

DISC

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POP FAN'S FAMILY TREE—CENTRE PAGES

Marmalade, Mixtures split!

SEE PAGE 4

Tony Joe for Britain

Tony Joe White the "Groupy Girl" hitmaker who has just completed an American tour, and whose new album has just been released, lived up to his "unaffected" tag. He vanished to his ranch, which has no contact with the outside world, immediately after his tour was finished.

But a spokesman for his record company, Warner Brothers, told Disc from America earlier this week that Tony Joe had said he was ready to come to Britain just as soon as possible, and plans have tentatively been arranged for a summer visit.

Disc's girl in Hollywood, Judy Sims, reports on Tony Joe live and the strange case of the all-American boy who found fame in Britain but not America. See Page 3.

RINGO STARR is poised to follow his fellow Beatles with a solo single. Disc understands a decision will be made some time this week, when Ringo and wife, Maureen, return from a Swiss skiing holiday.

According to Apple, Ringo has already recorded several tracks from which a solo single may be chosen—"but the final decision is entirely up to him."

Meanwhile, Apple adds that there have been "huge advances" for John Lennon's "Power To The People" Plastic Ono Band release, for which the controversial Yoko Ono B-side "Open Your Box" had to be re-recorded last week due to alleged offensive lyrics. EMI hope to have the record out as a double A-side this week.

Paul McCartney's solo single "Another Day" leaps from No.

RINGO TO JOIN SINGLES BATTLE?

14 to 4 in this week's chart; while George Harrison's "My Sweet Lord" maintains its top spot for the seventh successive week.

● McCartney recently completed 21 new tunes at New York's A & R Studios and is about to tape a Hollywood TV special.

Inside Britain's best selling colour pop weekly

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FRONT SEAT—Disc reviewers hit the road to see the big shows

The Stones still give satisfaction

MIKE LEDGERWOOD
in Newcastle

SOMETHING OLD—something new. Something borrowed—something blue. That was the music menu the Stones served up at the City Hall, Newcastle, last week. And delightfully digestible it was too.

Something "old" were the timeless hits like "Satisfaction" and "Jumpin' Jack Flash," the real gems of their repertoire, raw and rugged excitement. Something "new" were things like "White Horses" and "Prodigal Son," the latter a clever acoustic contribution from Keith, with Mick adopting his best Deep South drawl and forging a very funky feel.

Something "borrowed" was Robert Johnson's "Love In Vain," led by Keith, introducing a see-through guitar, Jagger wailing mournfully, and some splendid touches from Taylor. And something "blue" was simply that—the Blues.

Showmanship

The Stones may be best-remembered for their excitement in the sphere of rock-n-roll, fired by Mick's magnificent and inimitable showmanship, but ardent followers will recall that it's deep in the Blues that the band's roots really lie. And that's basically what the band's all about.

The hits were their concession, I thought, to the nostalgic occasion; and they were played superbly. It was as if they'd never been away. And polite, if restrained, applause greeted the other favourites like "Midnight Rambler" (with Mick removing his massive studded belt and flailing the floor), "Little Queenie" and "Street Fighting Man."

The sound was excellent for the most part and amplification adequate, without being deafening. I could hear most of Mick's words for a change—probably because the crowd was cool in comparison to the hysteria of that bygone era. But sadly we couldn't pick up the enthusiastic brass of Messrs. Price and Keyes, nor the incredible Nicky Hopkins' famous piano.

Never stops

There was the same old astonishing rapport between Mick and Keith onstage and they exchanged knowing glances as the excitement built up. While Taylor, from time to time in the spotlight provided sympathetic support; and Wyman, his usual inscrutable self, proved that he's probably the best bassman in the business.

Jagger never stops, this machine of a man. He pouts and prances, snarls and screams, daring you to look anywhere else but at him.

He's still the super showman. Let's just hope he never stops!

YOU CAN'T HELP BEING EXCITED

PETER HOLBERT
in Stockton-on-Tees

THE MOST exciting performance currently to be seen on the British stage must surely be Emerson, Lake and Palmer, who were in concert last week at the ABC Theatre, Stockton-on-Tees.

They must be favourites to take over the No. 1 touring group spot this year with their incredible sounds and showmanship that left a packed theatre on its feet for four minutes at the end and clapping until they returned.

Keith Emerson treats the organ as Hendrix used his guitar! He tackles two organs at once, a stalk-like figure in black knee-length boots rolling on to his back dragging the organ with him, punching daggers into the keyboard, wrenching them free and flinging them into an amplifier just to show how raw they are. But the next minute he can be producing delicate classical strains from the piano.

Over it all sits drummer Carl Palmer injecting pounding rock, mournful strains from two huge Chinese gongs and some of the most incredible solo work. They treated us to one side from their second album due out next month—the first time they had run through it on stage. It should ensure them another high spot in the LP chart.

Yes it was OK . . . but cold!

PETER HALIGAN
in Liverpool

THERE SHOULD have been something like 1,700 people to see YES at Liverpool Boxing Stadium last week, but only 800 showed up. As the promoter said: "What can you expect with the Stones, Led Zeppelin and Fairport Convention due in Liverpool soon?"

Jonathan Swift was to have opened the show but as he woefully told the cold audience when he arrived: "I got on the wrong train—nobody told me anything." He slotted himself in between spots, keeping everyone happy whilst the roadies fussed around.

Argent, the North London-based group, opened with "Stepping Stones" written by Rod Argent from their first album. By the time they got to "Time Of The Season," an old Zombie number from the "Rock Machine" album, everyone was forgetting the cold.

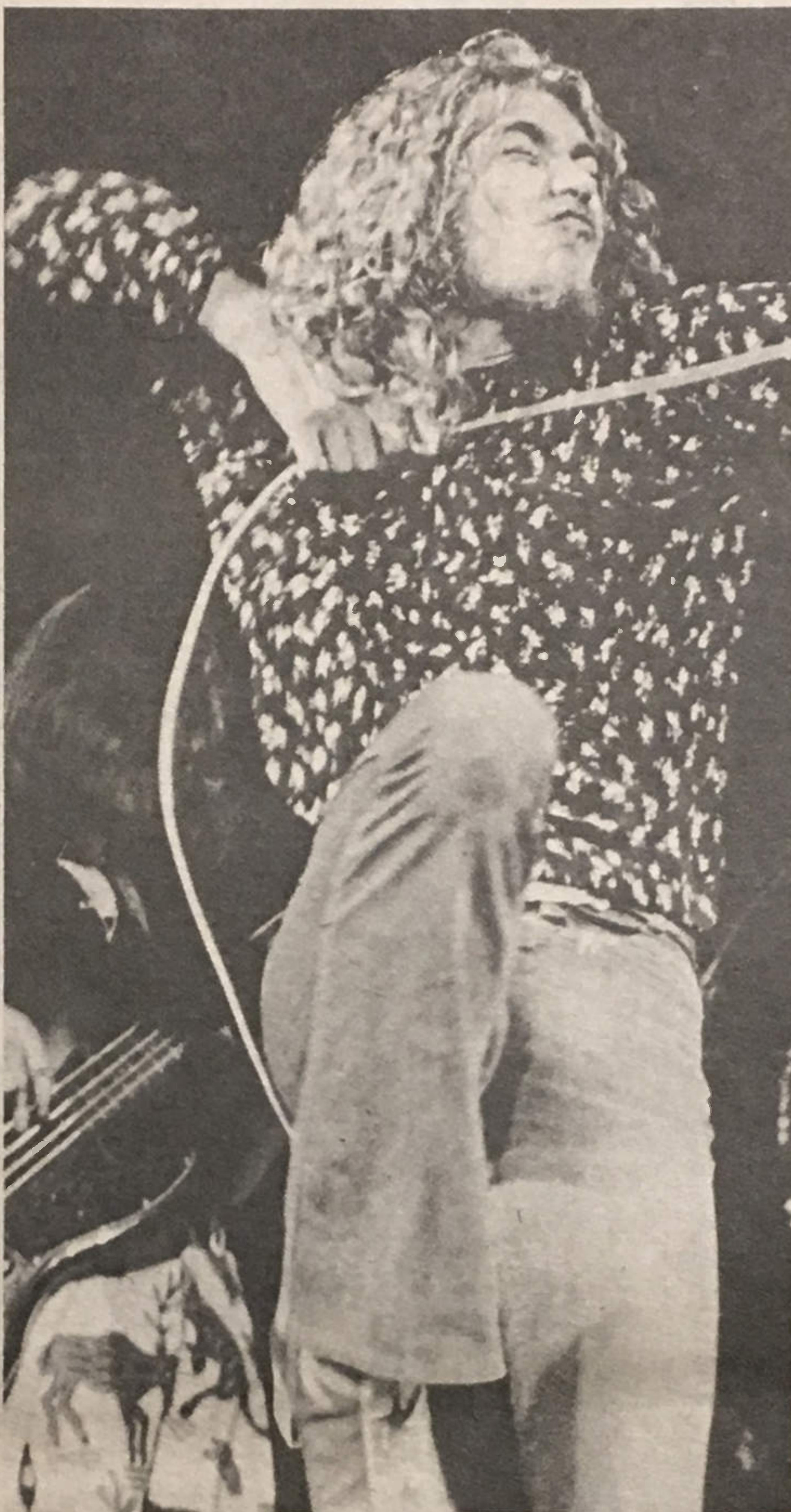
The Bonzes were disappointing. Viv Stanshall and Neil Innes struggled bravely through some oldies but managed to salvage their spot with "Canyons Of Your Mind" from their "Tadpole" album.

Finally Yes "climbed into the boxing ring" to the sound of the theme music of "2001 A Space Odyssey."

When everyone was in orbit with "2001" they gave out with "You're In No Disgrace" written by Jan. Chris Squire on bass was superb; Steve Howe hopped around the stage like a pogo stick and it really was worth waiting for.

After five numbers they tried to bow out with Paul Simon's "America" which got a bit repetitive but the fans were on their feet shouting for more.

If Yes went wrong it was that they came on too late. But it was still a good 11 bobs worth.



ROBERT PLANT: lost numbers.

MAYALL WITH THE BEST BAND IN THE LAND

ROY SHIPSTON
in Birmingham

JOHN MAYALL has got the best band he has had since Bluesbraker days. And that's saying something. With Harvey Mandel, Sugarane Harris, Larry Taylor and Paul Lagos, it really does.

And the last chance we'll probably have of seeing the band is on the current British tour, which kicked off at Birmingham Town Hall last Wednesday. The ovation at the end was rightly noisy. It was one of the best receptions this Mayall band has prompted, and, although they've had better nights, they'll be lucky if they have a better audience.

After rather trying experiences with Continental crowds, particularly in Italy, the musicians on this spectacular tour were glad to get back to a bit of civilisation in Britain. The audience listened to every note, and waited till the end of each number to show their appreciation. Mayall was clearly glad to get home.

He opened with a track from the forthcoming "Back To The Roots" LP, "Devil's Tricks." The amazing violin of Don Harris was featured on "Don't Let Me Down." He makes all other rock violinists superfluous. It's not just his staggering agility that hits you but the quality of his playing almost makes you forget that he's not loud, and he doesn't use any gimmicks, like feedback. He just plays beautifully and it all makes sense.

He was clearly the favourite with the Birmingham crowd in this all-star lineup. After a couple of songs from the "U.S.A. Union" LP, including "Crying," the Mayall band produced the first real up-tempo number, "Took The Car," a version of which is on "Back To The Roots." The extra pace came just at the right time, and featured drummer Paul Lagos.

Then Mayall ordered a "battle" between Harris and the fine guitar of Harvey Mandel on "You Must Be Crazy," which developed into a very clever team effort of inter-woven phrases, each of two soloists driving the other on.

And that was it. We hadn't even had a solo from Larry Taylor. After deafening stomping, the band came back to encore with "Possessive Emotions" and Mayall gave everyone the chance to display their individual talents, including the remarkable Mr. Taylor, who even seemed to surprise himself with one particular run he achieved.

Zeppelin get a whole lotta love

TONY WILSON
in Dublin

THE VISIT of a band of the stature of Led Zeppelin is rare in Dublin, so it was not surprising that last week the National Stadium, normally a venue for amateur boxing tournaments, was packed with 3,000 Irish progressive music fans.

Led Zeppelin were playing the second concert of their current British tour after a three-month lay-off for recording work, and having played a sensational concert the night before in Belfast, came south and proceeded to whip up the Dublin fans into a cheering, stamping, throbbing mass. The standing ovation started long before the show was over, and at the end Zeppelin had to come back for several encores before they could get away.

Zeppelin are the heaviest and loudest group yet heard in Dublin, and the huge banks of amplifiers and speakers pushed out a fantastic wrap-around volume.

No trouble

Their performance comprised of material from their previous three albums and a preview of some of the tracks off their forthcoming album. There was a bit of confusion at the start over what they were going to play. "We had a list on a piece of toilet paper," explained Robert Plant, "but I think it's been used."

However, once under way Led Zeppelin cruised through the evening without much trouble. Jimmy Page played some excellent guitar throughout, including a clever piece of work with a violin bow during "Dazed and Confused," and John Bonham won huge applause for his drum solo during "Moby Dick." The place really erupted when Zeppelin went into "Whole Lotta Love" which had been shouted for from the start of the show and many of the fans were standing on their seats waving their arms and cheering for the duration of the number.

"Stairway To Heaven" was one of the new numbers, which starts off in a relaxed way and builds up into heavy rock. Page switched to a twin-necked guitar with six and twelve strings, and featured some nice finger style work in the introduction.

Another new number from the up-coming fourth album was "Going To California" with John Paul Jones on mandolin and Page on acoustic guitar. With Plant on vocals, all three sat down for this one, which provided an ear-resting contrast to the remainder of the programme.

"California" showed an influence that may have come from Robin Williamson and Mike Heron, and on their next album this could well be known as Led Zeppelin's "Incredible" string band.

The last part of the concert was given over to a mixture of old and new rock with items like "Suzie Q," "Sugar Mamma," "The Lemon Song," "That's All Right Momma" and "C'mon Everybody"—all following in quick succession.

Riot prevention

It raised the excitement to fever pitch and the short-haired, grey-suited officials of the National Stadium gave up trying to make the people sit down and instead ranged themselves along the front of the stage in case of a possible riot. However, it all finished peaceably and 3,000 fans went off into the night more than satisfied with this tremendous concert.



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**NEXT WEEK
IN DISC—THE**

PEEL

✿ THE one thing you should be certain of seeing at something billed as a "Police Ball" is a policeman. Consequently no one at what used to be Middle Earth in King Street, Covent Garden, on Saturday night seemed to be too startled when about 50 uniformed officers began to move slowly through the 1,500 people gathered there.

