of the tracks.

"Plus things like on 'Two White Horses' we put some very weird orchestral type voices, we just double tracked humming again and again so obviously that's impossible onstage."—C.B.

ence for a little over two years now singing their peculiar brand of acoustic songs which for convenience's sake is lumped into a folk category although they draw from all manner of sources.

"I've played in rock groups and in an Irish show band and a traditional folk group," says Leo O'Kelly. Sonny Condell, the quieter of the duo who does most of the writing says that a lot of the tunes and melodies have a classical influence because that's mainly what he listens to; he doesn't identify much with Rock-n-Roll except for Jethro Tull.

They reckon there are so many acoustic duos popping up like mushrooms because it's such a satisfactory format to work with. "It's a very natural combination," says Sonny. "It's very hard to play on your own and very

## Steeleye's Tim tests the Disc guitar

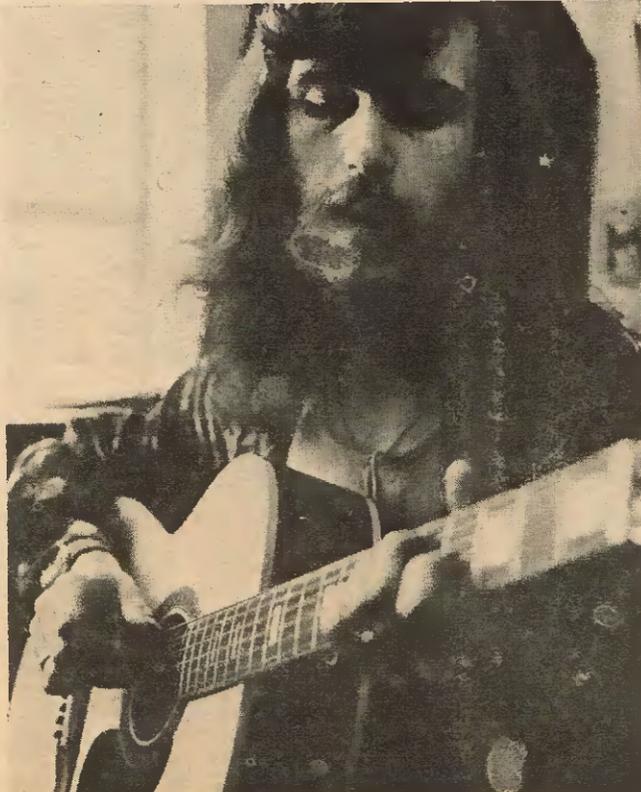
STEELEYE Span's Tim Hart is something of a connoisseur of guitars, having had quite a few of them since he first started playing on a home-made acoustic guitar which cost him 15 bob.

"It had a very high action, making it more difficult to play, but I graduated to an £10 electric guitar after that."

Five guitars later, came an Epiphone, the same make as the Disc prizes. Tim's had a smaller body, but it was stolen two years ago—"And if anyone finds it, the number was 15960!"

"This is a great guitar to learn on," said Tim strumming one of the 75 prize guitars, "in fact it's almost built like a Fender, having a narrow neck, bolted to the body instead of having a 'heel' of wood attaching the neck to the back of the body. It has good tone, too and having the neck coming up narrow to the body makes it easier to play."

The Epiphone has steel strings — gut strung guitars are usually used on classical



TIM HART... STRUMS THE EPIPHONE

guitars as they are generally more sensitive. Made in America, the body is heavy and made of good wood.

"A good guitar, like this Epiphone won't depreciate much,

because a guitar gets better as it gets older.

"It takes about a year to work it in, until the glue settles and the wood gets used to the sound going through it."

# 75

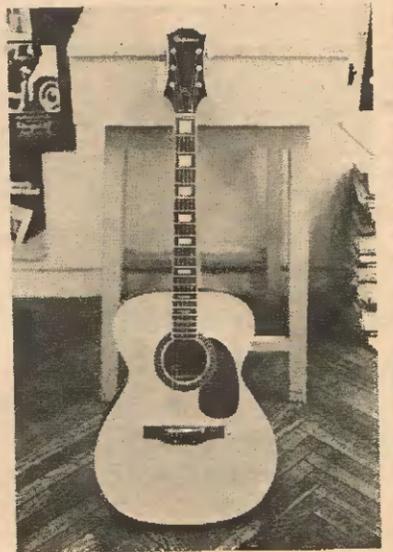
## Epiphone de luxe folk ACOUSTIC GUITARS

# To be won!

There might be a Dylan in Doncaster, a Taylor in Tynemouth or a Joni Mitchell in Manchester. Disc is offering you a chance to develop your potential.

There are 75 Epiphone de luxe folk guitars, worth over £50 each, to be won in this tremendous competition.

All you have to do is show your knowledge of the world of acoustic music and use your skill and judgement to answer questions on the five artists below.



When you have done that we want you to make a suggestion for a maxi single that could sum up completely the modern folk/acoustic world of music.

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

Changin'" was his best song and the one you would want on the maxi, then write that in the "song" box, and so on.

The 75 readers with the correct answers to the questions and who, in the judges opinion, have given the best suggestion for a maxi-single will be the winners.

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

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

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

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

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

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

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

Track	Artist	Song
1		
2		
3		
4		

Send completed answers plus your maxi-single suggestion to: Disc Guitars, 1-3 Pemberton Row, London EC4, to arrive not later than May 19

Name \_\_\_\_\_

Address \_\_\_\_\_

Age \_\_\_\_\_



# SEARCH FOR A SONGWRITER

Disc, in association with CBS Records and Watney Mann Bird's Nest discoteques, are offering you the chance to have your songwriting talent recognised. The judging in the semi-final stages will be done by people who really know, the people who actually buy records—the public. So the songs will come from people like you and be judged by people like you—fair? The initial and final stages will be judged by people in the music business who know their business, when the song will be performed live by the entrant or a person or group nominated by the entrant.

Closing date for entries is Thursday, June 1, and no entries can be accepted after that date.

We strongly recommend that all entrants send a dated copy of their composition, either written or in tape form, to the Copyright Department of the British Museum, London. The museum will keep the tape or music and you will be able to call on them should any copyright dispute arise.

### THE PRIZES

THE WINNING SONG will be recorded and released by CBS records as a single. CBS records will enter into a song-writing contract with the writer(s) of the song. If CBS decide to use the writer(s) as the performer as well, the writer(s) of the winning song will also receive a recording contract. Writer(s) of the winning song will receive £250 plus a special Disc Silver Disc award.

£75 PLUS a songwriting contract with CBS goes to the writer of the song placed second.

£25 PLUS a songwriting contract with CBS goes to the writer of the song placed third.

£10 GOES to the writers of the two songs selected from each of the semi-finals to appear in the finals.

### CONDITIONS OF ENTRY

All entrants must be free from any contractual ties to any other party relating to musical writing, composing, publishing or production company and be free to enter into a contract with CBS Records or April Music. All entries must be the original and sole work of the entrant or entrants who must be the sole owner/owners of the copyright.

**WIN A WRITER'S CONTRACT—HAVE A SINGLE RELEASED AND GET £250 CASH**

### HOW TO ENTER

Below is a coupon which you must fill in and send, with a stamped, addressed envelope, to: Disc, Songwriter Panel, 1-3 Pemberton Row, London, EC4. You will then be sent an entry form and a copy of the full list of rules and conditions.

When you understand the rules and conditions, send your song, along with the entry form, performed on a 45 r.p.m. demonstration disc or a reel-to-reel tape which plays 7 1/2 i.p.s. clean of all other recordings.

There are no conditions as to how you should present the song. You can sing and accompany yourself on the instrument(s) of your choice, or get musicians to perform it for you. But remember that the judges will be a discoteque audience and your demo or tape will be played to them.

**TO RECEIVE YOUR ENTRY FORM, RULES AND CONDITIONS OF ENTRY CUT OUT AND SEND THIS COUPON TO DISC, SONGWRITER PANEL, 1-3 PEMBERTON ROW, LONDON EC4**

**NAME** \_\_\_\_\_

**ADDRESS** \_\_\_\_\_

**AGE** \_\_\_\_\_

Choose your venue from this list and tick beside choice.  
 Bird's Nest, King Street, Twickenham.  
 Bird's Nest, Elizabeth House, York Road, SE1.

Six Bells, 197 Kings Road, Chelsea.  
 Victoria, Winchester Street, Basingstoke.  
 Cedars, North End Crescent, W14.  
 Gloucester, Gloucester Place, Brighton.

Good Companions, Stoke Poges Lane, Slough.  
 Green Man, Muswell Hill Broadway, N10.  
 The Railway, West End Lane, Hampstead, NW6.  
 The Chadwell, High Road, Chadwell Heath, Romford.

The Shaftesbury, Shaftesbury Avenue, S. Harrow.  
 Bird's Nest, Southampton High Street, West Bargeat.  
 Bird's Nest, Bridge Street, Northampton.  
 The Elms, London Road, Leigh-on-Sea.

## Live music reviews

### MOODY BLUES DELIVER THE GOODS

The hazard of how to get to the Moodies gig at London's Empire Pool, Wembley, last Saturday and even more important how to get back, left their audience undaunted. They packed the massive concert hall in the face of rain disruptions.

It has always worried me that I could never get into this pretentious/perceptive, god-like/frauds argument over the Moody music. For me, on or off record, they are an inventive, yet entertaining and exciting rock band. Their strength is a talent for writing melodic songs and delivering them with a crispness and excitement unmatched by very few bands. The Stones and the Faces, whom I idolise, float around my consciousness when I make that statement.

They have really gotten to grips with sound and heaved it about round the auditorium, adding depth to their spacey yet not spaced-out songs.

It had never dawned on me before what a to-the-point drummer Graeme Edge was. He really grasps control of the Moodies three-speed tempos and his drive on the up-tempo parts of "Question" takes your breath away.

Sometime soon one of two things are going to happen: Either audiences are going to stop asking for "Go Now!" (and I'm sure that by now they shout for it just to see Ray Thomas bristle) or the Moodies are going to do a new arrangement of said song.

The Moodies are great readers of their music press and amongst dedications were "Melancholy Man" to the Manager of the Albert Hall and "Story In Your Eyes" to John Peel and the Walker Brothers, for John's singles review last week, no doubt.

Perhaps the most powerful number musically is Ray Thomas' "Legend Of The Mind" from the "Lost Chord" album with Mike Pinder struggling at the mellotron like a pilot at the controls of a berserk moon probe, but in absolute control of sound. Yet it's Justin Hayward's "Nights In White Satin" from "Days Of Future Passed," the very first album, which breaks everyone up and which was screamed for from square one.

Also on was American John Denver whose albums I find enjoyable but regrettably my travel arrangements were not as good as the rest of the audience and I missed him.—GAVIN PETRIE.



MOODY BLUES' JUSTIN HAYWARD

### MOTT THE HOOPLE

THE image that a "Rock 'n' Roll Circus" conjures up is too spectacular ever to be achieved, especially on a concert hall stage. However, I admire Mott The Hoople's effort to bring back variety, but the audience at London's Lyceum wasn't appreciative, to say the least.

Sadly, old-time comedian Max Wall suffered under the atrocious bad manners of certain sections of the audience but he bravely carried on and received a much deserved round of applause at the end of his act. It was obvious that the great majority had come to the Lyceum solely to hear Mott The Hoople, and they waited with increasing impatience whilst technical hitches were rectified.

Finally, to the rousing strains of Holst's "Jupiter" from "The Planet Suite," Mott came on stage to tumultuous applause and thundered straight into a belting rocker. They followed with a very pleasant number called "Ballad of Mott The Hoople"—written about a recent rift in the band, now thankfully mended.

With the audience thoroughly on their side, Mott went from strength to strength, playing far better and tighter than I've ever heard them do before. Highlights for me were "Darkness, Darkness," "Angeline," a really great version of "Honky Tonk Woman" and the last number, their well-known "Rock 'n' Roll Queen."

After a resounding encore the writhing mass of bodies was left with another round of "Jupiter." The whole show was compered by D.J. Andy Dunkley, who never fails to play the right sounds at the right time.—SUZANNE CLAIRE

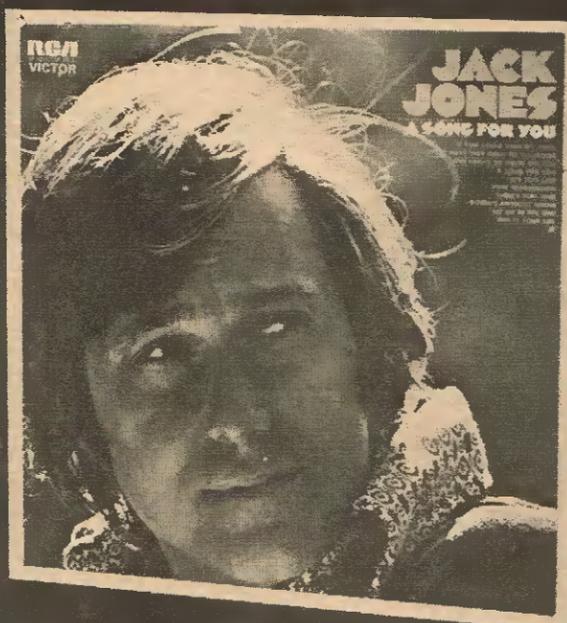
### DESIGN

Design are an excellent four-male, two-female vocal harmony group who gained the prestigious venue of London's Savoy Hotel cabaret, which makes it fairly difficult for the real record buying public to see them.

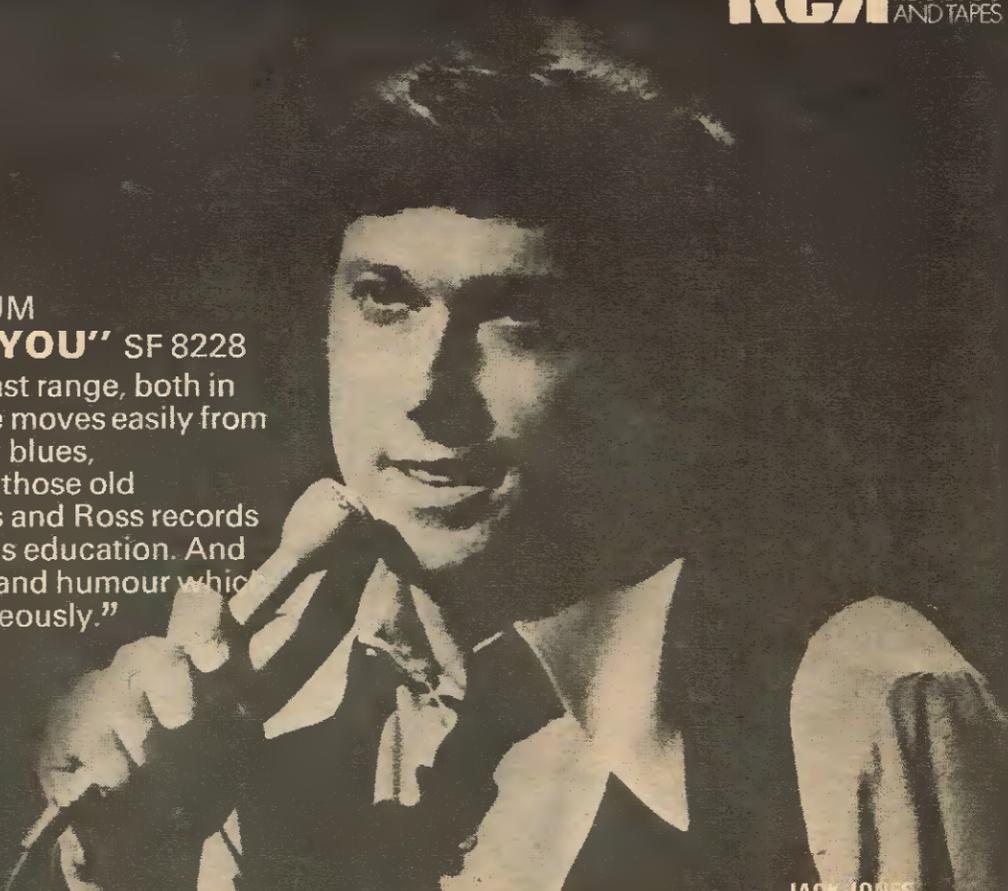
Come to that it's quite tough for reviewers to see them. You are immediately spotted by the staff there as not being a famous personality or an eccentric millionaire and you have to run the financial gamut of cloakroom attendants grasping firmly on to one end of the cloakroom ticket whilst you hold the other, until you rattle a few ten pence pieces. Then guys that want to brush off your jacket (cheap at 20 pence) and snotty waiters.

Design's spot is all too brief to really show what they can do with vocal sounds, both re-arranging well-known songs and with a few of their own. But there's no reason to suppose that if they "taught the world to sing" or found another soft drink company to buy a song, they couldn't make it as messily as any other vocal group. And I think they will—it just needs time and a song.—GAVIN PETRIE.

# Jack Jones



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*Sunday Times April 72*



<p>LOVE STORY SF 8009</p>	<p>IF YOU EVER LEAVE ME SF 7951</p>	<p>WHERE IS LOVE? SF 8036</p>	<p>WITHOUT HER SF 7935</p>	<p>A TIME FOR US SF 8075</p>	<p>JACK JONES SINGS MICHEL LEGRAND SF 8183</p>	<p>JACK JONES IN PERSON AT THE SANDS LAS VEGAS SF 8149</p>
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# America

West: John Mendelsohn : Lisa Robinson



**I CAME** to John Mendelsohn's Hollywood the week of the Academy Awards . . . and it somehow immediately seemed as if everyone else connected with music or entertainment decided to centre their activity here this week as well.