From above the overall effect was as of one of those demonstrations of molecular structure on educational TV in which a handful of white marbles are added to a vibrating mass of different coloured marbles and gradual diffuse themselves throughout the mass.

So closely packed were the people that it's likely that the police came and went with many being unaware of their visit. Someone started to make a speech about the function of the policeman in our society with particular reference to the public being his paymaster but this was interrupted by the timely playing of "The Laughing Policeman" which the World Record Club have been good enough to make available on LP. This seemed to defuse the situation and put things in perspective so that everyone could concentrate on the fine atmosphere that filled the room and just have a good time—which is what it was all supposed to be about anyway.

Egg were the first band to play and their reflective, rather introspective music drew polite thought curiously restrained responses from the listeners. What the crowd wanted was some good stomping music and Egg might have done better at the end of such an evening rather than at the beginning. They play well together though — are improving and maturing fast—and will have better nights than this.

The crowd reacted more positively to the Third World War, who make most of your "heavy" bands sound like a string quartet. Their music was described somewhere as "working class music" which smacks unpleasantly of snobbery. If you think "working-class music" is something new then you've never heard rock-'n'-roll. The Carl Perkins, Little Richard, Jerry Lee Lewis, Fats Domino, Gene Vincent thing is



"working class" if anything musical ever was.

✿ During Third World War's set I was talking to a very lovely lady about the planned future of 43 King Street which is the formal name of the building we were all crammed into. I gather that one of these days it will be opened as an arts centre but I've mislaid the several handouts describing its precise function so you'll have to guess. Following this I was talking to several ladies connected, in one way or another, with Richard Neville —the hero of the hour—and missed most of what the band was doing. It did seem disconcertingly uncompromising about such matters as the law and the more prized parts of the female anatomy and the various uses to which they can be put. The music was raw and crude—which is good—and the Third World War was well received.

The best part of nights like the night of the Police Ball lies in the meeting of old friends and I missed much of the music through talking with people I'd not seen for a year or more. Vivian Stanshall and friends were playing when the boys in blue came to join the fun and I seem to recall hearing V.S. saying something about our being joined by a coach party which had me falling about but seemed to be missed by everyone else so

it may never have happened. For a fairer view of what Stanshall and Friends are doing you are advised to try to hear "Top Gear" in a week or so when they're on it. The tapes are magnificent and I hope the group will commit something to record as soon as possible.

Kingdom Come is the new Arthur Brown band and it was a great treat to see and hear Arthur in action again. The band is remarkably tight and very funky indeed and I look forward to hearing them again. During much of their performance I was engaged in helping Richard Neville to deal out coffee to those in need of it and it was a very real joy to be surrounded by so many friendly people again —it is easy in London to forget that there are a vast number of joyous and peaceful people spread throughout the city and more events like the Police Ball are needed to strengthen the spirit of community.

If you live outside London you'll probably have missed Magic Michael. Michael sings very personal songs with great intensity. Technicians might not approve of his guitar playing or with the construction of his songs but Michael's is a very personal art — which is as it should be — and has to be judged without comparisons. Whether you like the result or not there is no doubt that what you see and hear is totally devoid of pretence and we need more of that.

The last band of the evening played at around 6.00 and, to some extent, stole the night. Collectively they're Gnidrolog and those who remained sentient at that late hour reacted well to their music which is very curiously and effectively structured. It's good to have a band who seem to have no direct influences and Gnidrolog are a delight. Earlier we'd heard the huge sound of the Pink Fairies who played their usual fine powerful, high-energy music.

43 King Street, Covent Garden, was a good place to be on Saturday night, Sunday morning. The music was good, the feeling good and, if you were there, thank you for making it a special event. If you weren't I wish you could have been.

No one-but no one sings Dylan like Dylan



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THE POP MUSIC'S FAMILY TREE



Teddy Boy

BORN: Early and mid-Fifties in and around the south London slums of the old Elephant and Castle.

LIKES: Rock-n-roll, bundles, flick-knives.

HABITAT: Milk bars, pubs (occasionally) and local "palais."

SOCIAL BACKGROUND: Working class.

REMARKS: Younger brother of the spiva and wide-boys, who came on the scene just after the war. Their time in the national spotlight ended as the Elephant and Castle was pulled down.



Beatnik (1)

BORN: About the same time as the Teds. Originated on the West Coast of America.

LIKES: Modern jazz, bongo drums and Zen (the sound of one hand clapping, and all that jazz).

HABITAT: The road to and from Aldermaston, cellars and anywhere else dark.

SOCIAL BACKGROUND: Middle class.

REMARKS: Offshoot of the Beatnik fad, smoked reefer, always wore sandals and sunglasses, had their own language later known as "Kookie Talk," rarely washed.



Beat Boy

BORN: End of the Fifties, start of the Sixties.

LIKES: Ventures, Elvis, Dean, Marlon Brando, Little Richard, Elvis, Brenda Lee.

HABITAT: Coffee bars, youth clubs, dance halls.

SOCIAL BACKGROUND: Working and middle class.

REMARKS: Younger brothers of the Teds, wore slim-line Italian look, called everyone over 23 "squares."



Leather Boy

BORN: Twin of the Beat Boy.

LIKES: Gene Vincent, James Dean, Marlon Brando, Little Richard, Elvis, Brenda Lee.

HABITAT: Transport cafes, motorways.

SOCIAL BACKGROUND: Working class.

REMARKS: Allegedly "harder" version of the Beat Boy, ate vast quantities of egg and chips, rode motorbikes, "did the ton," when dead went to "that big of moonway in the sky," later became a Rocker and Greaser.



Beatnik (2)

BORN: About 1961.

LIKES: Bob Dylan, Joan Baez, Donovan, Phil Ochs, Tolkien and anything beautiful.

HABITAT: Cellars, condemned houses (when in London), Jersey, St Ives (when not).

SOCIAL BACKGROUND: Middle class.

REMARKS: Adopted the clothes of an out-of-work baggie, always had a guitar at hand, often toured the Continent, later became a Hippie.



The Mod

BORN: 1962 (a few months before the Beatles).

LIKES: Clothes, American groups such as Shirelles, Ronettes, Four Tops, Bluebel, Purple Hearts.

HABITAT: Discos, Tiles, Marquee, Ready Steady Go.

SOCIAL BACKGROUND: Working class but "Faces" (swinging Londoners whom the Mods admired) were middle and upper class.

REMARKS: Gave the world the fastest changing fashion scene. Yewer, took themselves seriously, finally died when Flower Power came.



The Hippy

BORN: Summer 1967 (in Britain, slightly earlier in America).

LIKES: Flowers, Acid, hash, Doors, Jefferson Airplane, good vibrations, "beautiful things."

HABITAT: San Francisco, 141 Piccadilly, open air festivals.

SOCIAL BACKGROUND: Middle class.

REMARKS: Good period for laterflora which all went bad when anarchists in the name of Love took over 141 Piccadilly and stoned the Fluz. A pity we may never pass this way again.



Skinhead

BORN: 1968.

LIKES: Aggro, Reggae, Enoch Powell.

HABITAT: Football matches, West Indian clubs, street corners.

SOCIAL BACKGROUND: Working class.

REMARKS: Possibly the last working class youth revolution in Britain. Apparently hated and ignored by the middle classes who control the media. Could be why Reggae never made it as big as heavy music did. Will die only when Eton meets Harrow in the Cup Final.



Hell's Angel

BORN: (In America) early Sixties, (in Britain) about 1968.

LIKES: See Leather Boys.

HABITAT: See Leather Boys.

SOCIAL BACKGROUND: Mainly working class but some evidence of middle class members who have adopted a life-style closer to the U.S. original.

REMARKS: Generally the Hell's Angel is just a re-named Rocker.



The Nupe

BORN: About 1969.

LIKES: Video, sciences, cottage industry.

HABITAT: Communes.

SOCIAL BACKGROUND: All classes.

REMARKS: The Nupe or New Person will be able to communicate with their parents in this Brave New World to come. As leisure time increases, they will turn to the old "village" form of life, living in communes (which will be rather superior council estates), go in for handicrafts far more to escape the total boredom of instant food and instant life. Total unisex will prevail.



Researched and written by the Disc Close-up Team
Drawings by LOGAN HOLTBY

DECCA group records

NOW TURN TO PAGE 14 TO FIND OUT THE EVENTS, PEOPLE AND MUSIC WHO INFLUENCED THEM

... YOU'VE SEEN THE FANS (PAGES 12-13). NOW HERE ARE THE IDOLS!

From Teds to hairies

—this is the story

"MODERN rock is basically musicians playing for themselves instead of for the public." Those few unkind words on the current scene come from that aging rocker Gene Vincent.

He is biased of course, but nevertheless that sentence could be pop's epitaph. The show's over and there's nowhere else for the pop pilgrim to go. He's been through rock-'n'-roll, beat music, Mersey mania, folk, West Coast, progressive, reggae, heavy rock and is now a little puzzled and bewildered.

The scene has gone stale, middle-class and boring.

Today it's very much like it was back in the early and mid-fifties when your dad was a Teddy boy. Then as now "bands" were king. Admittedly the music was different from today but the thinking was much the same. People listened to bands rather than danced to them. There was no apparent star system and no teenage idols.

1955

BUT in 1955 youth woke up—to the fact that it had money, and people with money can call the tune. The tune called was rock-'n'-roll and singing were Bill Haley and the Comets.

Contrary to popular legend they didn't come in like lions. In January three songs were released by Haley: "Happy Baby," "Shake, Rattle and Roll" and "Rock Around The Clock."

"Shake, Rattle and Roll" made a brief chart appearance in March—we had to wait until November before "Rock Around The Clock" was a hit.

Most popular tune of the year, however, was Jimmy Young's "Unchained Melody." ITV came on the air in September, and the other good news of 1955—singles (that meant 78 rpm) cost around five bob and you could buy a duffle coat for under three pounds.

Rock and Youth in the shape of Teddy boys had arrived but it took another 12 months before they were charted on society's map. Rock, like Beatles music much later, cut across class barriers when it came. But it wasn't long before the barricades were re-erected.

Rock was adopted by the Teddy boys on the council estates, while middle-class kids from suburbia latched on to a new sound from the jazz clubs. It was called skiffle.



1958 . . . and Oh Boy, it's Cliff Richard.

1956

At the start of 1956 the chart situation was: number one—"Love Is A Many Splendoured Thing," "Rock Around The Clock" had just scraped into the top 10. But then a short-lived craze made rock a forgotten word.

The "Ballad Of Davy Crockett" was on everyone's lips and children pestered parents for a "coonskin" cap. A lot of cats died during that craze.

Round about the middle of the year we found our first idol. A new singer called Elvis Presley leaped into the U.S. top 10 with "Heartbreak Hotel." Just behind him was Britain's own Lonnie Donegan, the high priest of skiffle, singing "Rock Island Line."

A few weeks later "Heartbreak Hotel" made number 13 in Britain and another Presley side, "Blue Suede Shoes," was at number 18. Would you believe that one music paper still called Presley and Haley "hot Hill-billies."

The revolution had happened but at least one bend leader, Jack Payne, refused to recognise it. Of Elvis he stated:

"He is, they tell me, the latest teenage craze in America. Personally I don't like his work—nor will I feel the vast majority of our listening public." "Heartbreak Hotel" was at number three when those words appeared.

As autumn leaves fell in 1956 Britain found its answer to Presley. He was a tousled-haired kid from Berrymans called Tommy Steele. He was working class, had an accent you could cut with a knife and a sharp manager. He was an immediate hit.



1963—ADAM FAITH: the smiling star of "Drumbeat"

A Short History of Pop . . . from Elvis's blue suede shoes right through to the first skinhead boot.

dying?—Possibly. But before it did, its best year was to come and that was 1957. This was the year Elvis got his first British number one with "All Shook Up." At the same time Paul Anka was scoring heavily with "Diana."

Film of the year was "The Girl Can't Help It" and among the stars were Gene Vincent, Little Richard, Eddie Cochran and Nino Tempo. TV show of the year was "6.5 Special."

The battle between ballads and beat (as rock-'n'-roll had become known) persisted for the next 12 months, which were especially important for Disc—1958 was the year we hit the bookstalls.

1958

Jack Good who became known as "the rocker who never grew up" deserves credit for a piece of talent spotting. He was first to publicise the potential of a then unknown called Cliff Richard. In August 1958 he wrote:

"The name to remember is Cliff Richard and the Drifters. You could be hearing quite a lot more from them." 1958 was also the year of "Volare," and the year Capitol began to issue only 45 rpm singles. Rock was dying and "6.5 Special" was buried in December.

The death of "6.5 Special" marked the end of an era and the start of a seemingly endless period (until the Beatles bombshell burst) when pop became respectable and rather sedate.

1959

The new thing in clothes was the Italian Look—tight, bum-freezing jackets and tight trousers that made skinny men look like spiders. Winkle-pickers cramped the feet (they were better to kick with than chukka boots) and living had become as dignified as a waitz. This was also about the time the elder brothers of today's Hells Angels appeared. They were called Leather Boys and wore leather jackets and trousers but without lavatory chains and studs.

So this was 1959, among the records that made it were Russ Conway's "Side Saddle" and Chris Barber's "Petit Fleur." It was also the year Buddy Holly did the thing that made him famous. He died.

1960

The dawn of a new decade—what historians will doubtless call the Swinging Sixties—looked pretty bleak at first. America had a strangle-hold on our scene such as it never had before or will again.

However, Adam Faith, the unsmiling star of "Drumbeat" was out there striking a blow "for the thinking teenager." He admitted to reading "Catcher In The Rye" and in a memorable Sunday evening holy show actually asked the Archbishop of Canterbury: "Christianity? What's in it for me?" A question, Archbishop, you still have to answer.

But apart from this, the scene creaked on. Lots of little crazes came and went. Like the death songs: "Tell Laura I Love Her," and "El Paso."

Dance crazes also came and went. The Madison for instance, which did well in France and didn't here, the Twist, which took off eventually and the Locomotion which gave us Little Eva and little else. Nevertheless the disc moguls were very happy, £36m had been spent on records during 1960.

Would the next year be better? Not really. These were the times when Helen Shapiro was walking back to happiness and former Biggles star John Leyton was getting the screams.

A group's stage image was so important during these years that managers went frantic trying to find something new. The ridiculous peak was reached by a certain Nero and the Gladiators who donned draughty Roman armour for their stage appearances.

The trad fad bowled happily along too; the Temperance Seven, Kenny Ball and Acker Bilk all had hits. But the male star, cornerstone of the scene, had pop journalists screaming for a change. An article in Disc cried "Cliff and Adam have been at the top too long—we need a British Bobby Darin." We still do.



1963—and the Beatles take pop by its heels—with "Please Please Me" and Beatle suits.



ELVIS: he conquered Davy Crockett to become our first idol!

Not only trad featured in the charts but so did modern jazz with Dave Brubeck's "Take Five." And then it happened.

1962

In October 1962 Disc's New To You feature ran a piece which included the words: "... the original group were formed in 1955 as a trio and started working on the skiffle kick."

"In 1960 Larry Parnes selected them to back Johnny Gentle for his Scottish tour." The group were the Beatles and Disc gave their record "Love Me Do" two stars and said they sounded rather like the Brooks Brothers.

"Love Me Do" dented the charts in the closing weeks of 1962. The Beatles next single "Please, Please Me" crashed in at number nine in the following February. The floodgates opened, Mersey Mania gushed in—we were on our way to the best times since the late fifties.

With the Beatles and the Mersey Beat and fab, gear and grotty came in a new way of life, being a Mod. Within a year or so of "Please, Please Me," not only were we playing our own music but we were running the business end of it too. Or so it seemed.

What followed the Beatles during the middle of the swinging Sixties were protest songs and Bob Dylan, who became the first middle-class folk hero.

When Dylan came to Britain for his first concert tour, it was quietly forgotten that he had been to Britain a few years before and "starred" in an appalling BBC drama called "Mad House On Castle Street." Bob Dylan had to wait a few more years before he became "significant."

After protest came Swinging London (much to the relief of the Southerners), op-art clothes and the Who in their Union Jack jackets. And of course, "Ready Steady Go."

1966

Following op-art came psychedelia, loud groups and light shows. Then came the year it all went



1965—and Swinging London, typified by Union Jack-clad Pete Townshend of the Who.

supposedly flat—1966. Not really, the year was a stage-setter for 1967 when it really did go flat. We had hippies and the Bee Gees and a "Whiter Shade of Pale" and Procol Harum. We also had the Monkees, who were probably the last group to attract the screamers. Hitmakers for 1967 were Pet Clark, Engelbert Humperdinck, Harry Secombe, Scott McKenzie—heavy music was still struggling out of the underground.

Songs became more and more meaningful or meaningless depending on how you viewed it and louder as the decade drew to a close. The only ray of hope to cut through the shroud of undanceable, unsingable music was reggae. It was raw, rough and working class.

So what will happen now? Perhaps this year—or more likely next year it will all start again. A white working class idol who sings songs that have some sort of meaning to us will arrive . . . and the pop pilgrimage will start all over again.

Smokey . . . the one you need



RYLAN O'NEAL and ALI MacGRAW: stars in a sniffing sensation.

IT'S the biggest tear-jerker in years. You go in convincing yourself they're only acting, it's not for real—you stagger out in floods. And if "Love Story" marks the return of romanticism to the screen that all the pundits predict, then I'd better be taken off film reviewing because I'm still sniffing.

It doesn't seem to make any difference that you know the outcome before the film has started, and it's a far from complex story. Jenny (Ali MacGraw) and Oliver (Rylan O'Neal) meet as students—he's at Harvard, she's doing music at Radcliffe. He's rich—Barrett Hall at college is named after his grandfather; she's poor—her widowed father is a pastry chef. Their meeting isn't a starchy love-at-first-sight job—she's very rude to him and that's what he falls for.

So it goes on—they fall in love, but in a human rather than silver-screen manner—and against parental Barrett opposition get married. Jenny chucks in a brilliant music career to take up teaching to support Oliver while he's at law school as his father cuts him off. He graduates, begins to earn money and they move into a smart apartment in New York. Everything should be roses. Jenny stops work, they try to start a family and learn that Jenny's ill—very ill. She's got leukaemia and months later, dies.

The charm of the film is that it's not overly slushy, the two stars are young, unsophisticated and very easy to identify with. Unlike "Un Homme Et Une Femme" there's nothing slightly unreal about them, it could all so easily happen. Also it's

LOVE STORY

CAROLINE BOUCHER reviews a film of love that launched a singles war

hilariously funny at times, the script is good and the photography not too dazzlingly trendy. "Slush" scenes aren't so much Jenny dying in hospital as bits like going to tell her father they want to get married; Oliver's severance of relations with his father.

It's not too all-American either. There's a fair amount of ice-hockey to begin with—Oliver plays for Harvard (and apparently had to learn the game specially for the film).

SMOKEY ROBINSON is completely baffled by his current British success. He made number 1 with "Tears Of A Clown," recorded four years ago, and now he's back in the 20 with "(Come Round Here) I'm The One You Need" which was first issued as many years ago.

"I'm very happy with the success but I can't make out what's happening. All the records I'm having success with are coming out of old albums. It kinda makes me want to re-service all my old albums and do nothing new!"

But Smokey never was one to sit back and reflect on past glories so he's been busy recording again, but with a change in ideas.

"Tears Of A Clown" was the biggest record in my whole career. It sold 1,800,000 copies here in America and was my first No. 1 in Britain. It also made the charts all over the Continent; so it's given me some idea of what people need from me. It's success kinda threw a curve into the direction I was about to take. Before it came along I wasn't quite sure what to do. Now I have a definite direction."

The first sign of Smokey moving in a new direction is his new American single, "I Don't Blame You At All," which he says is very much in the vein of "Tears Of A Clown."

"It was written with 'Tears Of A Clown' very much in mind. It's been out for three or four days and is getting tremendous reaction. We all feel it's going to be very big. The recent success made me realise people want to hear up-tempo things from us rather than the ballads we've been doing a lot recently, so for a while we're

But it's not too "in" and incomprehensible.

The only flaw was the continuity person not keeping an eye on Miss MacGraw's finger nails. To begin with they strike one as being rather long for a pianist, then they're miraculously short, then long again, then short in a matter of days. But perhaps I only noticed that because I was trying too hard to stop crying.

● The Love Story sound track was written by Francis Lal, the man responsible for "Un Homme at Une Femme" amongst other things. The theme is fairly catchy, sad and sweeping as seems to be his trade-mark. In a few weeks time one will be able to hear it and say "Ah, that's 'Love Story'." Otherwise it makes pleasant listening—there's a bit of Mozart thrown in because Jenny is a music student. One would think the album is a good buy if you've seen the film and want to recapture those happy moments; but on its own it probably wouldn't stand up.

● The mean versions of "LOVE STORY" already recorded are: Francis Lal Orchestra (Paramount), Liberate (Warner), Frank Chacksfield Orchestra and chorus (Decca), Peter Nero (RCA), Henry Mancini Orchestra and chorus (RCA), Baker Street Philharmonic (Pye), Mantovani (Decca), Shirley Bassey (United Artists), Andy Williams (CBS), Tony Bennett (CBS).

By PHIL SYMES

going for that feel on record. For the next couple of singles at least we'll be trying to keep the sound and feel of 'Tears.' But we'll be getting back to the slower things eventually."

Smokey has always been known as possibly the hardest working man at Motown, fulfilling the multiple roles of songwriter, singer, producer and company vice-president, and his current success is making him an even busier man. He's had to rush the group into making an album to follow the single and that means writing material, singing and producing it.

"We've only got as far as selecting material. We have no title or anything definite yet, because I don't have much time to record these days. But it has to be finished and ready to go out in three weeks."

You'd think he'd be too busy working on projects for his own group to undertake working with other artists, but not so. He's currently channelling plenty of energy into making an album with David Ruffin, an album and single with the Marvelettes, and assisting Berry Gordy Jr., head of the company, in choosing Motown's new releases.

He spoke very enthusiastically of one of the company's new releases, the second single by Britain's own Kiki Dee—"It's a song called 'Love Makes The World Go Round'—we all think



SMOKEY ROBINSON: scoring heavily with oldies.

it's going to be big. She's such a talented girl she's just got to make it."

One of Smokey's recent projects was an hour-long television spectacular—"The Smokey Robinson Show"—on which he was accompanied by the Miracles, Stevie Wonder, Supremes, Temptations and one non-Motown act, Fran Jeffries. Smokey received rave reviews from national and music press alike, and has been offered another similar show. But he's thinking twice about accepting.

"It's an honour to get your own television show but it was quite a

task. It was a hard job in that we had to do a lot of rehearsing and sometimes spent 12 hours a day working on it. Right up to the last minute we were making changes. It was altogether pretty rough. I sympathise with anyone who has a weekly TV series!"

But working on the spectacular gave Smokey some new inspirations; one of which is to get involved in films.

"It made me think I'd like to do some work on movies. I've no ambitions to be an actor—rather to do background work. I figure I could write background music or scripts. I haven't really got into it yet but it's something I have plans for."

At present Smokey has little time for personal appearances; he and the group have limited concerts to only 90 days each year. While they're off the road, group members have businesses of their own to carry on. The only one who continues in music during time off is Pete Moore, who's now producing new groups. Smokey says currently Pete is producing a new Motown male group, the Stylics, who should make their record debut soon.

Although Smokey has been working on the road for 10 years he still misses it when he's confined to the studio.

"But limiting our appearances makes it much better when we actually perform. It's like a release for us and we really enjoy it. When we were constantly travelling it got very tedious and we began to get bored. But now we've cut down we enjoy it much more. At one stage we thought of packing up altogether because it got too much—now I can't see that happening for a while. We're enjoying ourselves too much."

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DARRYL WAY, violinist with **CURVED AIR**, has had a hard working year with the group. Now the group are setting their sights on the rich pickings in America.

Darryl finds the way to succeed...

CURVED AIR celebrated their first year's existence last night (Wednesday) with a special birthday show at London's Lyceum. It's been a busy year with a lot of gigging hours clocked up, a hit album accompanied by a lot of fuss, and a quickly forgotten maxi single that failed.

"Air Conditioning" has been in the LP charts for about 17 weeks, so you could assume Curved Air have made it. Now they are preparing to face an even busier second year—with their eyes on America. At the end of the month they start a two-month tour. They haven't exactly been raved about in the American music press, but violinist Darryl Way thinks things will go alright when they play over there. "Personally, I'm looking forward to going there. I don't dig America, it's never really interested me. It's such a contrast from England. You can feel fairly safe and secure here."
"But I'm quite confident about how the group's going to do, if we get a good chance to show ourselves. We just need enough publicity before we go."

The group is just completing the second album, tentative release date June 2, by which time they'll be back in Britain and just about to start a major tour here. A Continental excursion will follow that. "The new album is 100 per cent better than the first," says Darryl. "The sound is better and there are no plans for a coloured record. We aimed to get very good quality and we've achieved it. None of us were very happy with the first one."
Manager Mike Hanau, with his designing talents, is working on a new idea for the cover, which may involve liquids, but that's not settled yet. Tracks on the new album, which has the working title "20,000 Examples," include "Young Mother In Style," "Carnival Funeral," "Bright Summer's Day" and "Son Of Vivaldi" which is a three-minute version of the middle section of their stage favourite and doesn't feature the theme at all. Altogether there will be seven tracks.
"It's taken 100 hours to record the second one, whereas the first

took 178. It was much easier this time because we were left on our own, instead of having 30 people hanging around all the time. It's been hard work lately because we've been recording at 10 in the morning after getting back from gigs at 4 a.m., which is very tiring. But we're all pleased with the results. The music is a lot solidier."

As for the maxi-single with "Vivaldi" on, well, it flopped. But Curved Air aren't too distraught about it. "We didn't really know anything about it. We just went in and recorded it, without much enthusiasm. I don't think we're right for pop singles."

Darryl says the group is far from short of material and they've even managed to fit in new numbers to their repertoire, despite being almost permanently on the road. "There are lots of songs in our heads, but not all of them would be right for us. I'd like to write a single for someone like Julie Rogers, or somebody like that, and see it go right to the top!"



FORTUNES: left to right, Rod Allen, Barry Pritchard, Shel McCrae and Andy Brown.

AFTER FOUR and a half years without a hit record, the Fortunes might have given up. But instead they have high hopes of returning to the charts with a Roger Cook/Tony Macauley song "Here Comes That Rainy Day Feeling Again."

FORTUNES—OUT TO MAKE THEIR FORTUNE ... AGAIN!

It was the same team that made their hit records before, including the last hit they had with "This Golden Ring." Although they have had chart silence with their songs since then, they have been working in cabaret and on the Continent and have never given up hope of making their comeback.
Said vocalist Rod Allan: "It'll be hard coming back. It's harder when you've had a hit, than if you haven't. When we weren't getting hits we thought about changing the name of the group, but we would never have been accepted as a heavy group anyway."
If the new single does take off they suppose they will have to go

back on the one night stand tours, but aren't looking forward to it. They say they don't get the same kind of venues now that used to be available.
In cabaret, their choice of material is limited, as the audience generally prefer to hear songs they know well and that are in the charts. The Fortunes do chart numbers only if they feel they can tackle them and usually change the arrangements to suit themselves.
"If we had a hit, we could choose our venues instead of having to play wherever. But we have actually been making more money in the past few years than we made with our hits. We've been doing television ads."
They have also dropped the comedy routine they tried out

when they first went into cabaret and decided they were going down better with their singing.
"We write some of our own material but we don't sing it on-stage. The people always ask for the old songs, and anyway you can't be loud in a club. You'd be surprised, but most of the audience at a cabaret date is made up of young people."
Although they'd like to become an album group, they are taking things slowly and will attempt to build up their singles reputation again. They aren't desperate to make it with the new generation record buyers, but Rod says: "We'll count ourselves lucky if the single is a hit. We're happy doing what we do at the moment. Our audiences don't come to adore, they come to be entertained."

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Ralph 'fights' the folkies!

SINGER/songwriter Ralph McTell is busy keeping himself out of the hands of the cult-makers in folk. Because folk has a hard core of single-minded followers who demand a straight, unsullied brand of traditional music—and they tend to "absorb" anyone who plays acoustic guitar and sings as if he might be an ethnic artist.

But Ralph's roots lie with Woody Guthrie, and as he told Disc "I don't think Woody Guthrie sang a folk song in his life."

However, to fans of the recent acoustic folk boom, Woody's songs SOUND traditional.

Ralph has been singing professionally for nine years and writing for four. He has been put into a folk bag although he doesn't profess to be a folk singer and writes his own songs, some of which, notably "Streets Of London" and "Factory Girl," have been covered many times by other singers.

So it would seem there is folk and folk, among the old and new. Said Simon and Garfunkel who use some of the most sophisticated recording techniques you can get, and on the other you get simplicity of Alex Campbell.