To me, Los Angeles has always seemed like a sunny, terrifically vulgar resort. This week it's a resort filled with Rock-n-Roll and noteworthy "events."

The Oscar presentations, of course, started it all off, with Isaac Hayes—"The Black Moses"—deservedly winning the prize for the best movie song of the year, "Shaft." Isaac was his usual resplendent self on the show, wearing gold chains during the huge production number done for "Shaft" on the two-hour telecast . . . and then a white mink-trimmed tuxedo as he accepted his award and commented it was a "present for his grandmother's birthday—the woman who put his feet on the paths of righteousness."

Charles Chaplin was there as Hollywood honoured him officially at last. Jane Fonda received the Best Actress award and did not make an anti-war speech as many predicted she would, and in general there were few other surprises. One thing I loved about the entire evening was that after the awards some friends and I decided to go out and get something to eat, but there was not a restaurant in Los Angeles that was open. Yes, in honour of the Oscars, it was a closed town that night . . . sort of a religious holiday.

The following evening, the Santa Monica Civic Centre, a scene of former Oscar Awards ceremonies, was host to Edgar Winter's new band and J. Geils. Edgar has a new, totally Rock-n-Roll band (while his former associates are still calling themselves White Trash with former lead singer Jerry La Croix still doing the vocals right across town at the Whiskey) and they were terrific.

Edgar really is coming into his own, looks totally starlike and again proves his musical versatility by playing piano, organ, saxophone, synthesiser, drums and singing. The other members are Ronnie Montrose on guitar and vocals, Randy Hobbs on bass, and Chuck Ruff on drums.

The latest album, "Roadwork," is very high on the charts here, and they performed material from that as well as crowd pleaser Rock-n-Roll standards "Johnny B. Goode," "Great Balls Of Fire," "Ready, Ready, Ready To Rock And Roll."

J. Geils was the headline act, and they finally have made it "big" here. (Remember who told you first . . . ?) Peter Wolf, the lead singer and driving energy force behind the group, has grown up from black jeans and lace see-through shirts to black crepe bell bottoms with a matching dress-like top studded with rhinestones . . . fabulous. He races on stage, leaps around, dances—that man can dance—and creates so much excitement that I could hardly contain myself. Having recent-



EDGAR WINTER . . . NEW BAND

## THE WINTER OF MY CONTENT

ly detached a bit from the music business "scene" I felt myself somewhat jaded upon returning to the U.S.A. and Rock-n-Roll in general, but Peter Wolf and J. Geils made me a teenager all over again as my friend Miss Christine and I jumped up and down and screamed right along with him. As Peter went into his R-n-B flavoured songs like "Home-work," "Lookin' For A Love," "First I Look At The Purse" and others, I saw Atlantic President Ahmet Ertegun beaming proudly in the wings, and I truly was reminded of another Atlantic artist who generated the same kind of energy on-stage—Otis Redding. Peter is white and lives in Boston, and the cultural differences are obvious . . . but the musical influences are incredibly similar and it was a real joy to see that band.

This weekend Carole King, James Taylor and Barbra Streisand are performing a benefit concert at the L.A. Forum for anti-war Presidential hopeful George McGovern. McGovern,

the darling of the show business and liberal community this year, has recently shown some promise of possibly getting the Democratic Presidential nomination, and many people here in Hollywood are attempting to help.

"Ushers" at the up-to-\$100-a-seat concert include Warren Beatty, Julie Christie, Elliot Gould, Candice Bergen, Jack Nicholson and many others. This concert will mark the first time that King and Taylor will appear together in concert this year, and it also may be their only performances at all during 1972. Neither of them are planning any other dates, and it is significant that they have chosen this political occasion to come out.

Barbra Streisand is more generally associated with Showbiz than rock music, and that type of entertainer often does political benefits in this country. But not since the 18-year-old vote have any of the more rock orientated performers (although it is debatable for sure if King and Taylor are in that category) involved themselves in any open endorsement of political candidates.

Apparently both James and Carole were convinced to do the concert when Warren Beatty persuaded them that they were really needed to help raise funds for this cause, and that there would be no political speeches at the concert—just music.

P.S. The Continental Hyatt House Hotel, where I am staying on Sunset Strip, is truly the Rock-n-Roll hotel of the city. It is simultaneously playing host to the J. Geils Band, Edgar Winter, Terry Knight, various Stax Records' executives, and it looks like two or three British Rock-n-Roll bands who I haven't been able to identify yet are in residence as well.



**IN America**, and thus in glorious Hollywood as well, we have this curious institution called income tax, which involves every citizen of means having to send Uncle Sam whatever percentage of his taxable income Unc didn't help himself to already in the early part of the year.

Thinking it the trendy thing to do, I waited, as usual, until the eve of the last permissible filing date to work it all out.

For which splendid reason this week's column will, as usual, want badly for head-spinning news while suffering from a disproportionate burden of crazed babblings of the most sickeningly subjective sort.

In the week Humble Pie, who seem to be getting quite popular in these parts, rocked the Santa Monica Civic Auditorium.

Please be assured that when I

## Why I hate Marriott and Humble Pie

tell you that I loathe Humble Pie with near-religious zeal, it's not because I fail to recognise Steve Marriott as one whose past work qualifies him for consideration as one of Rock-n-Roll's most stellar superheroes of all eternity.

The thing is, I'm both reduced almost to tears and rendered homicidal by the fact that Steve shamelessly patronises his audience by coming on like a miniature English parody of Mark Famer, like the very embodiment of randy ultra-macho.

The only effect of the group's harsh, leaden, formulated heavy music is to make the sockets from which my wisdom teeth were recently yanked ache terribly.

Somehow, not even the departure of P. Frampton, whose only appreciable talent, so far as I could see, was extraordinary photogenic qualities, has made them more palatable to your cranky, vicious, old Hollywood correspondent.

True, P.'s replacement has thankfully resisted the exhortations to assume all manner of unnatural heavy poses while playing, but his guitar work impresses the aforementioned as boring in

its own way as was Frampton's. Rock on. Right on. Right arm. Write-off.

The Bonzos—bless every hair on their glistening tanned bodies—have made a new album. I recommend it highly.

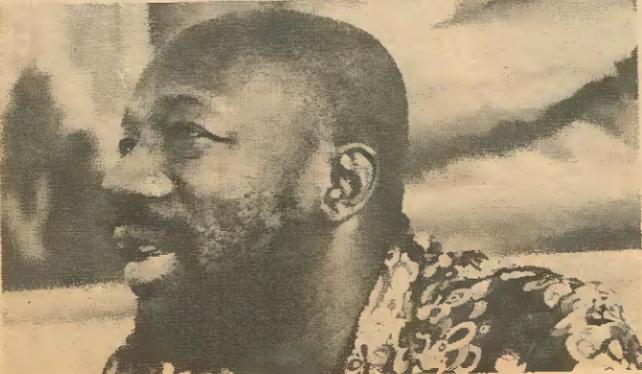
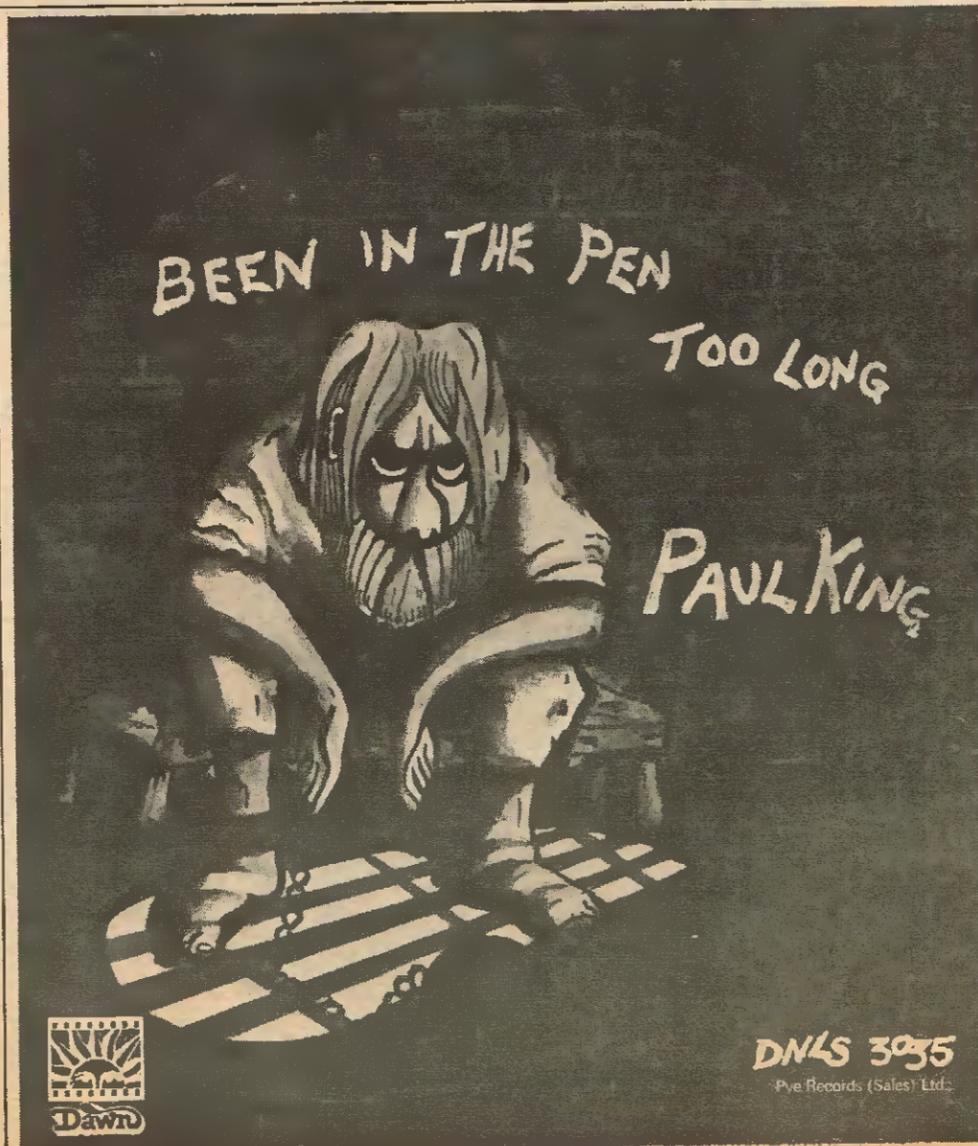
No, bugger that "recommend it highly" nonsense: that the majority of you limies haven't the palest notion of what's good for your ears has been vividly proven to me, at least, by your criminal neglect of The Move and Procol Harum and others who are clearly earthshaking.

No, I don't recommend it at all, but rather order you to get it (and Shazam! and Home and Broken Barricades and Message From The Country) immediately, on penalty of being suspended for all that remains of eternity like a canned peach-slice in a Jello mold the size of a continent when Jonathan King and I take over the world next week.

Do your part for a better world: Break the fingers of the nearest heavy blues guitarist! Strangle the nearest Don McLean fan! Scream insults at those less well-dressed than yourself! Give Hollywood back to the Indians!



HUMBLE PIE (left to right): STEVE MARRIOTT, JERRY SHIRLEY, GREG RIDLEY and CLEM CLEMPSON



ISAAC HAYES . . . AWARD

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# NEIL DIAMOND

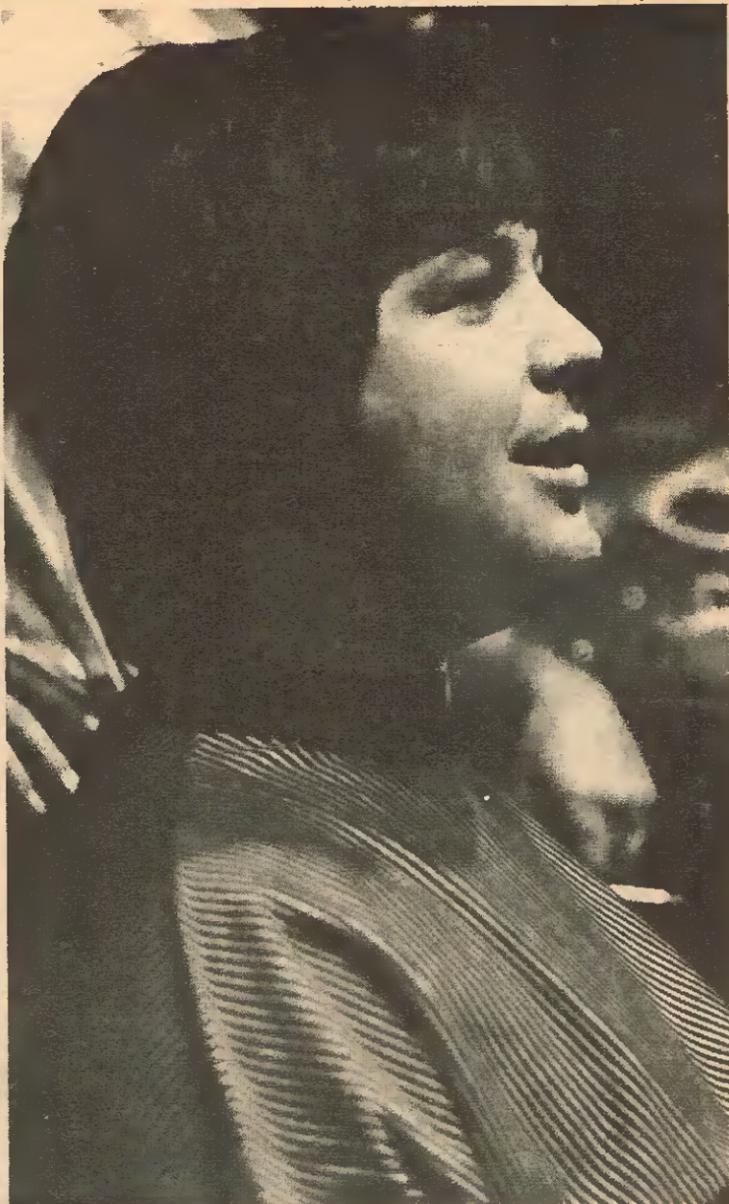
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### BEACH BOY SPECIAL



BRIAN WILSON... CREATIVE INTROVERT

Bruce Johnston on why we may never see the genius again. By Andrew Tyler

THE BEACH BOYS' big secret is out! The reason founder - member and musical mentor Brian Wilson won't appear regularly on-stage — he ceased public appearances seven years ago — is finally revealed!

"He thinks he's too fat... that's why he doesn't want to play," explained Bruce Johnston, who announced last week that he also was quitting the band, on the eve of their European tour. "He's not actually. He's a little heavy; but a couple of months of watching what he eats and he'd be slim again. He's embarrassed too. He thinks he's not good-looking. It's weird."

Brian Wilson, of course, is big brother to Beach Boys Dennis and Carl; both still actively engaged in the group onstage, although a hand injury now prevents Dennis from playing drums and he's switched to vocals and keyboard.

Brian, like Bruce (the musician who replaced him) is 30 in June. He lives in the Bel Air suburb of Los Angeles with his wife, Marilyn, and daughters, Carnie and Wendy. He's probably the most introverted of today's musicians, sleeping during daylight and working in his home studio through the night. He's also the most creative, with Beach Boys classics like "God Only Knows" and "Good Vibrations" to his credit.

"I guess him being a Cancer and more detail-orientated explains why he's so involved and inconsistent," continued Bruce. "It kinda hangs me up to see somebody so loose. But when he's consistent... he makes some good tracks."

Brian was, however, recently persuaded to make a rare concert appearance at California's Long Beach Auditorium, but he only contributed towards a couple of numbers. And although hopes are high—it's unlikely that he'll accompany the band on their Continental campaign next month.

Brian, according to Bruce, recently found a highly satisfactory songwriting partner in Tanden Almer, who wrote "Along Comes Mary" for the Association. "He's the first person he's worked with in years who's equal to him," explained Johnston. "In many cases he's found other people's approach too simple."

Bruce's own future with the band is in the balance at the moment, it appears. He's not

# Brian Wilson's burden

saying yet whether he plans to stay on—in one capacity or another—but he does plan a solo album that will probably include Mike Clarke, former Byrd and Burrito Brother, on drums; plus maybe one or two of the other Byrds.

He's prepared half-a-dozen songs for recording—and handed one to Rod McKuen, who'll be recording in London next month with a 150-piece orchestra.

It's Sunday morning and Bruce, surf board tucked under his arm, is about to ride a curve with Clarke. The Beach Boys, as you know, are relevant again. The freaks are in Venice, Laurel Canyon, jail or working for Chevrolet. Sunset Strip, once the core of the bad apple that soured the straight world, shows a scattering of hippies hitching rides to nowhere in particular. Those souls who thought "Pet Sounds" uncool, unclear, are nodding to "Surf's Up." It's already sold half-a-million and, says Bruce, the next will do even better.

The band is mixing down "Carl And The Passions—So Tough," due for US release May 1, later that month in Britain. The name comes from a band that lasted one day during Carl's high school days.

In Europe, they'll rest during June, recording a double album in Amsterdam during mid-August. Brian's home studio—where they've worked before—is being dismantled; and he's moving—probably to Beverly Hills... somewhere his two children can mix with other kids. "He wants a place with sidewalks and candy stores."

The Beach Boys, explains Bruce, have been working especially hard these past 18 months; playing as many live dates as they could comfortably handle. Old pictures, they've found, never die. They merely yellow in newspaper files. Yet those cute, sweet-singing sun

and surf worshippers passed away years ago—if they ever existed.

There was never much substance, says Bruce, to the mental image the world had of a carefree bunch of guys lolling away the time between recording on some California beach. He and Dennis were the only ones who spent much time by the sea.

But Bruce's love of the ocean is real enough. He has three surf boards—one of which he keeps in his bedroom, along with a bike and a piano. After his surfing afternoon with Mike Clarke he planned to watch a screening of "Five Summer Stories."

"It's really an artistic and very beautiful film that explores the history of surfing, showing its commercialism and how it's been exploited. It features about 20 minutes of Beach Boys stuff we've already recorded—all the way from the beginning to "Surf's Up."

"The two guys who've made it have been busy lately working on commercials for companies like Chevrolet and Timex, but this is something they wanted to do and we felt it was time for the Beach Boys to bid farewell to that whole scene without being plastic or corny."

"I don't think we've tried to change our image. We've just tried to be as we are and not pretend at anything. The Beach Boys simply want to be themselves. For a while, the record companies wanted us to perform all the old songs, even though we'd moved along. But the last 18 months it's all been sorted out. We're getting some wonderful reviews and the concerts are being sold out."

"The Beach Boys are really mellow now. All those years of making lots of money and spending it, all the success and getting into drugs and out of it—we've come down quite a bit from all that. Everybody's getting along!"

"BOB DYLAN once said," says Marc Bolan, "that he felt he was pinned against the wall by millions of invisible people, and that's exactly how I feel at the moment. Mind you, people said he was clinically insane at the time."

Boley is in citric lime green satin in his new offices, looks tired and says he hasn't slept all night. His wife June sits in the outer office and answers the incessantly ringing phone. He was quite cheerful until arriving at the office and finding that someone wanted to sue him. Such is life at the top.

Currently being without a manager doesn't seem to bother Marc too much although he is looking around for somebody to do a sort of overseeing job. But as he points out, he's always done most of his own management so it's not too difficult.

"I don't believe in managers—one needs advisers which is a very different thing. All managers want to be rock stars for a start, whereas they should be somebody employed by the group and getting a smaller percentage than the group."

### COMMITTED

Nevertheless, some of the accompanying hassles of being the hottest musical property in the country do seem to be rubbing off, like the prospect of being committed to numberless things for the next six months.

"The only way to get out of it is to retire and I couldn't do that. I'd miss the kids too much if I did that and I wouldn't know what I was doing it for then. I can sit here and play business man, but that's not fulfilling. I feel more relaxed when I'm rocking and rolling, than when I'm not doing anything. Then I'm like a taut cheese slicer with a tendency to snap; like when we went to LA to do some of the album, I stayed in bed for three days and wouldn't leave the room. It wasn't anything to do with the music, it was because I couldn't get into the studio and there was nothing I wanted to do except record."

Bolan's current musical and lyrical output are also reflecting the strain he's been undergoing for the past months.

"The things I've recorded for the album are very lyrical and the most personal lyrics I've ever written. They're very relevant to what has been happening, like a diary of the last three months. The single, "Metal Guru" and the other tracks, are also of relevance, listen to them and you'll see."

"I've been writing a lot of stories lately—I was supposed to have a book out shortly, but I haven't had time to type it up. I'm not sure how to present it, but I'll have something out within the next six weeks; it won't be a posh hard-backed book anyway. But I seem to be writing less and less poetry—the songs are becoming the poetry. I'm going through my "Blonde On Blonde" phase. And strangely, the words I'm writing now are very similar to the words I was writing when I was fifteen. I had a period when I was very tired and didn't write anything. I haven't written anything for a month and then suddenly I just write dozens of words."

The album—hopefully out in June, depending on the cover which Bolan hasn't designed yet (oh yes, he does EVERYTHING)—was recorded abroad in France, Denmark and Los Angeles.



"I would prefer to record here but like so many other groups, I wouldn't make a penny if I did. I don't understand the legal hang ups of it, but it makes me cross because it's a part of an industry which is making a lot of money for the Government yet they tax you out of existence. It would be nice if I could receive one eighth of what I earn."  
 "I wouldn't mind if the Government did something funky with the money, but I mean it's not as if I've ever asked them for money—they couldn't even get me a job as a poet when I went to the labour exchange when I was fifteen, so I haven't even got dole off them. But I couldn't bear to live abroad, I love England far too much."

**EX-TURTLES**

"But the album . . . I purposely recorded it very differently to what I'd done before—acoustic backing tracks, and then added to it so the overall feel is much softer until I've built on it much more. "Metal Guru"—which won't be on the album is very Phil Spectorish—a big orchestra, mellatron, 24 acoustic guitars on one track. For the album, I've got five more tracks to do to put strings on. Also in LA, I was able to use Mark and Howard again (two ex-Turtles, now with the Mothers) and we did eight tracks with their vocals, and they excelled themselves beyond belief."

"I'm still very, very excited about recording—I'm getting more so as the depth of my personal satisfaction with the music I'm making increases. And it means I can get less and less concerned with the trappings of it all, and much more concerned with my relationship with people that buy records and as far as I'm concerned that's all I'm into. The rest of it is gilded splinters."

With America now at his feet, one might think that Bolan had achieved most aims. Both "Get It On" and the album "Electric Warrior" are gold records out there; "Telegram Sam" sold 300,000 copies on its first day of release. But, says Bolan "it hasn't started yet."

"We've conquered the American continent now, but to begin with we never went there, we had no promotion there. Don't forget it took four years to break through here, people forget that."

"But all the publicity, I don't really react to all this. It's part of what I do, I suppose I expect it. I'm aware that things are growing very rapidly, many things I'm happy about, many things I'm unhappy about. The big star bit? Well, I've never met anyone who thought they were one. I've met people who were famous and well known, but that doesn't mean you feel like one. Anyone who's under the illusion that they're a big star isn't one. All that champagne, big cars and cigars bit."

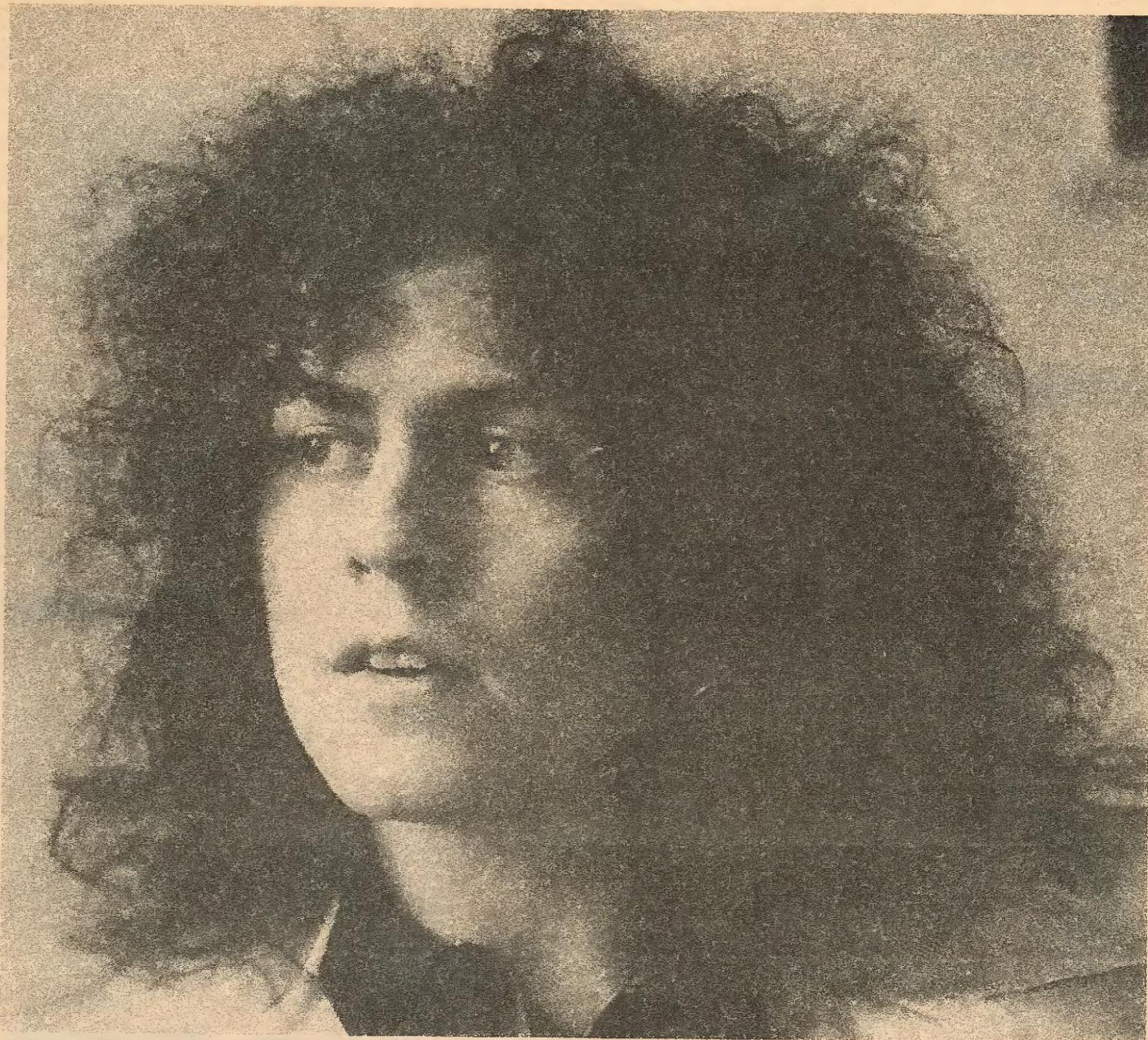
**RINGO FILM**

"I've been aware that audience reaction is building up, but I don't think it's started yet. All I ever do is what I want to do, musical success has allowed me to go into a freer way of life, but I don't feel emboldened in the chains of success. At the second I feel out of control I'll cease to exist and Marc Bolan will take over. I've seen it happen to people but I don't foresee it happening to me."

For some time, Bolan and Ringo have been working together on a film of Boley. Ringo filmed both houses at the recent Wembley concert and Marc freaked slightly when he watched it as he hadn't seen himself live in concert before. "We did a Shakespeare thing, a great deal of lunacy and we'll use five or six people."

"I wouldn't like to act as a career as a result of this, but I want to direct and I will direct. I want to do it slowly, get into it, do some sound tracks and I've got a video I've been playing around with. At the moment I care too much about music to abandon it. I love movies. I loved "The Boyfriend."

The film will run for ninety minutes and hopefully be sold to various TV companies, including America. Bolan used to be a compulsive film watcher, as much as he's always been a compulsive



# SUPER BOLAN!

**'The labour exchange couldn't even get me a job as a poet!'**

record listener—remembering most songs over the past ten years or so.

"I can listen to the worst group in the world and just get off on the rhythm guitarist, so that when people say "turn that terrible thing off" I'm bopping away to the rhythm. I watch films the same way, I think how it should have

been shot and cut."

At the moment though Marc is musically as busy as he can be, discovering new recording techniques, keeping up a constant flow of singles and albums, getting more into playing bottle-neck guitar. With his own record label as well, Bolan currently has no time to consider signing up and/or

producing any other artists, but might in the future.

**GOOD ADVICE**

He is thinking of doing something with ex-Turtles Mark and Howard. "But I don't want it to be all my ideas, I'd like to do what Tony Secunda did for us at the very beginning, get them feeling fine

and record them very purely and give them the benefit of the advice which has taken me 4½ years to build up and gather.

"But at the moment I'm very demanding—I'm getting much less loose than I was with my attitudes. I did all the voices and guitar solos eight times for the album because I wasn't happy. It

meant 18 and 19 hour sessions in the studio which was very tiring."

He grins and realises that he's already late for his appointment to go along to the film cutting. He's nice, old Boley, no different to how he was three years back in his chimney pot flat in Notting Hill. He's just got more suits and toys now, that's all.



# This week

A comprehensive guide to the events of the music week compiled by Rosalind Russell



**ELTON JOHN . . . SINGS ON "SOUNDS FOR SATURDAY"**



**DIANA ROSS . . . NEW SINGLE OUT FRIDAY**



**BEN E. KING . . . WITH NOEL EDMONDS.**



**COUNTRY JOE . . . AT HULL UNIVERSITY**



**BRINSLEY SCHWARZ . . . LEFT THE TALLY-HO!**



**LIGHTNIN' HOPKINS . . . IN BLUES MOVIE**

## Live

**Chichester College** (tonight, Wednesday), Pretty Things, 8 p.m.  
**Iford Room at The Top, Disc Night** with Danta and Robbie Vincent. Starts 7.30 p.m. Normal admission 60p, for readers with coupon clipped from last week's issue 40p.  
**Eastbourne, Congress Theatre**, Nana Mouskouri.  
**London, Imperial College**, free gig of the Dutch band Ekseption. 9 p.m. Speakeasy, Peter Sarstedt.  
**Lincoln Drill Hall** (don't forget to polish yer boots), Hendrix Berkely film and Gentle Giant, 60p, 7.30 p.m.  
**Plymouth, Top Rank, Bloodstone and Rosko**, 40p, 8 p.m.  
**Manchester, Free Trade Hall**, John Mayall Band/Matching Mole, £1.10, 90p, 80p, 70p, 55p, 7.30 p.m.

**Middlesbrough, Town Hall**, Curved Air, 8 p.m.  
**Guildford, Civic Hall**, Ralph McTell/Cob, 60p, 8 p.m.

## THURSDAY (27)

**Iford, The Growling Budgie Club**. The very excellent and sadly unrecognised Roy Young Band. See this, even if you have to steal the money from yer granny.  
**Hull, Malcolm's Disco, Hookfoot**, 60p, 8.30 p.m.  
**Coventry, Locarno, Arthur Brown's Kingdom Come/Pretty Things**, adv, 60p, door (complete with hinges) 40p. Another occasion that justifies leaving your stamp collection for a few hours.  
**Croydon, Top Rank, Bloodstone**, 40p, 7.30 p.m.  
**Newcastle City Hall, John Mayall Band/Matching Mole**, 8 p.m.  
**Birmingham, Theatre, Jerry Lee Lewis**, 8 p.m.  
**Coventry, Warwick Univ., Ekseption**, 8 p.m.

**Penzance, The Garden, Stackridge/Pigsty Hill Light Orchestra/Gordon Haskell**.  
**Hull University, Country Joe McDonald**, 65p, 8 p.m.  
**Boston, Regent Theatre, Curved Air**, 8 p.m.  
**London, Fulham Greyhound, Paladin**, 7.30 p.m. Speakeasy, Cheech and Chong, 8 p.m. Marquee, Vinegar Joe, 8 p.m.

## FRIDAY (28)

**Glasgow, Green's Playhouse, Mayall/Matching Mole**, 90p, 75p, 65p, 50p, 8 p.m.  
**Bournemouth, Chelsea Village**, bopping Desmond Dekker, 75p, 7.30 p.m.  
**Leicester, Rondo, Hookfoot** (see 'em else a plague of bats and frogs'll hang by yer door), 8 p.m.  
**London, Imperial College, Country Joe McDonald** (also appearing on Saturday 29). Talk Of The Town, Lovelace Watkins. Can. debut of the exciting German rock band, at Imperial College, 8 p.m. Goldsmith's, Spirogyra, 8 p.m.  
**Brighton, Top Rank, Bloodstone**, 40p, 7.30 p.m.  
**Portsmouth Poly., Arthur Brown's Kingdom Come**, 8 p.m.  
**Brighton, Dome, Curved Air**, 8 p.m.  
**Ipswich, ABC, Jerry Lee Lewis**, £1.75, £1.50, £1.25, £1. Two perfs, 6.30 p.m., 9 p.m.  
**Crewe Theatre, Peter Sarstedt**, 8 p.m.

## SATURDAY (29)

**London, Imperial College, Country Joe McDonald**, 80p, 7.30. University College, Woods Band, 40p, 8 p.m.  
**High Wycombe Town Hall, David Bowie**, 65p, 7.30.  
**Bolton, Institute of Technology, Ekseption**, 8 p.m.  
**Bournemouth Winter Gardens, Curved Air**, 8 p.m.  
**Lancaster University, Mayall/Matching Mole**, 95p advance, £1.20 at door.  
**Plymouth, Van Dike, Lee Riders**, 8 p.m. 60p.  
**Notttingham University, Ralph McTell**.  
**Bournemouth, Chelsea Village, Bloodstone**, 8 p.m.  
**Southampton College, Arthur Brown's Kingdom Come**.  
**North Berks College, Patto**.  
**Essex, Cauldron Club, Hookfoot**, 8 p.m.  
**Peterborough ABC, Jerry Lee Lewis**.  
**Cambridge Tech., Mick Abrahams Band, Jude**, 60p, 8 p.m.

## SUNDAY (30)

**Sheffield, Fiesta, Gene Pitney**.  
**London, Camden Festival, Chalk Farm Roundhouse, Flash/ Hookfoot / Linda Lewis /**

**Cheech n' Chong/Wishbone Ash**, 90p, 3 p.m., but no doubt you'll have to go earlier to take part in the unique British pastime of queuing.  
**Chatham, Central Hall, Jerry Lee Lewis**.  
**Bristol, Colston Hall, Mayall/Matching Mole**, £1.00, 80p, 60p, 7.30 p.m.  
**Watford, Top Rank, Bloodstone**, 40p, 8 p.m.  
**Manchester, Free Trade Hall**, last gig of present Slade/Status Quo tour, 65p, 7.30 p.m.  
**Torrington, Woodside Park, Stackridge**, 7.30 p.m.  
**Sheffield, Black Swan, Patto**, 8 p.m.  
**Barnsley, Civic Theatre, Peter Sarstedt**, 7.30.  
**Hanley, Victoria Hall, Curved Air**, 8 p.m.  
**Plymouth, Guild Hall, David Bowie**, 70p, 60p, 7.30.