"Pete Seeger once quoted Woody Guthrie as saying: 'Any fool can be complicated, but it takes an intelligent man to stay simple.' I believe Tom Paxton is Woody's modern equivalent, although he couldn't be as good."

Musical snobbery isn't exclusive to any set of music fans, but it does restrict performers in folk clubs. That is why Ralph now plays more often in universities and at concerts.

BARRIERS

"People talk about breaking down musical barriers, but it will never happen. You can't define folk because when people write their own songs they aren't traditional any more. I know that I can go down well in a folk club playing certain songs with a few jokes. It's not very rewarding."

He has survived the various folk booms and seems surprised that he is still performing and even becoming well known.

"I thought weekly about giving up. But I was very shy when I was young, and the guitar was a pre-amble to meeting people. When they found out I could play, they wanted me around. It brought me out a lot and stood in for not having a dynamic personality."

Mr. McTell's words, not mine. The word is spreading about his albums, but he is unlikely to get caught up in any publicity hype. His songs are simple, about people and events which have moved him.

He still includes a few traditional songs in his act but makes as few adjustments as he can to his repertoire for different types of venue.

Of course, many traditional songs carry a message. And of messages, Ralph says: "The social comment—that's the other provision for a folk song. The singer assumes his middle-class audience has a social conscience. I sing about people, and let people say what they like. You write a song because there isn't another way of explaining how you feel."

Rosalind Russell



DAVE EAGER: was once in a group called the Beavers!



RALPH McTELL: folk tries to absorb acoustic players

Progress of an Eager-beaver

MIKE LEDGERWOOD meets DAVE EAGER the DJ who takes over Tony Blackburn's Radio One breakfast show while "Tone" is on holiday.

EAGER by name and eager by nature . . . that's Tony Blackburn's holiday relief, the new "Beeb" voice you'll hear with your breakfast from Monday, March 22.

Dave Eager, 25, comes from Manchester, and used to be a school master. He's a friendly, slightly flamboyant fellow, with a fast patter and effervescent personality. He started in showbiz as lead singer of a local group called (wait for it!) the Beavers.

But it was a chance meeting with Jimmy Savile which really convinced him he should ditch teaching and swap text-books for turntables. "I was singing Beatles and Stones stuff in the group while I was still at training college," chuckled Dave. "Then they told me that pop singing wasn't conducive to the teaching image. I'd have to do one or the other."

He met Savile, whom he admires immensely, in a Manchester club, and Jimmy was so impressed that he offered him a job as personal assistant. "I still did my own DJ work, but Jim used to let me help with his mail and things like that. I'd also go on gigs with him."

Not unnaturally, some of Savile's style and "chat" rubbed off on young Dave, and soon he was making quite a

name for himself in Northern cities. In his spare time he lectured at schools about his DJ work.

Another break came again via Savile. Dave was invited to deputise on Jimmy's "Speak-easy" chat show, and passed with flying colours. And on top of all this he assisted on "Top Of The Pops" for a year—working as "stand in" for artists and "warming up" the studio audiences.

"I met all the stars at Top Of The Pops." But I never thought for one moment that I'd be taking over from someone like Tony." And then: "I'm the only guy in the country who has taken over the radio shows run by the top two DJs!"

So what are we in for on Monday, March 22, when eager beaver Dave joins six million listeners for breakfast? "I haven't any gimmicks," he promises. "And there won't be any corny gags—because I don't dig them. Anyway, people will probably be glad to be rid of them for six weeks. It'll make a nice change."

"I'll try and make it a fast, idle chatter show with plenty of lively music. I've no idea what records I'll play yet. But personally I prefer 'light' underground groups, like Crosby, Stills, Nash and Young."

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PROGRESSIVE SOUNDS AND PEOPLE

When Harvey plays—it's not really him playing

HARVEY MANDEL has been playing with John Mayall for over a year. Before that he spent a year with Canned Heat. He's toured Britain three times and had four solo albums out. You must have heard him playing at one time or another but, as far as he's concerned, nobody has ever really heard him!

He's always been in bands where his contribution has been limited and regulated by other people. And even his solo LPs, the latest of which "Baby Batter" is a very fine record, he dismisses as "b....."

"Baby Batter" is O.K. but it's not me; I was used. It was the producer's trip. I'd go in and he'd say 'key of C' and I'd do something, then all the string musicians would rush in and put their bit down. It's b..... We put some really heavy sounds down but the producer reduced most of the good things so that you don't hear them. I was contracted to do four LPs and that's it, they're finished.

"When I use strings on my first real solo album Sugarane Harris will be playing all the parts!" On the solo albums I've had to do, there have always been 18-year-old violinists on the sessions who haven't known their ass from a hole in the ground. If the Beatles used strings they got exactly what they wanted. They didn't end up with somebody else's ideas.

LEAVING MAYALL

"Baby Batter" was in fact recorded a year ago but in two or three months time Harvey will be making what he says will be his first real album.

It seems that Mandel, bassist Larry Taylor, violinist Don Harris, and drummer Paul Lagos will leave Mayall's employment after the American tour that follows the current British one. But the four will be sticking together and will be doing a group album, plus Harvey's solo, and another featuring Harris. "We play well together," he says. They do.

Of the present Mayall line-up Harvey says he likes to agree with the general opinion that it is the best. Mayall has had, "I think there's more variety in this one."

"He's the organiser. I don't regard him as a tremendous musician but he's a great stage man, he has wonderful vibes with the audience. He's always completely in charge. When he looks at you you know it's you to solo. When he turns away, that's when you stop. I've learnt a lot by playing with him, but, from another point of view, it can be frustrating. I'm not playing how I want to play, even with John. It's his trip and I have to lay back. I think this band will have served its purpose by the end of the American tour. It's not me playing and it wasn't me with Canned Heat. I've never played how I really want to."

Mandel took up guitar over nine years ago. Before that he played bongos. He didn't just bash them, he had lessons from a professional. But it's a certainty that his fingers would have been wasted if he had stuck to percussion.

He's played in most sorts of

bands, even backing strippers in his native Chicago. He's very conscious of the fact that there are now millions of guitarists around, and a lot of good ones on both sides of the Atlantic. It wasn't quite the same when he started playing and he claims he and another guitarist in Chicago were the first to use feedback, but other people beat him to it on a national scale.

"I suppose B.B. King was a big influence on me originally, but Clapton and Hendrix really knocked me out when they came on the scene. I would have kissed the ground Clapton walked on at one time. A lot of people can play Eric Clapton but he did it first. Now I'm not influenced by any one thing, or anyone person, to any extent. I take it all in."

Harvey is now getting to the stage where HE is influencing people. Well, he is on Mayall's next LP, the "super-session" including Clapton and Mick Taylor, another guitarist he admires. On a couple of tracks Harvey plays with Clapton, but Mandel did his bit in London and Clapton added his later in Los Angeles. "He had more time to get things how he wanted them," he smiles, with a bit of a grudge. "Most of my things are first takes."

Harvey is very aware of the show-biz side of things and in that department he probably lacks something. "I don't move around much. Usually I stand very still. But there have been times when I've purposely played crap and leapt about—and audiences have gone wild. Then when I've really played something and stood still, nothing happens!"

"CLAPTON GOT FAMOUS"

His first guitar was amplified through what he describes as "photograph pick-ups." Now he has instrumental custom-built by an East European gentleman by the name of Bozo. "I've got a Stratocaster and a Telecaster and two Gibsons, but the Bozo is the nearest to what I want. The trouble is that I have small hands and I've had to have all my guitar necks shaved down, which can ruin them completely."

Harvey Mandel is ambitious. He'd love to have his own hit album and he would like to be considered in the top league of guitarists, which is where he should be—because he's a very fine player with an unmistakable style. He's not far short of "the big league" and when he really starts playing...

"Eric Clapton played with Mayall, and he got famous!" he laughs.



OPEN ROAD: left to right, Mike Thomson, Simon Lanzon, "Candy" John Carr and Barry Husband... see *Keep your ears open for...*



HARVEY MANDEL: see story left

Keep your ears open for...

IT'S A beautiful sunny spring day, and in Hampstead there's some birds singing. In a spacious ground floor flat spring pours through the windows as Open Road rehearse. They wander from the leaf green and yellow room back to the dark blue and buff room, dragging big velvet cushions with them.

They're a four piece band who will be very very big, because they're extremely talented. Two of them—"Candy" John Carr and Mike Thomson—are the original Open Road people, the band Donovan formed last spring. Now almost exactly a year later, here they are—very broke but very happy and full of ambition for this new phase of Open Road. Simon Lanzon has joined them on keyboards, and Barry Cusband on lead guitar.

The flat is Donovan's—he wants it back soon as he's moving up to London again. Candy's wife thumbs through the Evening Standard looking for a flat. Something will turn up. So will a record contract—lots of the big companies are after them; also an American and British tour is possible. Keep your ears open for them.

♣ Jean Luc Ponty—famed jazz violinist—is due for a two week season at London's Ronnie Scott's club.

♣ Miller Anderson, guitarist with Keef Hartley is to make his own album. Recording started this week. Musicians included are: Southern Comfort drummer, Raymond Duffy; ex-Keef Hartley organist, Peter Dines; cellist and organist, Jean Russell; Peter York, Ian Hunter, from Mott the Hoople. All this will in no way interfere with Miller's work on the next Keef Hartley album—"Overdog."

♣ Nucleus, Jade, Egg and The Rock-'n'-Roll All Stars have all been signed by Marquee-Martín.

♣ Rory Gallagher secretly recording an album to be released late spring. With him is a drummer, bass and keyboard player from Ireland, and he hopes to go out on the road with bass and drums later this year.

♣ Arthur Brown's new band has just done a very successful tour of Italy, and are hoping that promoters here will realise it's for serious this time round.



FUNKADELIC: the group that is causing a storm in the States... See *'INVASION OF SUPERFREAKS.'*

At PR, Allan McDougall's recent registry office wedding in LA Graham Nash was best man. After the ceremony as Graham put his signature on the certificate the judge conducting the service leaned over and asked if his name was Nash. "Yes," said Graham. "Oh," said the judge, "you're famous then." Nash shrugged modestly. "Ah," continued the judge, "I've read a lot of your poetry Ogden."

INVASION OF SUPERFREAKS

Pictured above is Funkadelic, the ten-piece American soul/progressive group creating plenty of controversy and inducing rave reviews in America for their explosive act which has aroused descriptions like "superfreaks..." "they have endless energy, musical talent and a loveable tastelessness..."

Funkadelic will be appearing here between May 3 and May 23 at London's Apollo Club (8), London Roundhouse (16), Brighton Big Apple (22) and Croydon Greyhound (23). To tie in with the visit their stormer album "Free Your Mind" will be issued, and it's sure to land them in hot water. One track "Eulogy and Light" is a play on the Lord's Prayer set against a backward-playing gospel-like track. It will never get air-time on Radio One!

SOS goes out for informal evenings

"SOUNDS OF THE SEVENTIES" is going to the Marquee Club, Wardour Street, for musical get-togethers on Thursday nights, starting April 1.

The idea is from the two SOS DJ's—Bob Harris and Alan Black, who have been hatching it for some time. Although they've provisionally titled it "Sounds Of The Seventies" and the BBC have approved their using the name, it doesn't necessarily mean they'll be recording live shows down there, although they hope to in the future. At the moment their aim is to give new groups a chance to play in London, established groups to do nice informal sets and get a friendly atmosphere going with a maximum admission price of 50p.

"The Marquee needs revitalising," says Bob Harris. "I remember about two years ago seeing Traffic there one night, Joe Cocker the next. Yes after that. We'd like to get some of the bands the Marquee discovered and made to come down too. And say, Ten Years After were recording round the corner and felt like it they could wander round and play."

ALBUMS

Reviewed by THE DISC PANEL

ARTS AND REVIEW SERVICE



DISC PULL-OUT CHARTS AND REVIEW SERVICE



DISC PULL-OUT CHARTS AND REVIEW SERVICE

NICK DRAKE was discovered by Fairport Convention some time ago and "Breathless" (Island LPS 9134, £2.15) is his second album. He sings his own very personal songs in a strange, deep, velvety voice, probably more suited to crooning, accompanied at times by a really funky backing. There's an amazing array of faces featured—Dave Pegg, Richard Thompson, Dave Matlock, Lyn Dobson playing flute on the title track, Chris McGregor and John Cale on lovely things like viola, harpsichord and celeste. An extraordinarily good hefty folk album. Quality—good. Value for money—good.

BLUES MAGOOS sound unfortunately like a watered down Santana. They concentrate almost entirely on the percussion of John Lello and Pee Wee Ellis, the drums of Jim Payne and Conga of Richie Dixon for their impact—but as a result tend to neglect the other instruments—leaving the sound thin on the ground. "Gulf Coast Bound" (Probe SP8104, £2.15) is their latest album and provides only two worthwhile tracks, both instrumental. First is the eight-minute "Magoos' Blues" which is a drifter and rolls along effortlessly, and other is "Sea Breeze Express," which is faster, brings out the percussion, yet manages to retain a good melody line at the same time. The rest suffer from under-arrangement and lack of excitement, although the title track is a pretty good song. Quality—fair only. Value—No.

TWO-MAN BAND Medicine Head have a very fine album, produced by Keith Relf, called "Heavy On The Drum" (Dandelion Dan 8005, £2.15). They have introduced different sounds to make the songs interesting, although the songs could have been stronger. With Peter Hope-Evans on harmonica and Jew's harp and John Fiddleton doing vocals and playing guitar and drums, they make pleasant, summer sounds. "Have No Fear" almost sounds like a Donovan number, while "Call On Your Saviour" jogs along R-B style.

They aren't likely to set the music world on fire, but they give out a nice glow. Quality—Fair. Value for money—fine for fans.

"**RIDER On The Rain**" (United Artists UAS29137, £1.99) is Francis Lai's soundtrack from the new Charles Bronson film. Mr. Lai, who also wrote the music to "A Man And A Woman" and more recently to "Love Story" which must make him a wealthy man, writes sympathetically and romantically, although the tracks are very short—four last less than a minute—the music is worth having if you've enjoyed the film. Quality—good. Value—fair.



"STONE AGE" Mick Jagger

AMERICAN GYPSY are an exceptionally fine and very tightly controlled harmony group following in the tradition of the great H. P. Lovecraft, a group familiar to only a few but loved by every one of those few!

On "Gypsy" (CBS 66270, £2.99) the five-piece band displays all sides of its talent on well over an hour's music. "Gypsy Queen"—the opening track—perhaps sums it all up best with their soaring harmony voices and heavy backing. Most numbers written by guitarist Enrico Rosenbaum, whose greatest effort is the 11-minute "Dead And Gone".

Quality—excellent. Value—nicely presented and plenty there.

The Softs go softer

SOFT MACHINE's fourth album is called "4" (CBS 64280, £2.19) and shows a marked maturity in their music. It is far less freaky and violent than the heavy going double album "Third." In fact, it is very musical in comparison and far kinder on the ear. The Softs have now discarded vocals entirely, but melodies have become far more lyrical to balance things up. The first line of Hugh Hopper's "Kings And Queens" almost speaks those very words.

But although this is generally a less aggressive Soft Machine, their sounds have far from lost venom, and Mike Ratledge's "Teeth" certainly has a fair amount of bite. The looser, uglier approach is reserved for Elton Dean's "Fletcher's Blemish," and Part 3 of Hopper's "Virtually" which, in four sets, fills side two. The four sections more or less seem to merge into one another and only Part 2 has a definite ending.

Hopper (bass guitar), Ratledge (keyboards), Dean (alto and saxello) and Robert Wyatt (drums) are joined by Roy Babbington (double bass), Mark Charig (cornet), Nick Evans (trumpet), Jimmy Hastings (alto flute, bass clarinet) and Alan Skidmore (tenor) and when all of them are in full flight it's a pretty rich sound.

Quality—unquestionable, never a dull moment. Value—good.

Rolling on back to the 'Stone Age'

ROLLING STONES. "Stone Age" (Decca SKL 5084, £2.19). Seizing perhaps their last opportunity to sell Rolling Stones records (before the group's own company is announced) Decca have lumped together a dozen dated tracks under the appropriate title "Stone Age" and rushed them out to tie in with the current tour.

Actually, it's a particularly representative selection of the Stones' material—Mick and Keith's writing mainly, with a few other originals for good measure. The famous hits like "If It's All Over Now" and "The Last Time" (possibly prophetic?) and "Paint It Black" along with lesser-known numbers "One More Try", "Spider And The Fly", "As Tears Go By" (originally a hit for Marianne Faithfull) and "Blue Turns To Grey" (a hit for Cliff Richard).

There's also Smokey Robinson's classic "My Girl", Chuck Berry's "Around And Around" and Wilson Pickett's "If You Need Me". The set's completed by "Look What You've Done" and "Confessin' The Blues"—both terrific of their type and done with predictably fiery Stones feel.

This then is genuine "Stone Age" and will doubtless be dug up somewhere in the dim and distant future and tell the tale of an era. Who knows, it might start the whole Stones thing all over again...

● Stones' concert review, page 10.

JAMIE'S PEOPLE "Bring Britain To Nashville" (Gemini GM2002, £1.00) and do it very well. Jamie Gunn and Brian Sheppard are the two vocalists with this promising Country band and together they produce a distinctive sound, enhanced well by Jerry Hogan's whining steel guitar. Kristofferson's "Shadows Of Her Mind," a Jim McGuinn arrangement of "Old Blue" and "Hand Me Down That Can Of Beans" from "Paint Your Wagon" are among songs on this interesting collection.

Quality—quite good. Value—average.

THE EVERLY BROTHERS are, with Buddy Holly, immortal in the ears of pop nostalgics, though they, of course, are still alive and very much kicking up the old hits. "End Of An Era" (CBS 66259, £2.99) is the successor to the "Greatest Hits" collection which pulled so many heartstrings last year. For hit-lovers only it's not such good value, though you do get "Take A Message To Mary," "Claudette" (a real rocker for them), "This Little Girl Of Mine," "Devoted To You" and "When Will I Be Loved," plus a few B-sides including the amazing "I Wonder If I Care As Much" which was on the back of "Bye Bye Love" yet still sounds as fresh as on the day it was recorded nearly 13 years ago.

Other tracks spotlight the return of the Evs to their native Country music with "Who's Gonna Shoe Your Pretty Little Feet," "That Silver Haired Daddy Of Mine" and "I'm Here To Get My Baby Out Of Jail." Only 18 tracks when there really should be 24, but we're not complaining.

On the double sleeve is another "Remember The 50s" quiz which won't mean anything to you unless you're 25-plus, a pop fan from birth, and au fait with the American scene 15 years ago. If you can get that together, you'll find it fun!

Quality—good, and well reprocessed for stereo. Value—a bit mean with the tracks.



VINTAGE Everlys: Don and Phil.

SHIRLEY and LEE achieved some degree of popularity in 1960 and before with their boy/girl rock-n-roll songs. But, my goodness, do they sound dated today? "Let The Good Times Roll" (Jay Boy JSX2005, £2.19) is almost antique. The pair are no great shakes as singers, and Shirley squeaks like Millie Small on an off day. None of the songs except the title mean anything to us and unless you're a total rock-n-roll addict this won't even be worth a laugh!

Quality—bad. Value—hardly.

MOGUL THRASH have a remarkably fine first album of the same name (RCA 378156, £2.19). Led by former Colosseum guitarist James Litherland, the group has a whoomf and drive that falls somewhere between Cream and Air Force and is an exciting refreshing change. They have a great surging brass section, and a truly excellent solid driving bass player—John Wetton. Produced by Brian Auger for his new company, Nasty Productions. If this is a sign of things to come, then that's just great.

Quality—good. Value—good.

YVONNE ELLIMAN

I Don't Know How To Love Him

c/w Overture MKS/5063



FROM THE ROCK OPERA
JESUS CHRIST-SUPERSTAR

mca



HAPPENING

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

Barbra purrs - all the way to the bank

IT'S ALL happening for Barbra Streisand this week—her single "Stoney End" leaps into Disc's Top 50 at number 25, and her film *The Owl and the Pussycat* (reviewed below) is doing big business in London. She'll be purring all the way to the bank.

"THE OWL AND THE PUSSYCAT" (X)

Felix (George Segal) is an owl-like New York book shop clerk come novel writer who all his 35 years has tried to base his existence on an intellectual rather than a physical level. Doris (Barbra Streisand) is an imaginative call girl and would-be actress who makes him realise all work and no play makes Felix a very dull man.

Felix has Doris evicted from her apartment late at night to repay her for complaining to the landlord about his typing late at night, so under false pretences she gets into Felix's flat and after a series of hilarious incidents they both end up in the street. They are forced to spend the night together and in the morning Doris walks out of Felix's life supposedly for good. But of course they meet up again and it all ends happily.

It's virtually a "two-men" film, with either Felix or Doris on the screen the whole time, but never does it drag. The script is hilarious and Streisand and Segal both perfect in the parts they play.

Now showing London Curzon Cinema, Curzon Street. No general release yet planned.

● Soundtrack of *Owl and the Pussycat* (CBS 70082 £2.39). *Blood Sweat and Tears* play the background music to this selection of comedy highlights of the very funny and highly sophisticated cross-talk between Barbra as Doris and George Segal as Felix. *Blood Sweat and Tears* are kept very much in the background with very few musical spots. Quality is fair. Value for Money—Depends on how much the film turned you on.

● Another film also destined for success is *Love Story*—see review on page 15.



Doris (BARBRA STREISAND) is forcibly removed from the night club where she has been appearing, as a gogo dancer, after she has taken offence to the way the clients preferred the sports programmes on television to her dancing.

Tours

THE Sacha Distel tour opens on Sunday (14) at Croydon Fairfield Hall, then does two shows at Wakefield Theatre Club (15/16); Peterborough ABC (17); Hull ABC (18).

Ashton play at Glasgow Electric Garden tomorrow, Friday, then at Strathclyde University (13); Chester Quintways (14); London Marquee (16).

Stone The Crows are at London Lyceum with *Beggars Opera* and *Arc* on Sunday (14), then go to Edinburgh Empire Theatre (16); Dundee Caird Hall (17) and Newcastle City Hall (18).

Atomic Rooster are at Ayr, Bobby Jones Ballroom tomorrow (12), then Glasgow Bellshill YM (13) and Dunfermline Kinema Ballroom (14).

—"Don't You Never," Tony Blackburn—"Is It Me, Is It You," Sakkarin—no title either side, on RCA, Guess Who—"Hang On To Your Life," Drifters—"A Rose By Any Other Name," Delaney and Bonnie—"Miss Ann," Brewer and Shipley—"One Tuke Over The Line," and Ritchie Havens—"Here Comes The Sun," Christie—"Man Of Many Faces."

Two albums, *The Faces*—"Long Player" and *Soft Machine*—"Soft Machine 4th."

Film

AT London Haverstock Hill Odeon, Bob Dylan in "Don't Look Back" and Joan Baez in "Joan." Performances are at 2 p.m. and 7.20 p.m. and admission is 50p, 45p and 35p.

Live

TONIGHT (Thursday) Jethro Tull is at Leeds Town Hall, 7.30 p.m. 50p. Van Der Graaf Generator at Derby Clouds, 8 p.m. 40p. Pickettywitch at Solihull, Cresta Club for three days, 50p tonight, 60p tomorrow, 70p Saturday. 8 p.m.

London Borough poly is holding a blues evening with Duster Bennett and Spirit of John Morgan, 7.30 p.m. 40p. John Mayall and Randall's Island at Newcastle City Hall, 7.45 p.m. 50p to £1. Love Affair at Wallsend on Tyne Labour Club, 7.30 p.m. 15p cover charge.

FRIDAY (12)

LUNCHTIME concert at Croydon Fairfield Hall with Dr. Strangely Strange, 12.30 p.m. 15p. All-nighter at London City University with Audience, Hawkwind, Nucleus, Osibisa, Principal Edwards, Storyteller and others, beginning 9 p.m. Admission £1.

Roy Harper at Grays, Thurrock Technical College, 8 p.m. Advance tickets 45p, at door 65p.

Quintessence at Swansea University, 7.30 p.m. - 11 p.m. 50p. Mott The Hoople at London Imperial College, 8 p.m. 70p.

Kinks at Bournemouth Chelsea Village, 8 p.m. 50p. Corries at Newcastle City Hall, 7.30 p.m. 40p to 60p.

James Brown at Birmingham Odeon, 6.30 p.m. and 9 p.m. Tickets £1 to £2. Jade at Plymouth Van Dike, 8 p.m. 50p.

SATURDAY (13)

Groundhogs and Freedom at London School of Economics 7.45 p.m. 60p. Quintessence at Manchester Free Trade Hall, 7.45 p.m. 60p, 50p, 40p.

Bonzos at Twickenham College, 8 p.m. 62p in advance, 75p at door. East of Eden at London Queen Elizabeth Hall, 7.30 p.m. £1.05, 85p, 65p, 40p.

London Lyceum at Birmingham Roller Rink with Roy Young Band, Brinsley Schwartz and Election, 7.30 p.m. 40p.

Rag Ball at London Phillipa Fawcett College, with Pretty Things, Southern Comfort, Wild Wully and Fairfield Parlour, 11 p.m.-7 a.m. 75p.

Kinks and Patto at Brighton Big Apple, 7.30 p.m. £1 in advance. For Kingston College, at Epsom Baths Hall, Elton John and Paladini, 60p.

Walrus at Plymouth Van Dike, 8 p.m. 50p. Skid Row at Dagenham Roundhouse, 7.30 p.m. 50p members, 60p non-members.

Ashton at Strathclyde University, 9 p.m. 50p.

Incredible String Band at Birmingham Town Hall, 7.45 p.m. 40p to 90p. Mungo Jerry at Sutton Coldfield Belfry, 8.20 p.m.-2 a.m. £1.

SUNDAY (14)

Stone The Crows, Beggars Opera and Arc at London Lyceum, 7 p.m. 60p. Quintessence at Newcastle City Hall, 7.30 p.m. 40p to 60p.

Incredible String Band at Reading University, 8.15 p.m. 65p.

MONDAY (15)

Ashton at Chester Quintways, 8 p.m. 50p. Incredible String Band at London Imperial College, 8 p.m. £1 in advance, £1.25 at door.

Ralph McTell at Epsom Baths Hall, for Kingston College, 50p. Humble Pie and Comus at Birmingham Town Hall, 7.30 p.m. 50p.

Tom Paxton at Exeter University, in the Great Hall, 8 p.m. 80p.

Beginning for a week, the Showstoppers at Newcastle Dolce Vita, doubling with South Shields Tavern. Also beginning for two weeks, is Lulu at Manchester Golden Garter, 8 p.m.-1 a.m., except Sundays. Monday to Friday, 75p, Friday and Saturday £1.

TUESDAY (16)

Supertump and Salamander at Swansea University, 7.30 p.m. 30p. Southern Comfort at Crawley Starlight Ballroom, 8 p.m. About 50p.

Hair opens at Birmingham Theatre for a season, 7.30 p.m. weekdays, 5 p.m. and 8 p.m. Saturdays. £1.25, 75p, 50p.

WEDNESDAY (17)

Rag Ball at Exeter University with Family, Curved Air and Osibisa, 8 p.m. £1 in advance, £1.10 at door.

Look in

On tonight's Disco 2 (Thursday, BBC 2—10.10 p.m.) are Atomic Rooster, Fairweather and Leon Russell. The Andy Williams Show has guests Ray Charles, Elton John and Cass Elliot (BBC 1—8.15 p.m.).

Tom Paxton is the guest of Vera Lynn on her Show of the Week (BBC 2—9.20 p.m.).

On Saturday, Cliff Richard introduces Marvin, Welch and Farrar, and Labi Siffre (BBC 1—6.15 p.m.).

Tune in

SOUNDS OF The Seventies on Monday features Forest and Trees; Tuesday's show includes Mott The Hoople and Quatermass; Wednesday (repeat of Sunday concert) with Curved Air and Patto; Thursday with Storyteller and Champion Jack Dupree; Friday's show includes Quintessence and Colosseum.

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THREE DOG NIGHT In action: Chuck Negron, Cary Wells, and Danny Hutton.

'Dog' need a little more bark and bite

THREE DOG NIGHT: "Naturally" (Probe SPBA 6257, £2.15). More funky, driving sounds in immaculate style from this truly great collection of musicians and vocalists. "Naturally" is excellently engineered with stereo in mind, separating and blending the sounds and voices in to what we think is the correct perspective.

Side one consists of driving discoteque sounds but none with the hook and appeal of "Mamma Told Me Not To Come." Side two starts with "Sunlight," a gentle almost acoustic sound with delicate words and harmonies. This sets the trend for the whole of the side in which the tempo is slowed down.

The crunch is that they are so flawless that a touch of rawness would not go amiss, and would lift the touches of boredom that creep in.

Quality—excellent. Value for money—excellent. If you want something to groove to.