**MONDAY (MAY 1)**  
**Sheffield, Fiesta, Gene Pitney**, 95p, £1.45, £1.55, 9.00/11.00.  
**Camden Festival, Byzantium/Sam Apple Pie/Family**, £1.00, 7 p.m.  
**Reading, Top Rank, Bloodstone**, 40p, 8 p.m.  
**Warwick, St. Andrews Hall, Curved Air**, 8 p.m.  
**Chatham, Central Hall, Jerry Lee Lewis**, 8 p.m.

**TUESDAY (2)**  
**Sheffield Fiesta, Gene Pitney**.  
**Liverpool Top Rank, Bloodstone**, 40p, 8 p.m.  
**Hull, ABC, Jerry Lee Lewis**, 8 p.m.  
**Wigan ABC, Curved Air**, 8 p.m.  
**London, Ronnie Scott's, Cheech n' Chong**.  
**Bristol, Colston Hall, Electric Light Orchestra, Colin Blunstone, Fishbaugh, Fishbaugh and Zorn**.  
**London, Camden Festival, Jonathan Kelly, Quiver, Fairport Convention**, 90p, 7 p.m.

**WEDNESDAY (3)**  
**Sheffield, Fiesta, Gene Pitney**.  
**Liverpool Top Rank, Bloodstone**, 40p, 8 p.m.  
**Hull, ABC, Jerry Lee Lewis**, 8 p.m.  
**Wigan ABC, Curved Air**, 8 p.m.  
**London, Ronnie Scott's, Cheech n' Chong**.  
**Bristol, Colston Hall, Electric Light Orchestra, Colin Blunstone, Fishbaugh, Fishbaugh and Zorn**.  
**London, Camden Festival, Jonathan Kelly, Quiver, Fairport Convention**, 90p, 7 p.m.

**THURSDAY (4)**  
**Sheffield, Fiesta, Gene Pitney**.  
**Liverpool Top Rank, Bloodstone**, 40p, 8 p.m.  
**Hull, ABC, Jerry Lee Lewis**, 8 p.m.  
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## Addresses

**STACKRIDGE Fan Club** and **Rhubarb Threshing Society**. Secretary **Sue McCrory** has moved to: Apartment 9, 1 Cranley Gardens, Kensington, London, SW7.

## View

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# Singles

Reviewed by John Peel

## DAVID BOWIE AND HIS FOUR MINUTE GEM

"STARMAN"—DAVID BOWIE (RCA 2199). Now this is magnificent—quite superb. We played this 15 times, roaring along with the lyrics and boogying in front of the fire. When I'd finished listening to all the other records we played it a few times more. David Bowie is, with Kevin Ayers, the most important, under-acknowledged innovator in contemporary popular music in Britain and if this record is overlooked it will be nothing less than stark tragedy.

It's 4 minutes and 10 seconds of major achievement. It starts slow, brooding, menacing, with little hint of the massive power and exultation to come. David mumbles one or two indistinct lines behind the instrumentation before starting on the song proper. "Starman" is out there in the sky waiting and "he'd like to come and meet us but he's afraid he'd blow our minds."

Sometimes the lyrics are hard to catch but the story seems to be that Starman takes over radio from his waiting station in space—"that were no DJ, that was Hazy Cosmic Jack." Then he's on TV as well but "don't tell your papa, he'll get us locked up." "Let The Children Boogie," he seems to say and there follows a thudding, handclapping, body-shaking slow boogie that must be Mick Ronson and Mick Woodmansey. Jesus, it feels good. The whole record is a sheer orgasmic delight.

If you hear it a few times you never going to be able to ignore it. A classic, a gem—what more can I say to convince you? The "B" side is David in Velvet Underground mood and it's a shuddering, slightly malevolent stomper. "That's great, is that a 'B' side?" said Pig from the other room—and it is good enough to be an "A" side at that. Good on yer, David.

### EDWARD WOODWARD

"We'll Only Hurt Ourselves (Jam Jam 6). I'm growing increasingly wary of reviewing records like this because whatever I say unleashes a storm of indignation and hurt mail. Before I start let me establish that I consider this to be an above-average record of its type—it's the reasons that I think it won't sell that get me into trouble. The record starts with nice, moody, large-empty-house-type music and Edward comes in

strongly over shimmering strings and harp. He has a fine voice and sings the song with above-average sensitivity.

In fact it's his good points that will hurt the sales of the record. Your Tom Joneses and Engelberts have a coarseness—a sort of dago quality that excites their fans. There's a touch of the aggressive Greek waiter or the super-virile milkman fantasy that appeals to people.

Edward Woodward sounds too decent, too British. His actor's training causes him to articulate the lyrics with an accuracy that suggests a sort of aloofness, almost an impotence. The record is subtle and careful, well produced and well performed. I think public taste requires something more blatant—which is a pity.

Ruby Jones has a voice that reminded the Pig and I of the admirable Carol Grimes and in the 2½ minutes allotted to her you feel that she wants to leap out of the grooves of the record and shout, "Here you, don't you bloody well pass me by." The bass is another animate, rolling thing of the for-Christ's-sake-here-it-comes quality you found on the

to sing" could have done much better than "We're Together" (CBS S7941). It's too light on ideas and although simplicity does pay off in some songs, this ain't it.

Frankie Vaughan "Paradise" (Columbia DB8890). This only goes to show that the oldies in the schmaltzy strings business do it better than the freshmen Engel and Tom Jones. Very smooth Frankie—you show 'em.

Chicory Tip's "What's Your Name" (CBS 8021) isn't anywhere near the standard of "Son Of My Father." The old Moog is still twiddling through the background, but it's usefulness as a novelty has outworn itself. The whole number is too loose and bitty.

Ella Stone & Moss, "The Prophet" (Phoenix S NIX 128). God, what a boring record. Admittedly it's not that much worse than some of the others out this week, but that doesn't say much for them either. Another religious noise with a revolting big brass backing.

Despite a passable voice, Carol Hall's "Thank You Babe" (Elektra K12049) doesn't have the necessary lyrical talent to get any degree of success. A little more voice control might have helped, but not enough to salvage this song.

Atlantic are having a ball it seems, putting out some really boring numbers. King Floyd's "Everybody Needs Somebody" (Atlantic K10162) is another fair-to-middling black sound that just doesn't have enough to it, to merit a place among undoubtedly more superior sounds around.

At last, a light in the darkness! Saviour of this week's releases, Little Richard saves the day with "Money Is" (Reprise K14150). It's one of the double A side single released from the soundtrack "Heist." Other side is Quincy Jones. But Little Richard shows how it's done with spirit.



DR JOHN

best Otis records.

Pauses in the structure of the record are filled with rattling, gasping guitar which disappears again when everyone comes roaring back. This is another one that you really shouldn't miss. There are so many good records around—if only there was an equally good chance of your hearing them.

### DR. JOHN

"Iko Iko"—(Atlantic K 10158). I met Dr. John and he appeared to me to be just about the surliest person I've ever encountered. So disagreeable was he, in fact, that I have great difficulty in being objective about his records but I will try, I will try. "Iko Iko" was a hit of sorts for the Dixie-Cups some years ago and I don't think Dr. John has done anything to improve on their version of the song. The record is highly percussive, features the doctor's very skillful piano playing and is a morass of Cajun references, pidgin French and voodoo stuff.

In all honesty it is rather tedious and is unlikely to set your pulses racing dangerously. The female chorus contribute some nice moments but the whole is repetitive and largely unintelligible. It has sold well in the States. The "B" side is a trilogy of songs from Huey "Mr. Piano" Smith and has little to recommend it other than some excellent piano-playing.

### COMBINED SUPPORTERS CLUB

"We Are The Champions" (B. & C. CB 182). 150 supporters from Official Supporters Clubs from the 1st to 4th Divisions from the North to the South of England—

that's what the press release tells us. By the end of the season the Kop will be the only people entitled to sing this song and they could eat this lot for breakfast—but I mustn't be partisan.

As you might imagine it's a marching thing, virile voices, cheering and general crowd noises. I suspect that previous football records have sold purely on the strength of their association with the various teams and, although a generally-orientated record is a shrewd gamble, I'm not convinced that it'll work.

You can probably imagine how it goes—"We are the champions, greatest of them all. We are the champions, always on the ball"—that sort of thing. It's well done but I can't see it emulating the success of "Back Home" and that fearful "Blue Is The Colour" thing. A nice brass band supplies the backing.

### DRAMATICS

"In The Rain" (Stax 2025-101). This is going down a storm in the States. I wish I hadn't said that—but it is true. It's long—five minutes long—but following the success of the Chi-Lites superb "Have you seen her?" it might pick up a few radio plays. It lacks the majesty of that record but only just. It begins with the sounds of what must have been a singularly severe downpour which put me in mind of Dee Clark's "Teardrops" and various other records in the dim recesses of my memory that featured rainfall.

A single guitar with massive echo establishes a deep and spectral melancholy that lasts throughout the side. Piano, bass and voices come next and the lead voice (male) is a soft, husky, hurt thing. Behind it there are muted strings, the echoing guitar and occasional rainfall and the record rises and falls through several climaxes without ever becoming violent or disturbed. The mood is one of melancholy, injury and resignation and the pace and production accurately mirror that mood.

I think I detected a hint of seagulls at the end although it may have been the echoey guitar fading away. I'm a sucker for records with seagulls on them. Another

beautiful record which may disappear into oblivion as everyone leaps for the Chicory Tip record and comparable devices.

### NEIL DIAMOND

"Song Sung Blue" (UNI UN 538). This is a jog-a-long, sing-a-long thing that lacks some of the drama and tension that is a feature of Neil Diamond's best records. The song itself is amiable, quite insidious really, but rather undistinguished. Neil uses his old device of fitting a lot of words into short lines, which has the effect of increasing the drama I mentioned above.

Naturally he sings it well and his projection is immaculate but the finished thing doesn't really bite as "Cracklin' Rose" and "Sweet Caroline" did. They dashed out from behind cover and sank their teeth in to your calf and wouldn't let go. "Song Sung Blue" just sits there, looking up at you and wagging its tail. (I'm after a berth in "Pseud's Corner.")

Electric piano launches the record, bass, strummed guitar and then the vocals. Second time around a chorus hums wordlessly, then electric guitar, strings and brass into an instrumental break. Bells are used sparingly and with effect. A well produced record that grows on you but may be too low-key to grab popular attention.

### GERRY MARSDEN

"Amo Credo" (Phoenix S NIX 129). Gerry Marsden has already made one invaluable contribution to our culture. His version of "You'll Never Walk Alone" was adopted by the Kop and subsequently by the supporters of lesser teams as well. Every match you see on TV has, at some point, a memory of Gerry and the Pacemakers and, with that in mind, I was really hoping that this would be a good record—and it is.

Naturally its roots are closer to "You'll Never Walk Alone" than to the cheeky-Scouser hits he had in the early and mid-'60s but the intervening years in the West End have strengthened his voice considerably and he sings the hymn-like song very well.

Fortunately he still retains his own identity and Pig recognised him at once and said she thought

—and hoped—it might be a hit. Appropriately enough it is on the Phoenix label, and Gerry Marsden could rise from the ashes of his former career as a sub-Beatle and do some good things all over again.

The record opens with piano and builds deliberately and carefully with strings and muted trumpets (I think). It's a well-produced record and, as I say, Gerry sings very well. It's not exactly a sound of the '70s but, given plays in the right places, it could well do it for Gerry and for Phoenix.

### CHICORY TIP

"What's Your Name?" (CBS 8021). Not, to my chagrin, a reworking of the Don and Juan classic of the same name. I was looking forward to hearing that "doobie-do-bop-do-wah" again. In the light of the group's previous synthesiser-laden hit I looked up "synthesiser" in the dictionary and came up with the following: "One who makes a synthesis." Now a synthesis is defined as "building up, putting together, making a whole out of parts; the combination of separate elements of thought into a whole" and that just about sums up this record—I suppose it just about sums up all records really but this one more than most.

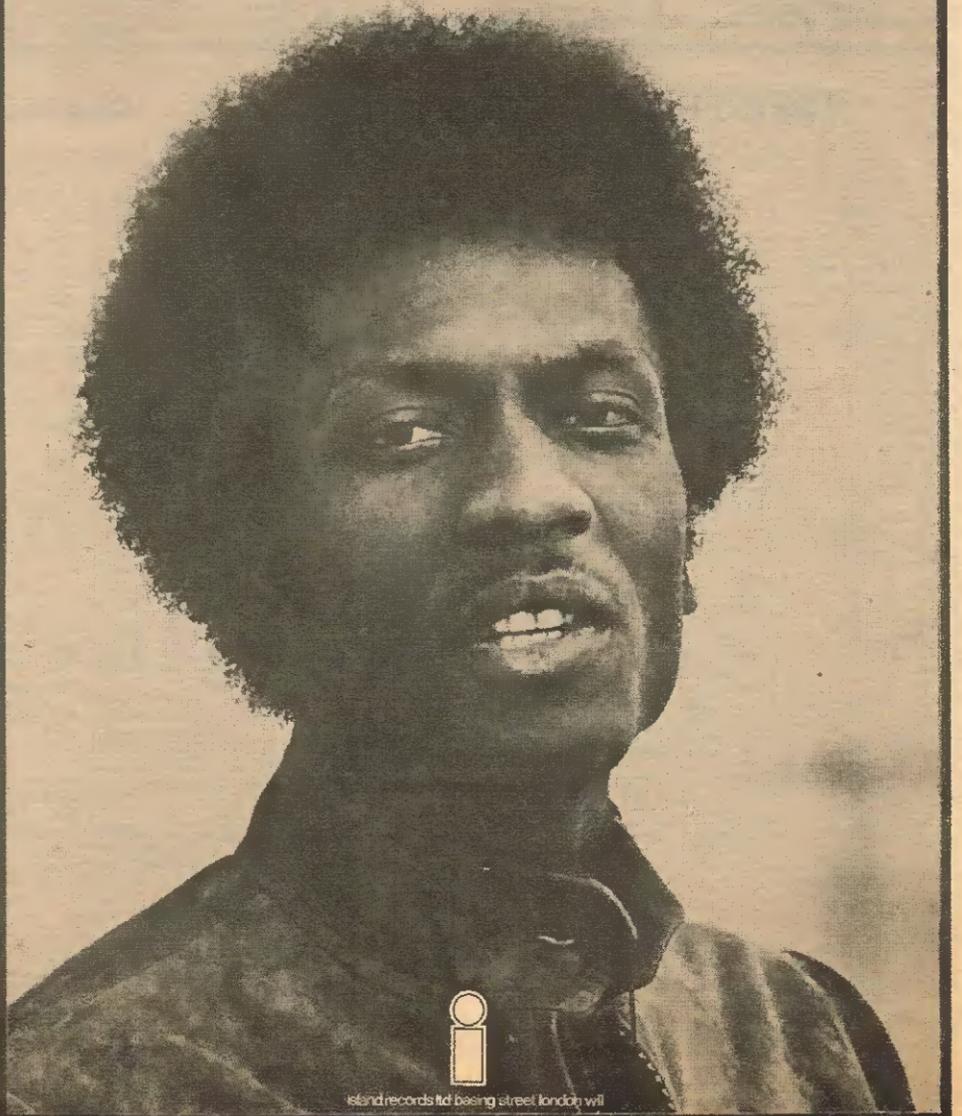
Synthesised here are all the elements that make a hit record. The actual machine synthesiser starts the ball rolling with a rumbling bass and we quickly move into a fairly predictable sing-a-long melody. The result will possibly be as successful as "Son" and it's a marginally superior record.

The Pig was singing the chorus over the washing-up after only two playings and she commented, unsolicited, that "it's got exactly the same hit formula as 'Son Of Your Father'" and she's right. The melody has a limited but insidious charm and my one worry is that the end result of this system of making records is that humans will ultimately be eliminated from the process altogether.

Instant radio programming here. The "B" side is a group composition, sounds vaguely Hollies-ish—"if only man could unite as one," run the lyrics. Chicory Tip's plea for sanity.

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## Albums/1

### ISAAC'S HUMBLE BEGINNINGS

ISAAC HAYES — "In The Beginning" (Atlantic K 40327, £2.09). Hold on a minute all you new found Hayes fans. You who have been swayed by "Shaft" and "Black Moses." This isn't the Hayes you now love. This is in fact 1967 Hayes reissued now so you can catch up with the Hayes that was before the wonderfully original "Hot Buttered Soul" and "To Be Continued."



Hayes owes such a lot in his music to Ray Charles and that is very evident from this collection where the influence is more pronounced than ever with Hayes using jazz piano and soulful voice technique of the "genius."

Accompanied by Donald Dunn (bass) and Al Jackson (drums), Hayes begins with his own "Precious Precious" and then comes the moody "When I Fall In Love" before the medley of "I Just Want To Make Love To You" and "Rock Me Baby." Another medley, this time "Going to Chicago Blues" and "Misty," which features the first ever Hayes "rap" kick-off side two. Then comes the successful Hayes-David Porter composition "You Don't Know Like I Know" which is thrown away as a nondescript instrumental.