JAKE THACKRAY: "Live Performance" (Columbia SCX 6453, £2.15). Jake has acquired taste. He writes and sings his own songs, and plays guitar. And his words are what make him worth listening to. A very perceptive pop paper, Disc and Music Echo, is quoted on the album sleeve as saying his "words are viciously amusing" and we wouldn't argue with that.

This is Jake in live performance singing most of his best work, notably "Family Tree" and "Lah-Di-Dah," surprisingly a very perceptive love song. Quality—good. Value for money—fine.

FAIRWEATHER have taken their time in following their first hit "Natural Sinner" with an album, but "Beginning From An End" (RCA NEON NE 1 £2.15) certainly proves to be worth the waiting. Actually none of it is anything like "Natural Sinner"; this is Fairweather as they are today—progressive rather than pop. All but two tracks were written by Andy Fairweather Eow and give the members of the group an opportunity to display their musicianship, which we suspect, is what the whole album is about. The only track which slightly resembles anything they've ever done before is "Looking For The Red Label" which quite conceivably would make a successful single. The rest is heavier than we've heard this outfit before, with the emphasis on rock.

The album succeeds in establishing the group as a more than competent musician outfit rather than just a teeny-bopper group, and it should certainly prove a chart album. Quality—excellent. Value for money—excellent.

ROGER WHITTAKER whistled his way to fame, but now that he's made the grade, he seems to have dropped his "gimmick" to concentrate purely on singing. What a shame! Nonetheless, he's still as popular as ever, and his following increases with every release. "New World In The Morning" (Columbia SCX 6456, £2.15), titled after his third single success, will gain him a lot more fans.

Seven of the tracks were written by him around lyrics submitted to him by listeners to his Radio 2 series, and two other tracks are also originals, which shows there's no end to this man's talent! His warm, fruity voice is this time accompanied by huge orchestral arrangements featuring large lush string sections and the result is the finest album he's made. Twelve good songs, impressively presented. What else could one say except "He Starts Below" would make a great single. Quality—excellent. Value for money—yes.



JOHNNY WINTER

NEIL DIAMOND's "Greatest Hits" (JOYS 188, £1.30), the inevitable rush-release from one of his earlier labels, is exactly what you'd expect. Although these are his versions of songs which succeeded for other stars here. Tracks like "Girl You'll Be A Woman Soon" (Cliff Richard), "Cherry Cherry" (Jonathan King), and "The Boat That I Row" (Lulu). Of course, Diamond's a little rough-cut here—"Tap Root Manuscript," his official album, is far more polished from the production point of view—but that doesn't really matter. His songs seem to stand the test of time very well.

THE STAPLE SINGERS, father Staples, daughters Mavis and Cleotha, and son Pervis, are today one of the leading names in "soul" music. Like most negro groups their roots were in gospel and church music and "The Best Of The Staple Singers" (Joy JS 5011, £1.30), recorded in 1964, has them performing some of the best songs in that category. Accompanied only by the guitar work of father Staples they work through some gently rocking spirituals and some emotive hymns. The feeling Mavis Staples puts into "Stand By Me" will bring you out in a cold sweat. If you dig gospel, soul or just heartfelt singing don't miss this.

Quality—good. Value for money—indeed!

JOHNNY MATHIS must be the 101st singer to record "Love Story." He uses it as the title track of his new album (CBS 64334, £2.19) which also features a fair number of other popular songs which are cropping up on everyone's albums—"Rose Garden," "My Sweet Lord," "It's Impossible," "We've Only Just Begun." But as usual, they're impeccably performed by the ultra-cool, smooth voiced singer and beautifully accompanied. Mathis fans will be well pleased; so will all lovers of good music. Quality—good. Value for money—above average.

MELANIE, THE LOVIN' SPOONFUL, THE IMPRESSIONS, THE EDWIN HAWKINS SINGERS, JOHNNY WINTER, CAPTAIN BEEFHEART AND HIS MAGIC BAND and nine other top acts all on "Buddah In Mind" (Buddah 2349 008, £1) is a fine sampler album, probably one of the best ever, containing tracks by all the label's top acts. You might think at first it's a pretty strange mixture, but wisely label manager Brian O'Donoghue, who compiled the album, has selected the most commercial tracks by each of the artists, and consequently it should appeal to all tastes. A great album which shows the label is fast becoming one of the strongest around. Quality—excellent. Value for money—ditto.

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RECORD SHOPS

Pop Post

Peel's right about the freaks!

IF HE CAN hear me over his mounds of tissues, I would like to congratulate Mr Peel (Mr Hypochondriac 1971) on his criticism of the average progressive freaks' narrow taste. And I would like to add something—my dislike of the close-minded hypocrites who slate a band as soon as it's popular. T. Rex is the present case in hand. I've been digging them for three years, and won't stop now. But they're being abused with cries of "Sell Out." How long before it happens to Yes and other good bands?—John Kilby Wavell House, Hillcrest, Highgate, N.6.

IT SEEMS to have gone unnoticed among the British free radio followers that Wednesday, March 3, was the third anniversary of the death of Radio Caroline. I remember that Sunday in 1968 very well—when no longer could we hear the voices of Johnnie Walker, Roger Day, Stevie Merike, Carl Mitchell, etc. whom, after all, had become friends of sorts. As Caroline started it all, I don't think we should forget her ever.—Neil Smith, Longford Way, Staines, Middx.

THE OSMONDS' "One Bad Apple" sounds too much like the Jackson Five for my liking. I'm a great Jackson's fan and in my view they are the only group with their own style—or indeed any style. So why do the Osmonds have to strain themselves trying to reach Jackson 5 standards when their earlier music on the "Andy Williams Show" was so much better?—Kim Marsh, Wenington Road, Rainham, Essex.

WHEN? OH when, are the BBC going to wake up to the fact that the "Eurovision" song contest is rapidly losing any appeal it once might have had?

Each year the same old songs (at least they seem the same) are trotted out for another airing. The show is NEVER going to be really hip, so why does the BBC carry on with it. If the show is aimed to appeal only to the mums and dads, why aren't the Beeb honest enough to admit it, instead of treating it as though it is another "pop show."—Bob Norton, Marlborough Avenue, London, N.14.

ON BEHALF of the Andy Williams Appreciation Society we would like to thank Disc for the excellent reviews given to Andy's new single, "(Where Do I Begin) Love Story," and his new LP, "Home Loving Man." We are grateful also to Disc for keeping Andy's

Let's hear Linnear

WHO SAYS the excitement has gone out of pop? Surely anyone who saw the recent Leon Russell tour will never agree with that statement.

Apart from the fantastic Leon, who surely must rate as one of the all time greats, back-up singer Claudia Linnear really made the show go with a swing.

She has a great voice, great personality... and a great figure as well. Lets hope we're all going to see and hear a lot more of Miss Linnear.—Tim Woods, Patterson Drive, Orford, Warrington, Lancs.

I MUST protest strongly about Ken Monkman's comments on E. C. Ryder in Disc (March 6).

E. C. Ryder IS different every week AND full of lively ideas about the pop scene. Far from knowing nothing about pop J. Edward Oliver obviously knows exactly what's going on. Could Mr. Monkman name another pop cartoon that is as funny?—Ian Phillips, Jesmond Road, Newcastle upon Tyne.

fans informed with up-to-date news and photos. As most of our members are Disc readers, these various items are most welcome.—Marilyn Everson and Penny Probert, Andy Williams Appreciation Society, 151 Harlaston Drive, Nottingham.

Comments about the scene? Write to Pop Post, Disc and Music Echo, 161 Fleet Street, London, EC4P 4AA



CLAUDIA LINNEAR

Dear Readers, YOU'RE BACK IN BUSINESS!

SO START SENDING LETTERS TO DISC POST HASTE!

If there's something you dig, or don't dig, then dig out your writing pad and celebrate the end of the postal strike by giving your views an airing in Pop Post.

It's time for pirate radio fans to start "transmitting" again... and for Radio One haters to start roaring.

And let's have your opinion on "Charro," the forgotten Elvis film that Disc reviewed just before the strike started. Should this film be released here or not? We'll forward your letters to the film company.

The top address in pop is: Pop Post, Disc and Music Echo, 161-166 Fleet Street, London, E.C.4. P4AA

Yours faithfully,
Disc and Music Echo

(P.S. Disc's Prize Crossword is now back in action—with six albums to be won each week. And if you did the specially numbered "strike crosswords," send them in as well.)

DISCWORD SIX ALBUMS TO BE WON

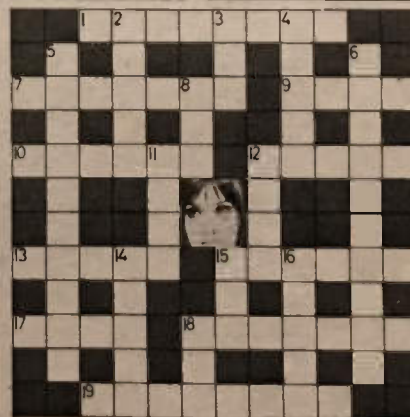
CLUES ACROSS

- Whence came John Paul Joans' man? (8)
- Lance as lago (2, 5)
- Such food between Jelly and Morton (4)
- Disapprove of the goal? (6)
- "Christmas And The Beads Of —" (5)
- Fast tune at Bon-Y-Aur (5)
- LA LP (3, 3)
- Prudence was, to the Beatles (4)
- "Broken —" (Ken Dodd) (7)
- Resembling Melanie's wine? (8)

CLUES DOWN

- One of the Stones making an entry? (5)
- Deserter, could be "18 Down" for Zappa (3)
- "Worth" changing project (5)
- But old medicine could be found in them (3, 7)
- It's evident liquid could form the middle part of a group (10)
- The heartaches begin after this (3)
- Could this be described as a "Chicken Shack"? (4)
- As the old song by the Four Tops? (4)
- Haggard character? (5)
- The Marrying Maiden nominally was (3)
- Warhorse are not so good with part of their inside missing (5)
- Wax, when labelled? (3)

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



LAST WEEK'S SOLUTION

ACROSS: 3. Chic(k). 7. Bmber. 8. M To Ho. 9. Bver(ley). 10. Sutra. 11. issue. 12. Mis. 14. Tutti (Fruiti). 16. Fresh. 18. Ell's. 20. Letta. 22. Whole. 24. Van-M. 25. Apple. 26. Edgar. 27. Nest. DOWN: 1. Loss. 2. Bbb Tide. 3. Cream. 4. Christ. 5. Tees. 6. Ganesh. 13. P. F. Sloan. 18. Through. 17. Heaven. 19. Sweet. 21. Tops. 23. Byre.



Sacha plays down the charm

SACHA DISTEL, back here on tour, is looking for two young ladies to help him out in a part of his act, which is usually done by backing chorus girls. Not surprisingly, he's had no shortage of applicants—upwards of 100 to choose from. In spite of this, he told Disc last week that the traditional idea of Frenchmen being more romantic than the rest of the male population is just a myth.

"It's just not true that the French are romantic. On my shows at home I have to include more novelty songs and have comedians on my television show. They regard me as a happy type of man and don't worry about me the way they would about Charles Aznavour.

Sacha is trying to play down his accent while in Britain and hopes to lose it. As this is one of the biggest attractions to British ladies and has been a fascination for years—look at Maurice Chevalier—this seems strange. Also a surprise was the discovery that Sacha doesn't see himself as a heart-throb attraction.

"Basically I consider myself a musician."

Sacha waved to the electric guitar in the corner of the room and explained how he was interested in modern jazz and used to play it before he became successful with songs like "Raindrops Keep Falling On My Head." He has a preference for Burt Bacharach and Hal David material and his new single, "Odds And Ends," is one of their songs.

"I am a great Bacharach fan besides being a personal friend. His songs are contemporary and have beautiful lyrics."

Sacha's French TV shows are run closely to American lines.

"Music and laughs—that is what is important to French audiences. You have two types, the young and the older. There is more chance for a newcomer to be successful with the young if he is in an English rock band."

Now his ambition is to make a film. He did one some time ago in France but didn't like it.

"I wasn't right for the role. It was a dramatic part and took the attitude that because I was a singer I wasn't going to sing in this part. There are two film parts I like, one in "Some Like It Hot" and the other in "Butch Cassidy." If I had to sing in a picture now, it would come out as a joke."

Somehow, I don't think the ladies would laugh—and neither would they dismiss Mr. Distel's charms with ease that he does!

Rosalind Russell

CLASSIFIED ADVERTISEMENTS

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 5p per word

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FRENCH Pen Friends, all ages.—S.a.e. for details: Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

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pop the QUESTION

How to make classical music a real gas...

Where can I obtain the music to "Classical Gas" arranged as a guitar solo? I have heard Mason Williams play it this way but I can't find the sheet music of this arrangement anywhere.—Robert Naylor, 97 Palace View, Bromley, Kent. You can get the music you want from Music Sales Ltd., 78 Newman Street, London, W.1. It will cost you 20p plus 3p for postage.

What are the titles of all the Buffalo Springfield LPs released in Britain and are they still available?—P. S. Clark, 66 Brianwork Drive, Wisbey, Bradford, Yorkshire. Titles are: Buffalo Springfield Again; Last Time Around; Retrospective; and finally a composite album, Expecting To Fly. This last one sells at 99p. All are on the Atlantic label, and are still available.

Is Connie Francis still with the MGM label and are any singles and LPs due for release?—Stuart Lambert, Airdlaine, Dumfries.

Connie has a new album out in America and it should be issued in Britain within about two months on MGM.

What is the address of the Tremeloes fan club?—Sharon Coleman, 37 Alexander Street, Bayswater, London, W.2.

Write to the Tremeloes c/o Gem Music, 252/260 Regent Street, London, W.1.

Address please of Johnny Johnson And The Bandwagon Fan Club?—Allan Reilly, 9 Lymington Drive, Holme Wood Estate, Bradford, Yorks. Write to Johnny c/o Blayman Management Ltd., 112 The Houndsditch, London, E.C.1.

Where can I get the words of "Canadian Pacific"?—Miss Joan Macdonald, 10 Altfield Road, West Derby, Liverpool.

Presumably you are referring to the version by George Hamilton IV. Your best bet would be to listen to a copy of the record, if you can get one. The music was published in America by Blue Echo Music but—according to a spokesman—is not available here.

Are the LPs "The Best Of Bill Cosby" and "Revenge" by Bill Cosby still available?—Mr. R. Hughes, 317 Priory Court, R. Block, Walthamstow.

Both records are still available on the Warner Bros. label. The first is W.1146, the second W.1691. You should be able to order them through your local record shop.

Please could I have the title of the theme to Mike Raven's Show and is it on record?—Steve Edwards, Fraser Road, Parivale, Middlesox. Theme is entitled "Soul Serenade" and it was recorded by Mike Cotton on the MGM label.

Address please of the Ray Stevens Fan Club?—B. Woodhouse, 41 Holgate Mount, Ward Green, Barnsley, Yorks.

Write to David Marshall, Official International Ray Stevens Appreciation Society c/o 221/223 Oxford Street, London, W.1.

Last week Disc listed only four Frank Zappa LPs in answer to a question on how many albums he had made. The complete list reads: "Break Out," "Lumpy Gravy," "Uncle Meat," "We're Only In It For The Money," "Burnt Weeny Sandwich," "Hot Rats," "Crucian" with Ruben And The Jets," "Absolutely Free," "Guitarra Ravage," "Weasles Ripped My Flesh," "The Best Of The Mothers," and a German import of the same album.



MASON WILLIAMS: sheet music



JOHNNY JOHNSON: fans



MIKE RAVEN: theme

We welcome your questions. But each question MUST be accompanied by one of these seals. Paste it, on postcards only please, and address to: "Pop the Question", Disc, 161 Fleet Street, London, EC4P 4AA



Disc and Music Echo

Table with 4 columns and 4 rows for advertisement details.

Form with fields for: Number of insertions required, Please insert my Advertisement under heading, I enclose (Cheque, Postal Order No.), Name, Address.

E. C. RYDER in "Loch Before You Leap"

By J. Edward Oliver



Next week: Will E. C. Ryder subtract 12,963 from 57,294? Will he make any more brilliant deductions?

SCENE

Have the Stones changed?

Interviewed on Newcastle TV prior to the Rolling Stones tour kick-off last week, group's Pressman LES PERRIN was asked how they could be nervous after so many public appearances. He replied that he was frightened the first time he appeared on TV in 1936—and he was still scared stiff that day!

Onstage MICK TAYLOR and BILL WYMAN wore the same clothes they travelled in. Only Mick really made an effort. An indication perhaps of their general reluctance to go on-the-road again?

GROUNDHOGS, supporting the Stones on tour, very much a stop-gap unfortunately. It was the Stones everyone paid to see!

MICK JAGGER as superb a showman offstage as on. He swept through Newcastle station in a fantastic maxi-coat and floppy hat, every inch the big star.

Of the Stones reported £83 million record sales, quoted in several of the "Quit For France" news stories, MICK JAGGER says: "The sum mentioned is ludicrous. In our opinion it most probably exceeds the collective recording earnings of the Beatles, Elvis Presley, ourselves—and others!"

How's this for service? Due to clash of bookings Tony Ashton was in North Scotland on Saturday when he should have been signing records for Alan Freeman in East London. Undaunted, the lad caught the first plane south, shuffled over to Leytonstone and Edmonton, and returned in time for the evening gig in Fife! Tell you what pop pickers, it can't be bad!

ACCORDING TO manager Peter Grant, police couldn't disperse fans queuing for Led Zeppelin tickets outside London's "Marquee" at 3 a.m. the other morning. Finally, club boss Jack Barrie was called from his bed to open the box office.

Is Tony Blackburn's new girlfriend Tessa Wyatt—the actress from TV's "Doctor" series? Edgar Broughton Band suffered nightmare tour of Germany recently from promoting hassles and has resolved not to return in a hurry.

Much excitement about Open Road, in their own right now without Donovan.

Very (Un)interesting: song-writer Les Reed flying to Berlin to conduct the city's State Orchestra in a concert of his compositions.

"Monty Python" funny man

John Cleese went into a London bookshop to ask for a book called "Alleged Humour"—but they didn't have it. It was a political bookshop!

Rumours rife that Robert Stigwood wants to reform the Cream. However, Messrs. Clapton, Bruce and Baker far from keen.

Cliff Richard's regular TV guests—Hank Marvin, Bruce Welch, Johnny Farrar and Olivia Newton John—all under the same management banner. That's what we call a "family" show!

Rosetta Hightower promising to get a band on-the-road to follow up her great LP.

Dustin Hoffman (of "The Graduate" film fame) obviously bored stiff with last week's British "Oscars" presentation. When the camera zoomed in on him he was yawning visibly.

Eric Clapton said to be at home "reviewing his life."

Bee Gees reported to have "bombed out" on recent Santa Monica concert. Only 600 at 3,000-seat second-house show.

Kris Kristofferson understood to have sacked ex-Lovin' Spoon-



SCENE STEALER WHO NEEDS FRIENDS?

SCENE STEALER this week sexy SYLVIA McNEIL, probably best remembered for her Maynard Ferguson and Morecambe and Wise TV spots last year. She qualifies for the title simply because she looks lovely, although appropriately her new single "Be My Friend" is out tomorrow (Friday). The song was written by Free, of "All Right Now" fame, and is 23-year-old Sylvia's fifth single. "Five's my lucky number," she says. "So I hope it's a hit." Hopefully, we'll be hearing and seeing a lot more of her in future—some exciting TV plans are in the pipeline, and an LP is on the way. "Be My Friend" invites Sylvie... and that's an invitation nobody should turn down!

Max Needham concuring on excellence of "Bridget The Midget." They always say music brings people together!

Equal Eddie Grant off to Guiana today (Thursday) to complete recuperation from recent illness.

Join Christie and see the world! During next two months the "Yellow River" men play in Australia, New Zealand, Singapore, Israel, Cyprus, Germany and Ireland.

It sadly seems as if Dave Edmunds' new solo career is in dan-

ger of collapsing under weight of legal problems.

Burt Bacharach's partner Hal David being so ignored we wonder if he exists at all.

Amazing how Dirk Bogarde manages to wear so well. Currently portraying a 70-year-old man in "Death In Venice," he's actually 50, yet looks 30.

Better late than never. But we must say that Peter Sellers and Goldie Hawn in "There's A Girl In My Soup" is the funniest double-act of the year.

How many people will buy "Theme From The Music Buyers" and not know it's Tchaikovsky's "Piano Concerto In B Flat Major"?

Remember - Disc 5 Years Ago

MARCH 12, 1966

CLIFF RICHARD announces he may quit showbusiness in 18 months time and become a full-time teacher.

Walker Brothers' tour with Roy Orbison breaks all records on opening of box offices.

Animals' replacement drummer for John Steel is announced—Barry Jenkins, formerly with Nashville Teens.

Bob Lind—"Eloise Butterfly" hitmaker—arrives for short tour, and soul star Arthur Alexander also in for club dates.

Sievie Winwood of Spencer Davis group, raves about voice and guitar of group's assistant

road manager, Dave Mason!

Released this week: Cliff Richard—"Blue Turns To Grey," Matt Monro—"Born Free," Who—"Substitute," Simon and Garfunkel—"Homeward Bound," Four Tops—"Shake Me, Wake Me," Seekers—"Someday, One Day," Dionne Warwick—"In Between The Heartbeats."

In the chart Small Faces hit the top with "Sha La La La Le."

Walker Brothers go up to 8 with "Sun Ain't Gonna Shine Any More," Kinks up from 29 to 14 with "Dedicated Follower Of Fashion" and Dave Dee, Dozy, Beaky, Mick and Tich in at 23 with "Hold Tight."

ful man Zal Yanovsky over musical dispute.

John Bonham's £3,000 "old crock" getting more publicity than Led Zeppelin's tour.

Sundays without Skues from this weekend. He's off to work in South Africa. Jumbo, Jo'burg!

Curious that Paul McCartney's record releases—last April album and the current single—conveniently announced to the in with Beatles "controversy."

Who else as bored with Bob Hope's tired scripts as us? Even Cilla Black couldn't brighten him up on Saturday.

Andee Silver married her record producer David Pardoe on Saturday.

Decca obviously so hard up for talented artists (the rubbish they've released on singles this year is beyond comprehension) that they're resuming studio auditions. So if you want a Decca record contract, phone Linda Wiley at 01-735 8111.

John Lennon tipped as poor second in the chart race with ex-colleague Paul McCartney—but neither will match the success of George Harrison.

True to prediction, Radio North Sea now broadcasting in native Dutch during much of daylight hours—but the music's still the same.

Here's a scene—"Mod" Tony Blackburn and "Rocker" Waxie

by

Roy Shipston

FINALLY MAKING it to the album chart gives most singers a positive glow of ego, backed with a knowing smile which grows wider as the royalties begin to roll in. But Jesus Christ seems to be actively disinterested in his current American album chart success.

Jesus is Deep Purple's singer Ian Gillan, and his current success is the "Jesus Christ Superstar" album, on which he plays the aforementioned gentleman.

About it reaching the top of the American chart all Mr. Gillan has to say is: "Funny, isn't it I thought it would make it in America. But, personally, I hardly remember doing it. I did all my parts in two sessions. I think the whole thing is great and Tim and Andrew (Tim Rice and Andrew Lloyd-Webber) should get all the credit for it—they wrote it."

Ian doesn't think the double album's success in the States will mean a resurgence of interest over here. He doesn't think it will have much effect on him, as a member of Deep Purple, in America. "I can't see people buying a Deep Purple record just because I'm on Jesus Christ Superstar. But it's success won't do us any harm.

"I don't think it will catch on here because people think twice about buying a double album. And it's 1½ hours very heavy listening."

He feels that all the fuss that was made about it over here didn't help much. "It was pushed too hard, right, left and centre, and that puts people off. It was pushed even harder in the States, but that sort of thing works over there."

Ian is too busy with Purple to be concerned with rumours about "Superstar" being performed live. And, he says, he wouldn't want to appear in it, anyway.

Purple are just finishing their British tour with dates in Glasgow, Edinburgh, Dundee and Aberdeen. It's been an eventful tour with the group earning bans at a few places, including The Dome, Brighton, and Manchester's Free Trade Hall. And they've also had some interesting scenes with bouncers.

At one hall they found the final solution to the "Gestapo attitude" of some "officials." Ian explains: "When we arrived a bouncer said to us, quite proudly, that he'd thrown someone out the week before—for dancing! We had a little word with him but there was still someone walking up and down the middle aisle while we were playing, patting people on the



DEEP PURPLE: left to right, Ritchie Blackmore, Jon Lord, Ian Gillan. Left, Roger Glover and right, Ian Paice.



Why Jesus doesn't bother with hits . . .

head to make sure they didn't get too excited. So I said to the crowd: 'There's someone being very 'bolshie' down there, every-one look at him.' And 2,000 heads stared at him. He really cringed then disappeared. We didn't see him again.

"We really got fed up with the bouncers on the tour. We were considering doing amazing things to them if they really got out of hand. Ritchie was quite prepared to smash his best guitar over someone's mouth. And I got to the point where I was making up my mind which end of the mike stand to use on somebody. It's not as if audi-

ences want to smash up places. And even if they smash a couple of chairs, so what? We'd pay for it. All they want to do is dance a bit and enjoy themselves.

"But we have been banned from a couple of places. Apparently a balcony nearly went at the Fairfield Hall, Croydon, and some of the other halls used that as an excuse to ban us."

Meanwhile, "Strange Kind Of Woman," the group's new single seems to be making a faster impression on the charts than its predecessor "Black Night." It sold 20,000 in its first week of release.

Groups like Purple making

singles seems to provoke criticism from certain quarters and Disc's David Hughes wondered how they could be "progressive" AND have hit singles. Well, Ian denies that they are progressive.

"We're a rock band. We like to play good stuff and we think about what we do. But if you are successful then it becomes popular. The singles market can obviously help your success. But we don't set-out to make singles, we just put one out if we happen to come up with something suitable.

"It's got to be commercial, and not too extended. That way we don't compromise. There'll be

a longer version of 'Strange Kind Of Woman' on the next album. And LPs are more important to us because you can live longer with album success."

"Deep Purple In Rock" is certainly proving that. It's been in the LP charts for nine months now, and it's been in the top 10 for all but four weeks. And their next LP is well underway with five tracks down and two or three to go. Ian says it's an extension of the last one but quite different. "None of the tracks on it would sound right on the Rock album. But it's still a natural follow-on."

Originally, the new one was supposed to have been released this month, but it probably won't be out until June now.

Next month Purple have some dates in Germany and Scandinavia and in May they fly to Australia just for one gig! They are appearing at a Sydney stadium on May 9, for a four-figure fee and all expenses paid, which is going to cost the promoters something like £10,000. That doesn't include the cost of getting the other groups out there, and paying them. "That must be the joke of the year," says Ian, laughing all the way to the bank.

Steeleye spans all tastes

TYGER Hutchings, Muddy Prior, Peter Knight, Martin Carthy and Tim Hart collectively make up Steeleye Span, a traditional folk group in every sense of the word.

They all came from the folk club circuit—they were on it before the boom of six or seven years ago—and they still take time off to appear individually at the little clubs up and down the country.

Their new album is called "Please To See The King," and it's an intriguing collection of traditional songs, delightfully performed. What then, are they doing on the Jethro Tull tour? you might well ask. It's a strange contrast from Steeleye's point of view, as well as the audience's.

Says a rather bemused Martin Carthy: "At the first concert the audience just stared at us. After all, it is Jethro's audience and they are not a folk audience. It's a very weird experience. Out of the first five dates on the tour we only got one really good reception. But we're looking forward to Plymouth because we've appeared at the Van Dyke club a few times and gone down well there. So we might have a few more people on our

side at that one."

Still, Amazing Blondel were support group on the recent Free tour and they came out of it rather well, which just goes to show that you can put folk and heavy groups together successfully.

Martin started on the folk club beat ten years ago and still digs each month on his own. So do the other members of the band. Steeleye as a unit can't

really play the small clubs simply because they are too small, particularly in reference to equipment. So they travel round the concert halls and universities playing nothing but traditional songs. They have spent many hours searching for material at Camden Town's Cecil Sharpe House, HQ of the English Folk Dancing and Song Society.

Some of the songs they use can be traced back "2,000 years." "It's very

hard to say when a traditional song was written because you can trace them back to, say, the 16th Century, and then find that they existed in another form way before that." Steeleye Span certainly do justice to the songs they use with clever arrangements involving guitars, banjos, mandolins, fiddle, and even "one-finger organ." They play a variety of instruments between them. "We can all make a noise on

STEELEYE SPAN: left to right, Peter Knight, Muddy Prior, Tyger Hutchings, Martin Carthy and Tim Hart—proving folk can go with heavy music.

each other's instruments but we usually stick to what we are best at."

They even include quite a few Irish jigs in their repertoire, but one thing they avoid is Scottish songs. "There's nothing more embarrassing than an Englishman singing a Scottish

song. The Scots hate it, too. The one time I tried it on stage I lost my Scottish accent half-way through. It's a shame because there are some very good Scottish traditional songs. But we'd better leave them to the Scots."