A cool after dinner jazz treatment is evident throughout, as if he's playing for the audience, careful not to offend any one of them. There's none of the mean, moody even indulgent Hayes of today. This really is too pretty for our Isaac but is well worth a listen if only to hear how far the man has progressed since those days. ★★ BS

MALO—"Malo" (K. 46142 £2.09) Members of Malo sound like characters from a Steinbeck novel, Pablo Tellez, Luis Gasca, Leo "Pepe" Rosales. The beautiful cover picture of a super-virile Inca warrior cradling the sleeping head of some luminescent-nippled maiden was painted by one Jesus Helguera. In case you hadn't guessed, the band are of Mexican origin. Eight piece, they don't sound unlike Santana, hardly surprising since their first guitarist, Jorge Santana, is Carlos' brother.

In terms of the material they've chosen, it's an inconsistent album. Parts bear a nauseatingly familiar resemblance to some of Joe Loss's finer creations, while others bring to mind that muted background music that emanates from dingy corners in crummy restaurants. Despite all this it does come together in places, as on "Peace" a nine minute track based on a heavy driving brass riff, highlighting the excellent trumpets of Luis Gasca and Roy Murray, and a nice twisty wah-wah solo from the other Malo guitarist, Abel Zarate.

Malo could be a very good band if only they could get some better more original material together. ★★ P.E.

**BRIAN AUGER'S OBLIVION EXPRESS "Second Wind" (Polydor 2383 104 Super £2.00).** Having seen them recently, this new album came as something of a disappointment. As is true of many bands, the power and energy of a live gig seems to get lost in the anonymity of the studio. Most good bands of this type need an interplay with audiences to bring out the best in their capabilities.

Not that "Second Wind" is a bad album, it's well produced and highly professional. Auger's piano and organ work is as fluent and polished as ever and "Scottish anarchist" Jim Mullen is a very good guitarist, performing some very neat bending on the opener "Truth," which also features a remarkable pattering piano solo from Brian, backed by "East Anglian

mystic" Barry Dean's solid sliding bass line, and Robbie McIntosh's driving drumming.

Perhaps the only weak point of an otherwise good album is "Don't Look Away" a tedious spineless track in comparison to the rest.

Whoever wrote the sleeve notes took great care in putting together an inventory of the band's equipment, even to the extent of noting the key of each track. Whether this has been done to be genuinely informative or simply to show the way in which people spend too much time analysing music is up to the reader. ★★★ P.E.

JACK BONUS—(Grunt FTR-1005 £2.39) Strangers are often worth fuller investigation (take a look at the reverse of this album cover and get the message—take a listen inside and get it too). Now Jack Bonus looks like a drop-out Mother; early on he was influenced by Henry Mancini, Thelonious Monk, Charlie Mingus and Ornette Coleman! He played jazz, played with Earth Opera, ended up in Calafornia and comes to us via the Airplane's Grunt label. Still there. Well, Bonus is a mighty extraordinary, carry on.

Nowadays it's sweeping to say someone's original, but the music here proves it possible. He wrote and sings all the material and plays sax and flute. The voice, probably the most difficult thing to overcome on first hearing, is soulful and moody but offset by unusual backup including Hawaiian steel guitar, vibes, organ, accordion, strings, elephant n' chimp noises and—wait for it—phone book sounds!

The songs range from the quasi comedy of "The Little Boy Who Flew Away" through the image laden "Cold Chicago Wind" with lyrics that wouldn't shame Dylan—"And at the Slaughter House I could have sworn/That I heard the cows a' weepin'/Where my daddy works all day/And the Cold Chicago wind/Blew through our bones." "Ay Que Lyn," creating an almost Dr. Johnish feel.

Overall you can't sum up the variations on the album in a short space, suffice then to say that Bonus is an artist who hasn't lost sight of the need to entertain. Very worthwhile, but probably many people will be put off by the rich maturity of his voice. ★★★ R.B.

**JOE BROWN—"Brown's Home Brew" Bell 208, £1.99).** Joe's grown his hair, added a droopy moustache to his grinning countenance and changed his style from lovable cockney boy to loveable country boy. Does it work? Well it does and it doesn't. And if that sounds indecisive then that's because the album is just that.

Apart from the Brown/Cook/Greenaway "Billy Come Down," Joe has written all the other tracks and proves to be a competent, and, on some tracks, sensitive songwriter.

But like so many before him Joe has fallen into the trap of trying to "rediscover" his country roots (country roots in London town?) and for this reason the album ultimately fails.

Title track "Home Brew" proves to be a jolly jog along number, while "I Wrote A Song" shows the reflective side of Joe and provides perhaps the strongest track.

With his wife Vicki helping out on vocals this is very much a home brew and like so many home brews ends up being palatable without being particularly tasty. ★★ BK

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

# Albums/2

Reviewed by Disc Panel



**MICHAEL JACKSON** — "Got To Be There" (Tamla Motown STML 11205, £1.99). This is the album that a goodly number of people have been waiting for. Young Michael's first album without his four brothers and he makes a pretty good job of it. Firstly the fact that his two mammoth selling singles "Got To Be There" and "Rockin' Robin" are included gives it a head start.

But there's a lot more to recommend it. Bill Withers' "Ain't No Sunshine," surely one of the most recorded songs about, is treated in a very mature fashion by 13-year-old Mike and Carole King's "You've Got A Friend," not the best vehicle for such a high voice, gets through by virtue of his adult phrasing use of the lyrics.

"Rockin' Robin," despite it's success, is the one track that for me is a let down, with his shrill piercing vocal work not really getting across the rocking feel of the thing. But then there's the phrase about not having everything.

As a pop album, the Jacksons never have been a soul group, Michael Jackson has done a fine job, or should I credit executive Berry Gordy, who obviously takes a

## ONE GOOD JACKSON DESERVES ANOTHER

special interest in his hottest property, Hal Davis and "The Corporation," who are credited as producers. Good as he is, Michael still needs his brothers to bring out the best in him, their tight harmony work the perfect foil for his leads. ★★★ BS

**ROGER COOK** — *Meanwhile . . . Back at the World* (Regal Zonophone SRZA 8508, £2.15). A tremendous album, economical lyrics, but saying what they have to, no more, no less. Backing likewise, delivery—perfection. That's quite an accolade and on Cook / Greenaway / Blue Mink, etc., previous performance it should have been good. I suppose because he is who he is, he would not get much of a chance from critics, including me, to make mistakes.

The album of Greenaway / Cook songs with Jackie Rae and Bruce Channel thrown in as well, has everything: the gospelly "Meanwhile . . . Back At The World" with orchestral arrangement by Johnny Horowitz and delivery by names you would find on any good quality album. "I Am" a love song; simple melody, delicate words. The melancholic, adolescent and delightful "Greta Oscawina" with the singer in love with the image of a star on the late night movies on TV.

I wonder how ecstatic I might have been if my stereo had not blown out and I was forced to listen to this in mono? ★★★★★ G.P.

**NICK PICKETT** — "Silver-sleeves" (Reprise K44172, £2.09). Here is the former vocalist/guitarist with the John Dummer Blues band going it alone. If

you're a Whistle Test follower you'll probably remember the lad making an hilarious exit a few weeks back, when he literally fell off the show. It was very real and just about sums up his character. Nick also penned the Dummer Band's monster continental hit "Nine By Nine."

Mr. Pickett is being projected as "cosmic folk," and has produced a good first album — but nothing startling by any means. I'm told, and can well believe it, that Nick's got great live projection and personality and if so, his album doesn't capture it. The entire set is low key — mainly Nick's guitar and some interesting wah-wah guitar backing-up — creating a drifting feel on many tracks.

He hasn't got an expressive voice, by any means, and the melodies are not outstanding. Perhaps it's a pointer that I find his version of Paul Simon's "America" the best cut — it's out as a single too. The six odd minutes of "The Road To Rougement Castle" build well and the chugging guitar on "Lady Luck" is highly reminiscent of Loudon Wainwright's style. Nick will be worth watching for good things in the future and as the development of a new singer-songwriter this is a worthwhile album. ★★ R.B.

**JOHNSTONS** "If I Sang My Song" (Transatlantic TRA 251, £2.10). For their sakes, I hope this album manages to convince casual listeners that the Johnstons perhaps aren't the dyed in the wool folkies they'd thought they were. And that the listeners who already know of Paul Brady and Adrienne McCleod will appreciate their move towards a new musical stance.

Still influenced by folk, but with an eye on contemporary ideas, the Johnstons have changed enough to provoke pleasant surprises. Now the politics are not so apparent in the words, although you can find them in "Border Child" and subtly mixed through other philosophies.

They have loosened up a bit, which is to the good. "Continental Trailways Bus" is the track released as a single and deserved to get more airplay from the Radio DJs. ★★ R.R.

**PETER YARROW** "Peter" (Warner Brothers K 46150, £2.29). Despite my wish for Peter, Paul and Mary to join forces again, I accept that each is eminently capable of producing a solo album. By using double tracking and occasionally other singers, Yarrow has obtained almost the same harmonies the trio had — though of course Mary Travers' absence is apparent.

"River Of Jordan" is the excellent track chosen to be a single and is fairly close to the PP&M style. The other tracks are looser and although they are pleasant and professional this is only one of many similar sounds from countless acoustic singers. Peter Yarrow is going to have more competition as a solo artist than he could have had as part of the unique Peter, Paul and Mary act.

As on Paul Stookey's album, there are numerous performers credited on the sleeve—including Paul Butterfield on harmonica. "The Wings Of Time" is one of the most beautiful of the songs, and while not detracting in any way his handling of it, it would have been interesting to hear it done by the three of them. ★★★★★ R.R.



PAUL STOOKEY (LEFT) AND PAUL YARROW . . . SOLO ALBUMS

**PAUL STOOKEY** "Paul" (Warner Brothers K46103, £2.29). Paul Stookey also ex of Peter Paul and Mary shows the most marked change in style from the trio, so it would appear that he's the only one with completely different — or dissenting? — musical ideas bursting to get out. He has developed a much noisier, Rock-n-Roll attitude to his music, using a boogie piano (played by Barry Flast, with whom Stookey wrote some of the songs) and strained vocals. "Been On The Road Too Long" is a fine example of this.

Even his softer songs like "Sebastian" have a stronger approach to them than Peter Yarrow's more delicate finger picking guitar and gentle vocals. There is the impression that Paul is perhaps a little less sympathetic, but musically the two really shouldn't be compared as they have gone off in completely different directions. ★★ R.R.

**DUBLINERS** "Hometown" (Columbia SCX 6492, £1.99). The Dubliners at their unchanging best and most entertaining,

trot out all the songs which guarantee them a place in every Irishman's heart. Quite a few aliens like them too. They've been making joyous noises like this for so long, they don't make mistakes with their albums. Tracks like "Hand Me Down M'Bible" and "Sons Of Roisin" are what we've come to expect of them. ★★ R.R.

**BYRON LEE AND THE DRAGONAIRES** — "Reggae Hot Cool And Easy" (Trojan TRLS 40, £1.72). The sleeve notes claim Byron's the No. 1 Caribbean band and on hearing you can well judge why; fine and sophisticated — reggae musak. Can't help but be amazed how the bands can twist the melody lines of songs to suit the basic riff. Take a listen to their version of the Chi-Lites recent hit "Have You Seen Her" with weeny non-vocals.

Best track by far is another re-work — aren't they always — of Hayes' "Shaft," beautifully smooth. There's eleven tracks which make the album good value. ★★ R.B.

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

## Music that changed the course of music

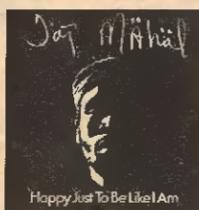
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|  | ZCFLY 6 Y8FLY 6               |
| 4 TEASER & THE FIRECAT .....                                       | Cat Stevens                   |
|  | ZCI 9154 Y8I 9154             |
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| 6 A NOD'S AS GOOD AS A WINK .....                                  | Faces                         |
|  | ZCK4 56006 Y8K8 56006         |
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| 8 AMERICA .....  | America                       |
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|  | ZCK4 44145 Y8K8 44145         |
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| 26 GOING PLACES.....   | Herb Alpert                   |
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# TAPED

## Tape prices come down—with a few exceptions

THANKS TO Chancellor of the Exchequer Anthony Barber slashing purchase tax on records and tapes last month, from 45 to 25 per cent, most firms have been able to make fairly hefty cuts in the prices of cassettes and cartridges.

Some of the meaner companies have left the price of certain lines unchanged—the excuse being that they were going to go up anyway but the proposed increase has been absorbed by the tax cut! In fact, a few lines still went up following the Chancellor's announcement.

But on the whole, although prices vary, in some cases fairly widely from manufacturer to manufacturer, ordinary pop cassettes are down from around £2.50 to £2.25 or £2.30, while cartridges have been reduced from about £2.80 to between £2.25 and £2.40.

Double-play tapes, budget material and special packs are also down by an equivalent amount.

### SATELLITE

● BSR, one of the most well-known manufacturers of record decks, has moved into the tape market with the launch of an eight-track satellite unit which is selling at the remarkably low price of just £23.73. The addition of the unit to BSR's range underlines the importance stereo equipment firms are attaching to the growing tape market.

Measuring 10½ in. by 8½ in. by 4 in., the deck is designed for use in conjunction with an existing amplifier and speaker system.

Known as the TD8S, it is equipped with a pre-amplifier, selector control and channel indicator lights and is ideal for the hi-fi enthusiast who wants to add a tape unit to his present record system. The unit was unveiled at the Sonex hi-fi exhibition which was held last month at the Skyways Hotel, Heathrow Airport.

### NOISE LIMITER

● Also making its public debut at Sonex was Philips' new N2506 stereo cassette deck which is the first model to be equipped with the firm's new Dynamic

Noise Limiter noise reduction system. According to the firm, the DNL, as it is known, substantially improves the reproduction quality of cassettes and reduces the irritating background "hiss" on tapes.

The Dynamic Noise Limiter is also available as an add-on "black box" priced at £14 and can be used with a cassette player of any make.

Another new addition to the Philips range is an amazingly compact car cassette player which plays back through a car radio. In fact the unit is so small that it requires only as much space as some dashboard ashtrays.

The most striking feature of the player, known as the N2605, is the ease with which it can be operated. The player is started by simply lowering the cassette into position and pressing down. Squeezing two ejector buttons at either side of the machine removes the tape after use, while the cassette can be fast forward or re-wound at any time.

A mono only machine, the 2605 measures only 6 in. by 4½ in. by 1½ in. and is priced at £21.50.

### PLASTIC CASES

● From the beginning of next month, all EMI cartridges will be released in clear plastic cases like cassettes. The cases will be the same size as the cartridge itself and will be open at one end to allow the tape to be slipped in. The first releases include The Hollies, Jo Jo Gunne, Judee Sill, Deep Purple, Temptations and Four Tops/Supremes.

Also, each cartridge will be inserted with an inlay card — again like cassettes—which will give track information and with some releases, sleeve notes.

The big advantage of the

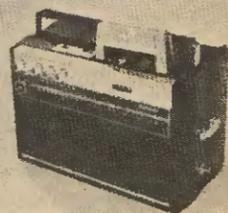


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cases is that they prevent cartridges getting scratched or cracked and stop dust and dirt getting inside and damaging the tape.

Two tape carry cases, one for cassettes, the other for cartridges, have been introduced by Precision Tapes. Both cases are finished in red, black or tan PVC. Selling at £2.20, the cartridge version holds up to 12 tapes while the cassette equivalent will store 15 tapes and costs £1.60.

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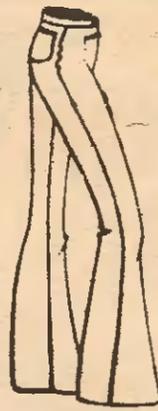
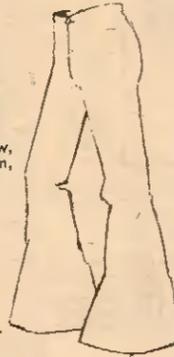
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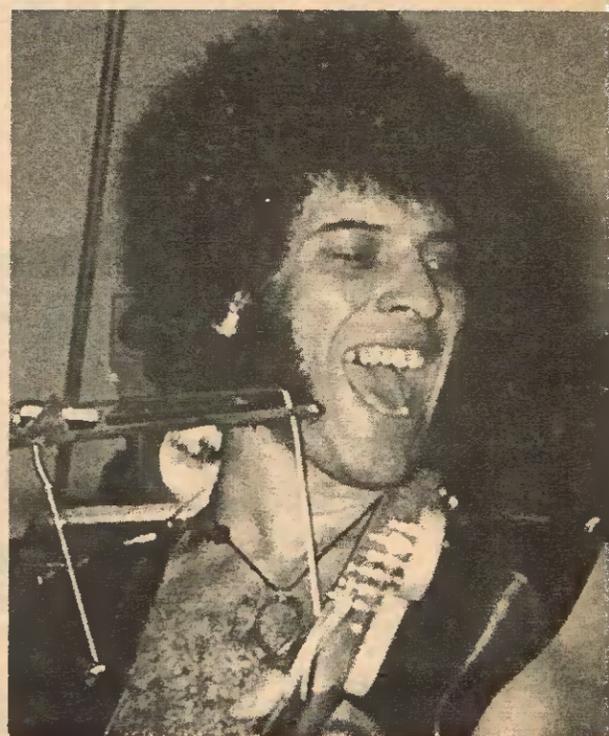
Send your letters to: Write, Disc, 161 Fleet Street, London. EC4 4AA.

# Time for the return of the pirate ships?

WELL, IT is now nearly five pain-filled years since the passing of Harold's Marine Offences Bill which closed down most of our favourite pirate radio stations. Now, as Johnnie Walker remarked on his Easter Monday show, the Caroline South Ship, Mi Amigo, is slowly sinking in Amsterdam harbour. What a sad and disgraceful end to one of our most distinguished ladies! If only someone would do something.

Most of the big names in DJs of the pirate era are now successfully employed in biscuit factories, discos or abroad. A few of the less important pirates have found jobs on the BBC light programme.

Isn't it high time Radio Caroline sailed back? Other European offshore, such as Radio Syd, have proved that Marine Offences Acts can be avoided and overcome, so how about it Ronan? RNI has improved immensely and is more or less our only "oasis in the desert." If any other readers have pirate nostalgia, stand up and be counted. — Bobby Boyd, Murray Gardens, Maybole, Ayrshire, Scotland.



RAY DORSET ... UNDER-RATED

### Presley's 'murder'

I ALWAYS thought that there was a law against murder. Because that is exactly what Elvis Presley does to "Till It's Time For You To Go"—he murders it!

This is a really beautiful song but he moans his way through it as though he's having a tooth pulled.

There's nothing wrong with Presley, it's just that as a singer he makes a good miner—sixty feet under if we're lucky. — Pat Smith, Fawcett Road, Southsea, Portsmouth, Hants.

## DORSET'S WINNER

I FELT I must write to express my agreement with David Owen's letter in Disc, regarding Ray Dorset's solo album. I think Ray's album is terrific and that as a writer he is very under-estimated.

I am sure if the BBC were to give the record more plays it would be a great success. Let's have more albums like this one.—Mrs. B. Lucas, Geithorpe Road, Collier Row, Romford, Essex.

### Sabbath rubbish

RELIEF, I thought Disc had died in the last few weeks with its meagre offering, but now, well wow! There is something for everybody and it is catering for the majority that is needed nowadays. Thanks a million, Disc.—Robin McGee, Loan, Hawick, Roxburghshire.

I DON'T usually buy Disc, after reading John Mendelson's comments about Black Sabbath I shall make every effort to avoid reading it again. How he can allow to write and actuate have printed, such pure unadorned rubbish is beyond me. Black Sabbath and especially Ozzie Osborne are brilliant. This is just no other word to describe them.—Janice Hand, Walnut Drive, Walnut Hill, Cannock Staffs.

### THE NEW DISC

MAY I say that on buying my regular copy of "Disc" I found it to be new and much improved. All the items so fully expressed. The full page poster was the greatest surprise of all. I can sincerely say the whole copy was just fantastic. May I wish "Disc" continued success, the best 6p worth. —William Sigo, 13 Belmont Park, Lee High Road, S.E.13.

# DISCWORD Six albums to be won

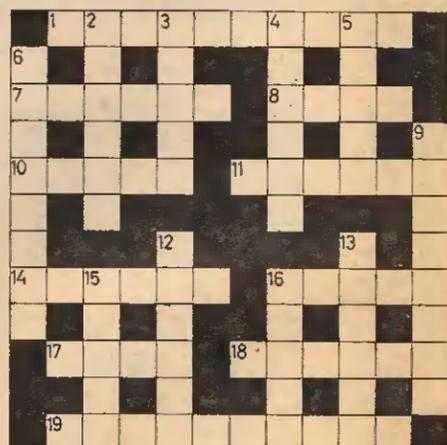
- ACROSS**
- They would beg, steal or borrow (3, 7)
  - LPs for collectors (6)
  - Mr. Lofgren (4)
  - Country Cunningham (5)
  - A difficult problem with the firecat (6)
  - A leather-jacketed Little Richard, for example (6)
  - Creatures with Crofts (5)
  - Having extra length, like a single or a skirt (4)
  - Material for the messenger's head (6)
  - Dear dates I changed for a "15" single (10)
- DOWN**
- Turn the treble up for Donnie (6)
  - The junior Davis (5)
  - Sounding a family-like record corporation (5)
  - Paris the loser alters (5)
  - He finds that lovin' you ain't easy (8)
  - "Schwarz" (8)
  - A sign of Jon Lord's suite (6)
  - Animal following Kossoff, Kirke and Tetsu (6)
  - Les is a bird (5)
  - Ringo sounds like a leading performer (5)

**LAST WEEK'S SOLUTION AND WINNERS**

ACROSS: 4. P-air, 6. The Ozone, 7. Tony, 8. Brett, 10. Laredo, 12. Cathy, 13. Pages, 14. Arnold, 17. Sweet, 20. Amor, 21. Cold Blue, 22. Haze, DOWN: 1. Star, 2. Test, 3. Motel, 4. Peter, 5. Ray Dorset, 8. Bacharach, 9. Elton, 11. Eagle, 15. Ounce, 16. Dolly, 18. Wolf, 19. Ever.

Alan McNish, 25 Carnethy Avenue, Edinburgh 13, Paul Hughes, 53 Ravensbury Street, Clayton, Manchester 11, Mr. D. O'Keefe, 83 Eskdale Rise, Allerton, Bradford, Yorks. Brian Mudge, 5 Dart Avenue, Shipway, Torquay, Devon. Andy Garrow, 23 Sandhurst Drive, Aintree, Liverpool 10, J. Cookney, 67 Brookfield Road, Thornton, Nr. Blackpool.

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



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# Classifieds

SITUATIONS VACANT, MUSICIANS WANTED, INSTRUMENTS FOR SALE, INSTRUMENTS WANTED, GROUPS, GROUPS WANTED, RECORDS FOR SALE AND WANTED, RECORD PLAYERS FOR SALE AND WANTED and other ordinary announcements the rate is 6p per word

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Advertisers are requested to supply one bank and two trade references should the ad. contain a request for money. All classified advertisements must be prepaid and should arrive not later than first post Thursday for insertion in the following week's issue—Address communications to Classified Ad. Dept., "DISC," 161-166 Fleet Street, London EC4A 4AA. Phone 01-353 5011, Ext. 92. Replies to a Box Number must be addressed to the "DISC" offices. Please make all remittances payable to "DISC." Cheques and P.O.s to be crossed & Co./.. The management reserves the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

# BIG DEAL!

## Discs for sale

### ALBUMS

**BEATLES**—Rubber Soul/Help. In good condition, offers. — 23 Meadow, Hildenborough, Kent.

**BEAGARS BANQUET** — Stones, Will G. Hot Rats—Zappa, Mr. B. Hatam, 134 Westgate Road, Newcastle upon Tyne 1.

**KILN HOUSE**—Fleetwood Mac. £1. Good condition. — Billy Ormiston, 226 Portobello High Street, Edinburgh EH15 2AU.

**WODSTOCK—TRIPLE** (small jump on Canned Heat track) offers please. — Billy Ormiston, 226 Portobello High Street, Edinburgh EH15 2AU.

**PERFECT CONDITION LPs** — The Legendary Eddie Cochran; Cream, Disraeli Gears; Beach Boys, Greatest, £1.25 each. — Chris P. H. H. H. H. Helena Street, Aintree, Liverpool L9 1BJ.

### ALBUMS

**'ESTABLISHED 58: Cliff, Shadows.** Several LPs and EPs (v.g.c.). Sell or swap. — S.A.E. to: Susan Austin, 108 Jaywick Lane, Clacton, Essex. — R. McCarter.

**ELECTRIC WARRIOR**, C. W. Poster, £1.50 each. Best Of T. Rex, 75p. Leon Russell, £1.25. — R. J. Curd, 6 Aitlee Drive, Dartford DA1 5DE.

**EXCHANGE "SALISBURY"** Uriah Heep, perfect condition, for Pink Floyd "Meddle" must be perfect condition. — C. R. Penn, Brandon Lodge, Brook Lane, Sand, Surrey. Tel: Ripley 2751.

**GINGER BAKER Airforce** (double) unplayed. Exchange for 20 or more singles. Good condition. Best offer accepted. — Colin Jones, 186 Litherland Road, Bootle 20, Lancs.

**J. C. SUPERSTAR** — mint condition, £3.25. Dylan Live Parts 1 & 2 Bootleg, £2.50. CSN & Y Wooden Nickel Bootleg, £1.50. — T. A. Kew, 36 Elmesmere Road, Bow, London E6 5QX.

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**FOR SALE, in perfect condition.** Family's Fearless, and Incredibly Liquid Acrobat, £1 each. — R. McCarter, 3 Brandywell Avenue, Derry, N. Ireland.

**JUICY LUCY 1ST:** Age of Atlantic; £1.50 both, v.g.; swap for Live Taste, v.g.—S.A.E.: M. Lewis, 2 Rock Cottage, Maudersbury, Stow-on-the-Wold, Glos.

**TWO MONKEES LPs,** "Pisces, Aquarius, Capricorn and Jones Ltd." and "Monkees Headquarters"; also "The World of Hits," Vol. 2. Offers? — S.A.E.: A. J. Syrett, 47 Meadow Road, Warrington, Cheshire.

**"HARK THE VILLAGE WAIT,"** Steeleye Span, £1.25; and "Candles in the Rain," £1.50; or swap for Buffy S. Marie's "Illuminations." — Mr. P. Clarkson, 56 Broad Lane, Kings Heath, Birmingham 14.

**FOR SALE:** LPs by Adam Faith, Lonnie Donegan, Harry Secombe, and Lionel Bart's musical "Blitz." Offers. — Miss E. Bennett, 40 St. Michael's Road, The Cape, Warwick, Warwick.

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**FREE! FREE! FREE! Penfriends.** Send s.a.e. for list: Ppals, Box 253, Southgate, London, N14.

**WORLD WIDE PEN PALS.** Details and 150 photos free: Herms, Berlin 1, Box 17/E, Germany.

**PENFRIENDS AVAILABLE,** all ages, state requirements.—SAE Pen Society (K.86), Chorley, Lancs.

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ANY CHICAGO BOOTLEGS.—A. Riggs, 52 Manville Road, Tooting, SW17.

BEATLES BOOTLEGS wanted urgently. Please state price and condition.—G. J. Wilde, 55 Bostock Avenue, Northampton NN1 4LN.

WANTED, DEPERATELY, "Blueberry Hill" and "Sail" (James Brown) State price, condition and tracks (in order). S.A.E. Please enclose tel. no. if you have one.—T. Small, 26 Whitburn Road, Levensham, SE13.

DYLAN, Motorcycle, live at Berkley, I.O. Waters Of Oblivion.—J. Revell, 1 Broughston Road, Birmingham 21.

PINK FLOYD (Meddle), James Taylor (Mud Slide Slim), any Jonathan Kelly. Will pay £1.50 for any condition.—J. A. Cooper, Wheatlands, Wheatthill Road, Huyton, Lancs.

ORBISON, LPs and EPs wanted. Please state condition and price. Pre-1966 only.—Black 97 Moore Park Road, Fulham, London, SW6.

WILL SWOP Zeppelin 4 or Sticky Fingers/Stones or Flowers/Mountain for Killer/A. Cooper.—S.A.E. to: A. Aldridge, Cerney Street, St. Leonard's Road, Croydon CR0 4B.

TAMLA MOTOWN (1969-1972). Ray Charles, Elvis, Traffic, Aretha Franklin (1969-1972).—M. Kirk, 56 East St. Helen Street, Abingdon, Berks.

WANTED, Early Gene Pitney LPs and Gene Pitney American LPs and singles.—Benita Driscoll, 34 St. Andrew's Drive, Millway Rise, Axminster, Devon.

WANTED, LP, He's So Fine; single, 45, To Be Loved; both by Jackie Wilson.—Danny Mayes, 41 Cherry Tree Road, Stowmarket, Suffolk.

PRE-RECORDED Stereo Cassettes. Will buy or swap for records.—Alan Wylie, 25 Willowbank Street, Glasgow.

ANYONE SELLING Love It To Death by Alice Cooper, or Pilgrimage by Wishbone Ash?—Lugh Tarrant, 13 Cassel Avenue, Branksome Park, Poole, Dorset.

SIMON AND GARFUNKEL "Chez" Bootleg, Fakin It single, plus info, press cuttings.—Gill Chedzey, 5 St. James Close, Westcliff-on-Sea, Essex.

FRANK ZAPPA and THE MOTHERS "Hot Rats." Also any albums by Isaac Hayes.—Write, stating price and condition: Stuart Freeman, 114 Harrow-side, Blackpool, Lancashire.

APTEPMATH by Stones, Also Marble Action, or any Alice Cooper or free posters.—Stephen Bradley, 42 Langdale Road, Bramhall, Cheshire SK7 1DN. 061-439-6306.

WANTED, Dusty Springfield American discs, and Cilla Black LP "Cilla".—Carol Ede, 22 Woodcroft, Eiltham, SE9 3EQ.

WANTED, Pure Blues. Going To California. Price, condition, to: Alan Middleton, 70 Houghley Grove, Leeds 12, York.

THE CAN "Deep End." Liberty/UA LRS-93437; will buy below or swap.—Roger A. Bennett, 98 Hampton Road, Forest Gate, London, E7. Tel. 01-534-5389.

WANTED, Elton John albums, good condition. State price.—Mrs. D. Ball, 21 Logan Road, Bishopston, Bristol 7.

ALICE'S LOVE IT TO DEATH, Easy Action, or any Alice Cooper or free posters.—Stephen Bradley, 42 Langdale Road, Bramhall, Cheshire SK7 1DN. 061-439-6306.

ELVIS PRESLEY, Johnny Cash Sun Records wanted. Presley collectors' items for sale immediately. Send s.a.e. to: Peter Wilson, 99 Eaton Place, London, SW1.

WANTED, Beatles last live show LP and any other rare recordings. State your price.—A. Waite, 2 West Bowers, Bunslow, Woodham Walter, Maldon, Essex.

WANTED, Any Bread or Cat Stevens LP. Please state condition and price. Enclose s.a.e.—Tricia Quirkie, 121 Croft Street, Hyde, Cheshire.

## ALBUMS

WANTED, "In Dreams" LP or EP by Roy Orbison, or "Shadaroba" single.—K. Osborne, 169 Lime Tree Avenue, Crewe, Cheshire.

WOODSTOCK 3 LPs; Dylan; Bootlegs—River To Another Day single, L. Sculpture. S.A.E.—Fred Keat, 14 Southey Green Road, Princes Cross, Sheffield 5, Yorks.

WANTED, "Top Of The Milk" Cream and Yardbirds pre-1965.—Clapton.—Frank Westwood, 34/36 Capern Grove, Quinton, Birmingham 32.

HENDRIX, Live In New Jersey; In The Beginning—with the Isley Brothers. Please state price and condition.—Stephen Bayes, Swan Cottage, Matfield, near Tonbridge, Kent.

ANY DEEP PURPLE bootlegs — Lazy, H-Bomb, At-It Again, Buffalo Springfield, LPs also. Please write, give price, condition.—Fox, 1 Lynholme Road, Matlock, Derbyshire.

WANTED, Sonny and Cher's "Look At Us." State price and condition.—B. Kemp, 35 Abbey Road, Llandudno, North Wales.

WANTED, Early American Gene Pitney LPs and early English Gene Pitney LPs and pictures and information.—Benita Driscoll, 34 St. Andrew's Drive, Millway Rise, Axminster, Devon.

"SURREALISTIC PILLLOW" by Jefferson Airplane, also Hot Tuna's 2nd LP. In good condition.—K. Griffiths, 19 Earls Drive, Westlands, Newcastle, Staffs.

NEIL YOUNG'S "Live At L.A. Music Centre" or "Get Back" bootleg. Will swap "Yellow Matter Custard" for either.—James Margill, 14 Glenroy Place, Arbroath, Angus.

MELANIE Star Portrait LP. Will pay very good price.—Alan English, 4 Castle House, Castletway, Southampton, Hants.

SWOP Lela or Tommy for any Cream bootlegs or imports or Vandergraff imports.—H. Morgan, 96 Heol Iillyd, Casewern Neath Glam., S. Wales.

WILL EXCHANGE Johnny Winter LP (please list tracks).—Lindsay Crawford, 51 Campsie Gardens, Clarks-ton, Renfrewshire.

## SINGLES

WANTED, Southern Comfort's Woodstock, Lobo's Dog Named Boo, Scott MacKenzie's San Francisco, 50p each. Must be in good nick.—Mandy Wright, 35 Meadoway, Harpenden, Herts.

ANY T. REX records. Send list for cash by return.—Lee Bell, 8 Cupar Road, London S.W.11.

WILL PAY 30p each for Hey Jude, Beatles; In My Chair, Status Quo; Miss Anna Dancay and Bonnie MacMichael Robertson, 19 Holt Close, Chigwell, Essex.

URGENT: See Emily Play, Pink Floyd. Pay up to 50p. Must be in V.G.C.—Audrey Tennel, 18 Chaucer Avenue, South Shields, Co. Durham.

"THAT SHAKE" by The Pink Fairies will pay as little as possible (people's music man).—Flying P. Haigh, 58 Caldene Avenue, Mytholmroyd, Halifax, Yorkshire.

PETE BROWN single: "The Week Looked Good On Paper" wanted. Also Sae, Mackays, San Francisco, 50p each. Music.—Eric Lewis, 33 St. David's Road, East Cowes, Isle of Wight.

BEATLES SINGLE "Love Me Do" wanted. Will pay £1.—Mr. Gordon McClure, 94 Southdown Avenue, Drum-chapel, Glasgow W.5.

KIKI DEE, Helen Shapiro and Dana Warwick singles wanted. Good condition etc.—Mr. R. C. Brightman, 8 Marston Gardens, Hantspool, Co. Durham TS24 3PX.

BILLY FURY, Any on Parlophone, E.P., Decca, Don't Jump etc. Good price paid. S.A.E.—Lowe, 15 Uxbridge Old Road, Derby, S. 2.

I'M A FACE 200 SUIT, by High Numbers. State price.—Steve Barning, 32 George Street, Sedgley Park, Prest-wich, Manchester M25 8WS.

MOVE IT, High Class Baby, Mean Streak Singles by Cliff Richard. Good condition. Reasonable price.—Miss P. Williams, 105 Ackers Road, Wood-church, Birkenhead, Cheshire.

BOLAN: The Wizard, Hippy Gumbo. Must be in good nick. Only reasonable offers please.—H. Crabtree, 139 Holgate Road, York.

WANTED, KETTY LESTER'S Love Letters, Roaming 60s We Love The Platte Stations. State price.—Ray Reynolds, 118 New Road, Chingford, London E4. 01-529 7885.

WANTED, Mungo Jerry single—Lady Rose.—Philip Wilson, 274 Wood Lane, Queens Road, London, S.E.15.

DAVID BOWIE SINGLES: Any except "Oddity." Also first album on Decca or Decca?—Alan Wylie, 25 Willowbank Street, Glasgow G3 6LV.

AMERICAN WOMAN—Guess who, wanted. Please state price.—Paul Brand, 13 Langdale Gardens, Chelmsford, Essex.

IN THE COURT of the Crimson King (Part One)—King Crimson.—James Sutherland, 15-16 Broomhill Drive, Glasgow G11 7NF.

WANTED: BEATLES — Strawberry Fields Forever in good condition.—Peter McSparran, Dalpatrick Cottage, Clief, Perthshire, Scotland.

WANTED, "Deck Of Cards." Write stating price and condition: also any eps. of The Jackson 5.—A. Cameron, 95 Sherrards Park Rd., Welwyn Garden City, Herts.

YELLOW RIVER—Christie, Tracy—Cuff Links, MOR—Cherpy Cherpy Cheap Cheap. State price.—M. Langmaid, 30 Whitby Drive, Grimsby, Lincolnshire.

WANTED, MacArthur Park by Richard Harris. Write first, stating price and condition: Ann Degg, 56 Barks Drive, Norton, Stoke-on-Trent, Staffs.

WANTED: Supremes Where Did Our Love Go; Temptations Ain't Too Proud To Beg; good condition; reasonable prices.—Graham Taylor, 6 Yorkdale, Clarksfield, Oldham, Lancashire.

WANTED, New Seekers "What Have They Done To My Song Ma" and "The Nickel Song."—David Griffiths, 17 Heol-y-Gors, Wiltchurch, Cardiff.

ANY CLIFF SINGLES: Look What They've Done To My Song Ma (New Seekers); good condition; good prices.—S.A.E.—Susan Thompson, 13 Dolphin Court, Petersfield, Hants.

ANY SINGLE by Mireille Mathieu; will pay £1 for one.—John Charlesworth, Drake Hill Farm, Cumberworth, Nr. Huddersfield, Yorkshire.

TREX. Has anyone got Jilpy Gumbo and Pewter Sutor for sale?—If so, write stating price and condition to: Andrea, 23a Swin Rd., Ashton, Bristol 3.

WANTED: Johnny Dankworth Beef-eater; in good condition; state price.—Write, including SAE, to: Alan Long, 2 Wakefield St., Upper Edmon-ton, London, N18 2AF.

"WATERLOO SUNSET," "Autumn Almanac" and "Days"—Kinks.—R. W. Heaney, 236 River Road, Dunmurry, Co. Antrim.

"GOOD MORNING GIRL"—Neon Philamonic (recorded 1989); pay up to 50p.—Colin Hill, 285 Bricknell Avenue, Hull, HU5 4TJ.

## SINGLES

WANTED: "I Still See You" Scott Walker, "The Wizard"/"Hippy Gumbo" Marc Bolan; good condition; reasonable prices.—I. Garfield, 22 Connaught Road, Sutton, Surrey.

WANTED: A Whiter Shade Of Pale—Procol Harum (good condition).—Miss A. Marlow, 16 Pine Close, Etwell, Derby.

"UNCHAINED MELODY" by Righteous Bros; any condition; urgent; up to 50p.—Linda Barait, "Westville," Cross Lane, Wakefield, Yorkshire.

WANTED: Lorraine Elston "Stay With Me Baby"—Stanley P. Osborne, 24 Windrap Lane, Haughley, Stow-market, Suffolk, IP14 3PA.

T. REX, Ride A White Swan, Hot Love; 50p each; in good condition; urgent!—Timothy Twiss, 175 Morning-side Rd., Edinburgh 10, EH10 4AX.

LET'S DANCE—Chris Montez, Go Now/Knights In White Satin—Woodys, Silver Label. Write, quoting price: Colin Dodd, 495 Barnacres Road, Hemel Hempstead, Herts.

SHARON TANDY'S "Toe Hold" and "Fool On A Hill"; CCR's "Down On The Corner"; good condition.—Kyp Kounli, 8 Skardu Road, Cricklewood, London, NW2 3ER.

BY NIVANA, Tiny Goddess, Post-cast Hotel and Rainbow Chaser; must be in good condition; state price.—A. Blackburn, 37 Sunbeam Rd., Liver-pool L13 5XS.

BEACH BOYS "Good Vibrations"; £1 paid for a good copy.—Richard Lilley, 8 Cliven Close, Cambridge.

J.C.A.-J.K. by East of Eden; good condition; will pay up to 50p.—L. Parker, 38 Ansbury Rd., Coxheath, Maidstone, Kent.

TUDOR MINSTRELS "Love In The Open Air"; Chris Barber "Cat Call."—J. Kirk, 17 Brockley View, Forest Hill, London, SE23.

THEME TUNE COLLECTOR requires Dutch record "Sally Saddlepane" by Threshold Fear.—Paul Jennings, 41 Circular Road, Douglas, Isle of Man.

WANTED (must be in good condition): Love Me Do, Please Please Me, From Me To You (Beatles).—Malcolm Cartwright, 47 Buxton Ave., Silverdale, Newcastle, Staffs.

WANTED: Walker Brothers singles Love Her and Another Ter Fall; will pay up to 40p each.—Rosemary Yates, Nurses Home, Cumberland Infirmary, Carlisle, CA2 7HA.

COZ I LUV YOU/My Sweet Lord/Maggie May/Rosetta; must be v.g.c.—Write stating price (SAE please): A. Tyczkowski, 40 Messaline Ave., London, W3 6JY.

"BACK STREET LUV" Curved Air, "It Don't Come Easy" Ringo Starr; state prices.—John Cunningham, Flat 7, 27 Oriental Place, Brighton.

DONOVAN: Poor Cow, Remember The Film? Donated fan wishes to obtain the EP of the soundtrack—Steve Bed-dows, 73 Elton Road, Derby, DE2 8EE.

WANTED: Steppenwolf's "Born To Be Wild" for 30p.—Ian Hall, 24 Flowers Piece, Ashpstead, Reading, RG8 8SG, Berks.

WANTED BADLY: Lady Samantha—Elton John; pay up to 60p.—J. Battell, 38 Walton Avenue, North Shields, Northumberland.

TOP TEN RECORDS, 1958-1970, re-quired to complete collection.—Send lists to (reasonable prices paid): M. T. Goldsmith, c/o 63 The Frennels, Basildon, Essex.

WANTED: Beatles singles Hello, Goodbye, Penny Lane, Hey Jude; good condition.—Miss E. Smith, 127a Scotchman Lane, Morley, Leeds, Yorks.

"HOT LOVE," "Ride A White Swan," T. Rex wanted must be in good nick.—N. Hebborn, 44 The Green, Newby, Scarborough.

WANTED, "My Brother Jake," Free, "Ride A White Swan," T. Rex. "Rainbow," Marmalade, T. Rex. Offered for each.—Steven Keenan, 25 Crookham Road, Weston, Southampton, s.n.

SIMON AND GARFUNKEL EPs, "I Am A Dork," and "Fooly Groovy." State price, s.a.e. please.—Peter Lloyd, 34 Pentyndog, Portmadoc, Caernarvon-shire, North Wales.

NEW SEEKERS "Nickel Song" and Seekers "Emerald City"—Jane Logan, The Kiln Cottage, 30 The Kiln Lane, Hemel Hempstead, Herts.

LAY LADY LAY, Dylan, "Something In The Air," The Sandinians, "Reach Out and I'll Be There," Four Tops, and "My Generation," Who. Good prices paid.—Patricia Dowd, 29 Whitlister Place, Newton Aycliffe, Co. Durham.

C.C.S. "Whole Lotta Love," "Para-noid" Black Sabbath. Good condition.—P. Seddon, 31 Athlone Avenue, Bolton, Lancs.

ONE MILLION YEARS, Robin Gibb. Will pay 50p in good condition.—Carol Taylor, 9 Hartington Road, Birmingham B29 5EQ.

DEPERATELY needed: "Where Do You Go To My Lovely" by Peter Sarstedt.—Dave Sewell, 6 Hawkesley Drive, Northfield, Birmingham 31.

# Meanwhile...



## Women's Lib? No, St. Cecilia

People might be moved to remark that St. Cecilia have something of a lingerie fetish. After a hit last year via "Leap Up And Down Wave Your Knickers In The Air" they've come up with "C'mon Ma, Burn Your Bra."  
 And predictably, perhaps, they resorted to promoting it liberally with the aid of a couple of young ladies (above) well-versed in the art of undressing—a dolly duo calling themselves the Lovebirds... Della Mancini (the brunette) and Brandy de Franck (the blonde)... a couple of Soho strippers.  
 St. Cecilia chose London's Carnaby Street for the bra-burning ceremony—but while the girls agreed to shed their undergarments, the presence of too many police prevented them from liberating themselves entirely. Shame!

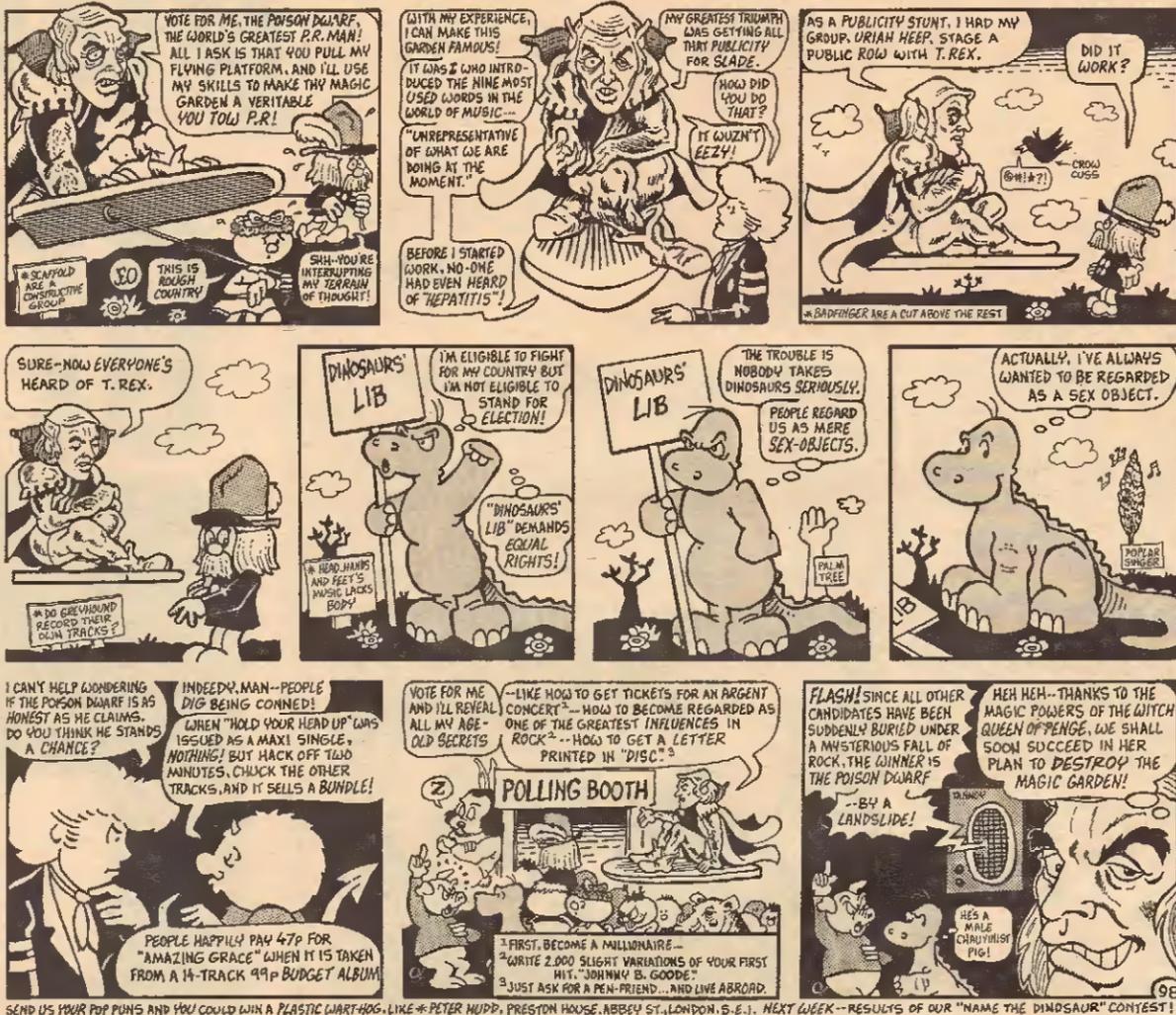
# John and Yoko and the 'quiet life' in America

JOHN AND YOKO Lennon, in danger of being deported from the States because their visitor's visas have expired and an appeal for permanent visas is apparently being denied them, were predictably pithy when interviewed on TV about the problem.  
 Reasons given in a newscast by a US government official were John's drug conviction IN ENGLAND. Lamented Lennon: "It's not dope at all—it's politics. It's because I'm a peacenik."  
 "They don't like our lifestyle. They probably think we're for free love. Actually, we're married and lead a very quiet life."  
 Yoko, looking very militant in a black beret, said dramatically:

"By asking me to leave they're making it impossible for me to find my child."  
 The Lennons were awarded temporary custody of Kyoko (8), recently, but the child disappeared with her father, American film man Anthony Cox.  
 John's parting comment was something of a classic: "Perhaps they would be happier if I were singing 'Brown Sugar' instead of 'Give Peace A Chance.'"

## E. C. RYDER in "It's about Thyme"

by J. EDWARD OLIVER



Next week: E. C. Ryder spends a night under CANVASS and wakes up with a CAMP PAIN!

## TOP OF THE FLOPS?

"TOP Of The Pops" team of DJ Jimmy Savile and producer Johnnie Stewart adopted a remarkable "head-in-the-sand" attitude when quizzed by young viewers on TV's "Talkback" last week.  
 In reply to intelligent questions, both constructive and critical, each stuck steadfastly to the reasoning that "TOTP" attempted to do no more than reflect the public's taste for records—as shown in the hit parade; there were, claimed Savile, plenty of other outlets for progressive and album fans. (Where?)  
 Criticism of the show's incessant screening of film clips of "girls floating through forests" to represent records of artists unavailable was dismissed by Mr Stewart as being due to limited filming time and the show's budget.  
 On reflection, the fans themselves made some good points—which BBC bosses would do well to bear in mind.

## BUT IS IT ART?

LONDON ICA in good form recently—latecomers missing Arthur Brown gig lured into cinema by film advert announcing appearances of Jimi Hendrix, Frank Zappa, etc. And what "appearances" they were—Frank's face flashed on the screen for about three seconds, while contribution from Jimi was muffled section of "Foxy Lady" in background. Still—it was art. And ICA a good place to be seen in!

## ALL A BIT SQUARE

MARC Bolan's appearance on London Weekend TV's "Music In The Round" was embarrassing through no fault of his own. The interviewer, Humphrey Burton, was obviously totally at a loss for constructive comment or discussion, his script was appalling and his discomfort blatantly apparent.

Bolan did his best with the inane questions, but the flat atmosphere of the studio couldn't have helped. The audience looked as they couldn't have cared less about the band and could have been watching the "Epilogue" for all the interest they showed in the music.

The entire show looked very third-rate and shoddy, the only bright spots being the actual music. And as Marc referred to "Telegram Sam" being their possible new single, it just shows how long ago it was recorded, too. Bolan deserves better.

## WHAT A PRIZE

EX-BONZO, Legs Larry Smith rang last week choking with enthusiasm for his forthcoming revue—"Good Evening Campers"—which he, Lee Jackson's Jackson Heights, an 18-stone ballerina and the Paranoia Kid are taking round the country shortly. It will include a competition for which first prize will be a weekend at Butlins'; second prize a week there.

Larry has been quite busy despite his silence since dancing in ballet costume on several festival stages last summer. He's been working with another ex-Bonzo, Mim, and hopes to work in the States with him.

## ONE LINERS . . .

IF IT wasn't for composer credits on labels—wouldn't you have thought Paul McCartney wrote Badfinger's "Day After Day" and Nilsson's "Without You"?

Lulu and Maurice Gibb still in harmony?

Someone should introduce Jonathan Kelly to a comb. Whatever happened to the handsome, immaculate young man we knew and loved?

Lennon/Stones publicist Les Perrin made the "Mirror" himself last week in rail rumpus news story.

Eric Clapton considering Allen Klein to handle his affairs?

Meanwhile, UNICEF investigation into Bangla Desh concert cash, instigated by Klein, "discloses no evidence of any impropriety."

Jagger as "Billy The Kid"? You must be joking . . . more like Ned Kelly lives! And Tom Jones in "Maggie May" movie—why not Rod Stewart?

Warning to DJs: title of new Diana Ross single a terrible mouthful—"DooBeDood 'N' DooBeDood, DooBeDood 'N' Doo. Now, once again, after me . . ."

Hardly a step in the right direction—former TV personality Pete ("Maggie") Brady doing news and continuity on Radios 1 & 2.

Livvy Newton-John with former fiancé Bruce Welch at London Jerry Lee Lewis concert last weekend!

Marc Bolan taking High Court action over his "Warlock Of Love" book of poetry—against Bryan Morrison's Lupus Music Company, seeking injunction to stop alleged infringement of copyright.

Now a festival-without-stars: another ambitious concert at Wembley's football stadium on August 5.

Jerry Lee Lewis late arriving for UK concerts when his wife became ill after Caesarian operation.

Does Clodagh Rodgers really expect to be able to change her image? Remember how difficult Lulu found it.

Taking advantage of bored commuters on Waterloo station, Chrysalis are producing three of their groups' new albums on the telecaster—Procol Harum, Mick Abrahams and Tir Na Nog.

Bridget St. John opening the Golden Rose at Montreux awards this year.

The Noel Edmunds show continues to worsen. And that voice of his other half . . . remarkably like Kenny Everett isn't it?

One of Status Quo's Mums rang up to find out about the Disc ad featuring the group.

Sandy Denny displaying some appalling table manners in the Wig and Pen club last week where she was perceived loudly demanding a tea bag after lunch, and moaning when one wasn't available.

## Remember, Disc April 29, 1967

Announcement of the impending Walker Brothers split at the end of their British tour.

The Beach Boys to use their own private plane to fly from date to date on their forthcoming British tour. Wives and girlfriends included in the party but Brian Wilson missing.

Jimi Hendrix banned from Spanish TV after the authorities saw some publicity shots of him. The reason—long hair. The photos were sent out before Jimi left Britain and a message came back saying that he wasn't wanted.

Sandie Shaw predictably takes over top spot in the charts with her Eurovision song "Puppet On A String" knocking off the Sinatra clan, Nancy and Frank's "Somethin' Stupid."

Cliff Richard speaks out against drugs in a special Disc investigation into drugs and the music business.

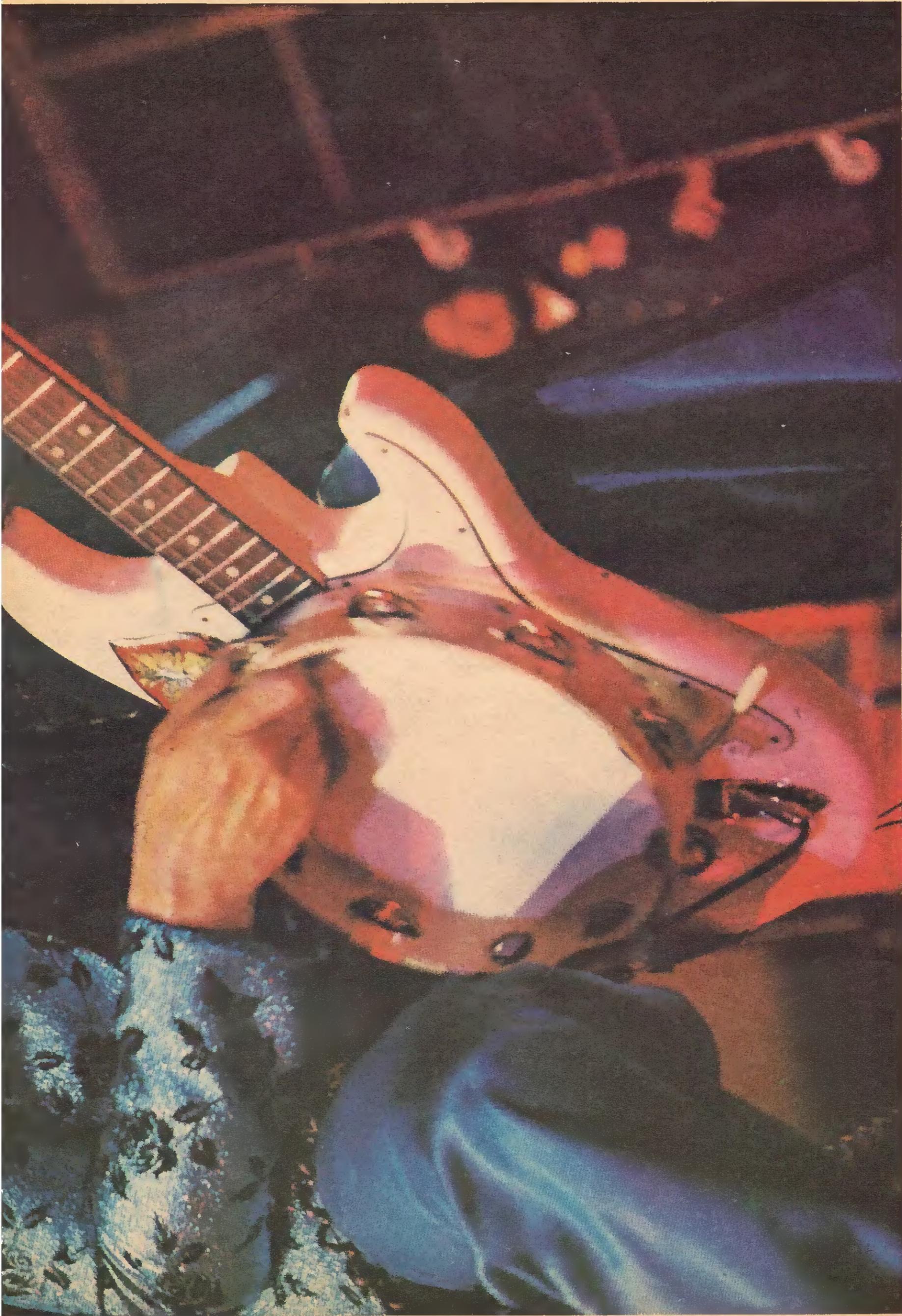
IN NEXT WEEK'S DISC

## FREE POSTER OF GRATEFUL DEAD'S JERRY GARCIA

Slade in Europe  
 Roy Wood and the Move to ELO

25 BOXES OF POLYDOR 'GOODIES' TO BE WON WITH ALBUMS FROM RORY GALLAGHER, ARTHUR BROWN, JUICY LUCY, SLADE AND STONE THE CROWS.





A MIKE PUTLAND PICTURE

**DISNEY** ACTION GALLERY SERIES - MARC BOLAN



# peter out of pie

by  
**CAROLINE  
BOUCHER**

**Frampton  
the Face  
of '68  
who  
could  
become  
the  
musician  
of '72**

APRIL 29, 1972

## WISHBONE RISING FROM THE ASHES

Exclusive  
album  
preview

"**ARGUS**" is the biggest thing the band's ever done . . . we really hope that everybody gets as much out of it as we have." That's Martin Turner, Wishbone Ash's bassist, referring to their new album due out this month.

One really gets the impression that they've taken a great step forward, not just in terms of the actual content of the album, but in its whole conception and creation. It's been a total creative effort, involving everyone at all levels, something that both Martin, and Andy Powell, other half of Ash's unusual dual lead set up, feel to be extremely important.

They both tell of their initial hesitation to become involved in anything but the musical side of their work. "There was a time when we weren't prepared to get involved in anything but the actual recording, we left the rest to 'somebody else.' Gradually we came to seeing this as wrong and non-productive, so we began to take the trouble to learn people's names here and it's really paid off, it's more interesting too," added Andy as he prepared the stereo for my virgin ears.

As the first notes of "Time Was" cut through the smokey air, Andy told me that they all contribute equally in composing new songs, though Martin and Ted Turner, Andy's other half, tend to write most of the words. This number is their current opener on stage, starting off with a quiet floating guitar passage from Ted which slides into a loose driving boogie. "It's a bit of a departure for us because it's much looser than the material we normally do, although we had it thought out before we got to the studio," said Martin.

"Sometime World" is a mellow, soft number containing an extraordinary floating solo from Ted. "It all came out so relaxed, really two o'clock in the morning. This track's the nearest we get to jazz on the album," cut in Andy. "It's similar in construction to 'Vas Dis' on our second album, 'Pilgrimage.'"

"Blowin' Free" highlights the influence that the 'States has had on Wishbone Ash. "It's got an open sort of feel, especially 'cos of Ted's style. People are beginning to differentiate between us," Andy explains. "Ted plays a lazy spacey guitar, which reflects his

personality, while I play a more clipped style, reflecting my personality."

At this point, Martin expanded on the influence of their contact with the 'States. "We gigged with the Allman Brothers over there just before Duane was killed. I think Duane had a great influence on Ted's style, in fact he plays slide guitar for the first time on this album."

Thus endeth the first side. As he cranked the phonograph up, Martin explained: "The first side represents the sum of our recent influences, whereas this side comes from further back in our past."

"The King Will Come" is a powerful, intense number featuring some ominous sounding wah-wah. The words are in-

tended to give a suggestion of an eventual doomsday; "see the word of the prophet on a stone in his hand," but Martin denies that it has any religious connotations.

Wishbone's drummer Steve Upton wrote the next piece, a quiet, poetic medieval sounding thing called "Leaf And Stream" containing some beautiful lines; "The weeping trees of yesterday they look so sad, and wait your breath of spring again." This is an example of the kind of number Wishbone can get into in the studio, but don't play on stage.

"Warrior," in contrast, is a fast aggressive number, reflecting the individual rebelling against the forces that keep him down.

"I'll have to be a warrior, a slave I couldn't be, a soldier and a conquerer fighting to be free." The end produces images of a bloody, desolate battlefield. Senseless slaughter.

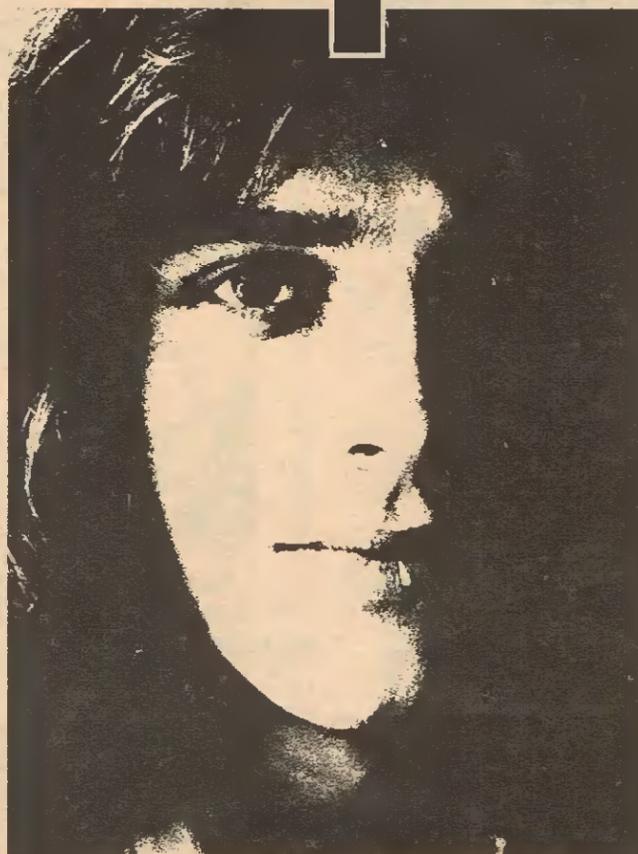
"Throw Down The Sword" is a direct consequence. The notation is unusual . . . a kind of pipe sound. John Tout of Renaissance adds a majestic air through his organwork.

"It may sound egotistical, but we're really proud of 'Argus,'" said Martin, "because it's such an incredibly accurate account of our feelings expressed through our music—it's exactly what we wanted."

**PETER ERSKINE**



WISHBONE ASH (TOP LEFT) MARTIN TURNER, ANDY POWELL; (BOTTOM LEFT) STEVE UPTON AND TED TURNER



PETER FRAMPTON . . . OUT ON HIS OWN

**PETER Frampton and his new found confidence sit in the studio at the top of his house listening to his new album. It is an album that will rate as one of the best in 1972—possibly of the seventies—and Peter is hesitantly pleased with it.**

Although leaving Humble Pie was a big decision, it was obviously the best possible thing he could have done as his music was going in a totally different direction to that of Steve Marriott's.

"I was with them for three and a half years, and we only really made it in the last year. It was a big decision, yes, but it came quite naturally — I was on holiday in Cornwall and I suddenly decided 'this is it, I've got to go and do an album.' When I left I had no ideas for forming a band — I'd been working two years solidly on the road in America, but just lately I've decided definitely to get a group together.

"Steve and I were two totally different types of people who used completely different types of guitar playing. In the end his way of thinking wasn't really my way of thinking, so it was inevitable that we should break up. To start off with it was acoustic stuff, but it was getting more into hairy Rock-n-Roll—I love Rock-n-Roll, but not all the time."

It is now six months since Peter left Humble Pie — and fortunately he has been busy most of that time because as some of the songs on the album reflect, he wasn't very happy immediately he'd left.

In those months he'd done his solo album "Wind Of Change" (recording at Olympic the same time Humble Pie were doing "Smokin'") and he's done sessions. The album has a terrific variety of numbers — beautiful acoustic ballads by Peter, like the title track, a lovely love song called "Lady Licright"; to a fine blues and very full version of "Jumpin' Jack Flash."

"That was difficult to do because it's always difficult trying to cover somebody else's song, especially if it was a good one. I decided not to listen to the record, just do it from memory and work it out. It's very easy to do someone else's song badly, and a good example of it being done well was Joe Cocker's 'With A Little Help From My Friends.' I was pleased with my version because it's different and I hope Mick didn't mind."

Jim Price does the eight brass parts on that track; Andy Bown bass; Mike Kellie on drums; Frank Carillo (a friend from New York) did electric guitar, and Peter did vocals and a bit of organ.

The result is a fine song, taken slightly slower than the original with some jazz breaks and a wonderful layering of sound. A lot of the tracks have this carefully built depth of sound, although often Peter has only achieved it with a few guitars. His guitar playing is phenomenally good in places like on "It's A Plain Shame" (also featuring some extraordinary vocals from him) and "All I Want To Be (Is By Your Side)."

There are strings on these tracks — arranged by Del Newman, who does the arrangements for Cat Stevens. He has done them with enormous talent and sensitivity, as on "Oh For Another Day" where they play tremolo to Peter's classical gut-string guitar.

The main musicians on the album are Peter, his old mate from the Herd, Andy Bown; Mike Kellie (ex-Spooky Tooth) on drums; Frank Carillo on guitar; Ricky White on bass; Mick Jones (in Gary Wright's Wonderwheel) on guitar; Jim Price on brass.

There's one funny song—"The Lodger" — which tells the tale of the endless line of parasitic dossers that pop stars get living in their houses. Ringo plays drums on that one. But Peter has purposely avoided using the "in crowd." There's just the last track—"All Right" which is Rock-n-Roll with big choruses supplied by Frank, Andy and Peter, with

Ringo, Klaus Voorman and Billy Preston.

"I only had them on one track because everybody has them on their albums so I thought I wouldn't."

Certainly it is one of the best albums I've ever heard. It's been beautifully and painstakingly put together, it's subtle, it's not painfully boring because there's lots of variety from light rock to slower ballad, and above all it's very heartfelt.

"I think I have got a bit more confidence and obviously one's song-writing must get better. I still put myself — guitarist, singer, song-writer in that order. My main thing is guitar, but my voice has improved since I've been off the road. Touring, I was singing very viciously and my voice has settled down again. I don't like singing flat out all the time, but it got to the stage when I talked like Joe Cocker sang."

Since doing the album Peter has done sessions for Tim Hardin, whom he considers to be a genius, and Harry Nilsson. He misses live gigs, but refuses to rush back into them. He has got the outline of his band — a four-piece — in his head, but won't name any names until the album is out and hopefully establishing itself.

"I don't practice guitar when I'm off the road because it doesn't do me an ounce of good. When you get to a certain point it's so different onstage, you've got pressures, sometimes you can't hear yourself very well so it's pointless having practised."

"Although I left Humble Pie because in the end we didn't have the same ideas, it did do a lot of good for me. I found a guitar style, I formulated a guitar style, which I would not have done had I just played in England with another group but working every night of the week for six weeks and then coming home for two — there's nothing like hard work."

"For my new band I want bass, drums and two guitars basic, one of whom can double on keyboards and play acoustic. Three of us will sing, because you've got so much scope then. I don't want a singer as such because if you're just a singer you've got to be incredibly good and there aren't that many about."

In the meantime, to keep his mind off the impending release date of his album (May 19), Peter is supervising singing rehearsals of Twiggy and Tommy Tune in his home studio. He met them through Terry Knight, Grand Funk's ex-manager, now Justin de Villeneuve's business partner.

Hopefully Peter won't have too much of a lull to fill in; shortly the world should explode with praise around his ears. He deserves it.

**SLY  
AND THE  
FAMILY STONE  
RUNNIN'  
AWAY**

EPIC