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Shucks... Tony Joe's gonna be a big star back home — at last

I THINK America might finally catch up with Britain in the matter of Tony Joe White. For some time now Tony has been a proper star in Britain and only fair-to-middlin' successful over here.

He had one big hit, "Polk Salad Annie," and has released three albums, two on Monument and one on Warners (the latter produced by Peter Asher in Memphis).

Tony Joe's songs have been made hits by others — like "Willie and Laura Mae Jones" by Dusty Springfield, and "Rainy Night In Georgia" by Brook Benton, so the boy hasn't been starving. But he just hasn't been a BIG star.

I saw him last night at the Troubadour—to my knowledge his first Los Angeles appearance—and that whole audience (I definitely include myself) just revelled in him. Comparisons with Presley are obvious; Tony Joe has that presence, whatever it is, that captivates. He has more "aw shucks" and shyness than Presley, but he too knows how to move, oh yes, and I sure like his guitar playing.

His songs weren't bad, either—most of them from his Warners album, including his new American single, "The Daddy."

If he just keeps on performing like that around the country, everything's gonna be all right.

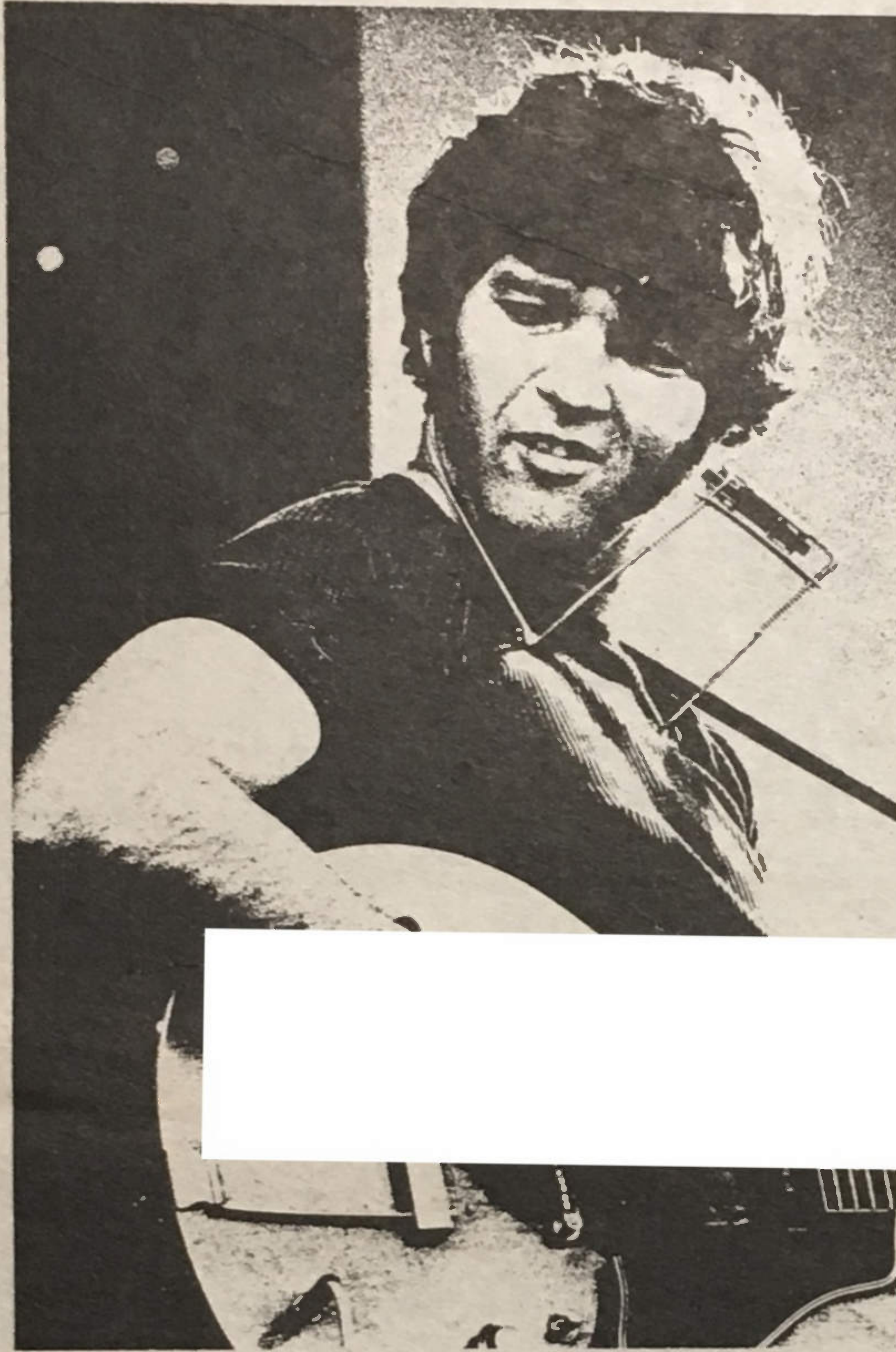
● Another Peter Asher producee, James Taylor, was on the cover of Time this week. James' album, "Sweet Baby James," has sold over a million and a half copies in this country, putting him in the league of Crosby, Stills and Nash and Led Zeppelin (but, I hasten to add, only in the sales department).

● The Beach Boys appeared at the Santa Monica Civic for a concert that was joyous and happy and wonderful. Mike Love was in fine spirits, dancing about and making jokes. Brian was there backstage but wouldn't come out, despite pleas from the group and audience.

● Jimi Hendrix' last album is out, the one he finished just before his death. It's called the "Cry Of Love," it's very good and makes me very sad that he won't record any more.

● The Faces, meanwhile, are touring the eastern part of this country and driving audiences slightly crazy. There doesn't seem much doubt that they are THE British group of the year here. Packed audiences everywhere, raves from critics; their new album, "Long Player," is already bounding up the sales charts. I'm not the only one who delights in the Faces having a good time; I was beginning to despair because it seemed that every British group that came over here was very HEAVY and loud and serious. Thank heaven for the Faces, and bless them.

● Joan Baez just recorded an album in Nashville, produced by Kris Kristofferson and Kris's publisher Norbert Putnam. Kris and Joan met at the Big Sur Festival last year. Her husband David was due for parole very soon, but a complication arose in the form of marijuana, which authorities claim to have found on him in prison. He claims it was planted. No court decision has been issued.



Hollywood Scene



JUDY SIMS

● Did you know that Tim Rose was the first solo artist (that is, single person and not a group) to appear at the Fillmore West?

● David Bowie was in Los Angeles for a few days; he couldn't perform at a club because of visa problems, so his record company held a party. David sang a few songs and startled even blasé Los Angeles with his attire—a robe that looked like a dress.

● Jeremy Spencer is still here, in downtown Los Angeles at a mission called the Children of God. It isn't an old Spanish mission, more like the Salvation Army kind. He looked peaceful and happy, with shaved beard and short hair. He has no immediate

TONY JOE WHITE:
America is catching up with him.

plans to work out his visa problem (the visa will run out soon, at which time Jeremy must return to Britain or be subject to arrest and/or deportation). Peter Green flew in to join Fleetwood Mac for the rest of their American tour.

● When James Taylor appears at Madison Square Garden in New York he will be joined on stage by sister Kate. That is March 10, in case you're in the neighbourhood.

● Neil Diamond was voted the Number One composer by the leading newspaper in Central America. Second was Lennon-McCartney, third George Harrison.

● A new film called "Harold and Maud" is being scored by Carl Stevens. The film will star Rutliff Gordon (of "Rosemary's Baby" fame).

● This week the Forum was the scene for Grand Funk Railroad, a trio unrivalled in simplistic loudness, with Black Sabbath who aren't exactly soft. The first concert was sold out quickly, so a second was scheduled and also sold out. That's about 40,000 tickets in two nights. Think about that. It's enough to make one weep, considering that the Kink and Van Morrison (only two examples of towering talent that leap to my mind) couldn't do it and should, because they are very simply, better.

● George Harrison and Phil Spector are allegedly working on the third Badfinger album in London.

SCENE-SETTER

STONES SNIPPETS! (Show review, p. 10)

MICK JAGGER'S remarks onstage during this tour may well be his last words for fans. For it was strictly "No interviews" at Newcastle. And the impression is that the Stones — like their brothers the Beatles — don't want to know anymore.

Even photographers at the show got short shrift. Five minutes out front as the Stones came onstage and then they were hustled away. Tickets were tight. Security extraordinary.

Spokesman Les Perrin was besieged by a barrage of queries from all quarters, but could only repeat, in effect, that Mick preferred singing to them through the Press.

Curiously, all five stars, and their considerable entourage, travelled by train to the first date—split up on three expresses leaving London last Thursday lunchtime, and the latest arriving only minutes before the Groundhogs kicked off the concert.

Charlie Watts and Bill Wyman left at noon from Kings Cross; the two Micks were on my one o'clock journey; and Keith came on behind an hour later.

Jagger, naturally, travelled first-class in company with musicians Jim Price and Bobby Keyes. And he made it blatantly obvious that a chat of any sort was completely out of the question.

He was playing cards in the restaurant car and sipping tea with a stunningly attractive dark-haired dolly, and although polite in his greeting wouldn't be drawn into conversation.

On arrival at Newcastle, Mick's party was last to leave the train, and there was only slight excitement as he swept to a waiting white Bentley and drove himself straight to the City Hall.

MICK JAGGER certainly enjoyed himself at the concert anyway! He never stopped moving for the whole 90 nerve-rattling minutes the Rolling Stones took to say a fond "farewell" to fans.

From the moment he marched onstage resplendent in pink velvet and multi-coloured baseball cap, eyes sparkling with expectation and enthusiasm, to the final bow following a frenzied "Street Fighting Man," master showman Mick worked like a mule.

Hand on hip, left leg shaking incessantly like a pneumatic drill, he swayed and swaggered, jumped and gyrated, squeezing every ounce of energy out of his super-slim frame. But even when he slipped off his jacket to reveal sleeveless tee-shirt and pale arms ("A little white—but that's all right!" he teased), there was scarcely a squeal.

It wasn't until, nearly full-time at the first show that fans finally responded to Jagger's entreaty and started to return the enthusiasm and excitement which he obviously expects.

Brushing his sweat-soaked

fringe from his face for the umpteenth time, he surveyed the crowded auditorium and asked: "What shall we do now?" And then nodding to colleague Keith Richard, commanded: "I want to see you all dance and lose your inhibitions!"

Then, and only then, did they get the message; and the audience responded and erupted to "Little Queenie."

But it was too late. And despite stamping and shouting their delayed appreciation — nothing further was forthcoming. Mick tossed handfuls of yellow petals into the air, bowed gracefully, said thanks and split. (Although, to be fair, it was a slightly different story second house. The audience would not be moved without two encores. And Stone-of-few-words Charlie Watts was moved to remark: "Incredible! I didn't think it happened like that anymore".)

I'm glad it does. For the first show was almost a carbon-copy concert of the Stones' Christmas 1969-London gig at the "Saville" when Mick almost went down on his knees to plead for enthusiasm.

The initial reluctant response, however, poses again the big question: where have all the screamers gone?

The Stones are certainly not making money from this tour. It's more a token gesture to fans before going to live in France.

Mike Ledgerwood

I now get looks from boys who are passing by" says Jean Scully

happened when my face was nearly "dots" writes Jean Scully of Liverpool. "It was advised me to use DDD Balm and what I made! In a few weeks they were completely gone. Now my skin is fresh and clear." "I used DDD Balm's unique prescription formula. My skin is really looking up for Jean. The powerful antiseptics get to work under your skin troubles — while a special combination of ingredients soothes and cools the surface. Buy DDD Balm for yourself. Use DDD soap regularly to help you keep a clear complexion."

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JUNIOR CAMPBELL QUITS MARMALADE Mixtures men get homesick

MIXTURES lose two members. Junior Campbell quits the Marmalade. And former Jethro Tull man Glen Cornick's new band is announced.

The Australian Mixtures' guitarist Greg Cook and drummer Mike Holden have been released from their contract to return home to Australia—following the band's decision to base itself in Britain in future, Disc learned exclusively this week. Remaining here are vocalist/bassman Mick Flinn and lead guitarist Fred Wieland.

Replacements are Adelaide guitarist Idris Jones, who composed "The Pushbike Song" with his brother, Evan, and drummer Don Lebler, formerly a member of the Axiom.

Explained Mixtures manager David Joseph: "Holden and Cook were homesick. We agreed to let the two boys return home, because we want a totally compatible and contented band."

First new Mixtures gigs will be Stonemarket on March 19, and St. Albans (20), before the band flies to Germany for four days of cabaret and TV.

New member Idris Jones was an original Mixture when the band formed in Australia four years ago; he quit to go solo.

JUNIOR CAMPBELL quit Marmalade this week—because he feels the group has "gone as far as it can go." He is to concentrate on arranging and producing.

The rest of the group also feel things are "static" and with Campbell's replacement, Hugh Nicholson (21), from Glasgow, they promise a new lease of life. Nicholson, like Campbell, plays lead guitar, piano, writes and sings.

Marmalade announced the split on Monday. Twenty-three-year-old Campbell told Disc: "As far as I was concerned, the group has gone as far as it can go."

"For my personal career I must do something new. I'm not too sure what, but I'm definitely going to do a lot of arranging and producing."

Nicholson came to London with Scottish group, the Poets, three weeks ago.

FORMER Jethro Tull bassman Glen Cornick has now completed his new band, Wild Turkey.

The five-piece features Glen (bass), vocalist Gary Pickford-Hopkins, John "Pugwash" Weathers (drums), both ex-members of the Eyes Of Blue, Graham Williams (lead guitar), and Jon Blackmore (second guitar/vocals).



ABOVE: NEW MARMALADE man Hugh Nicholson—seen here with Dean Ford (left), Pat Fairley (centre), and departing Junior Campbell. On the wall behind them are Disc's Silver Disc awards.

BELOW: NEW MIXTURES men Idris Jones (left) and Don Lebler.



Melanie, Chicago, Bassey concerts

MELANIE WILL do British concerts in May. Chicago are set for a single UK show. And additional dates are announced for Shirley Bassey's tour.

Melanie, voted "World Top Girl" singer in Disc's recent "Valentine's Awards," comes to London next Monday (March 15) to record BBC-2 "In Concert" and "Top Of The Pops" album spot appearances. A new LP "Good Book" is out in April.

She returns to Europe in May for a six-week tour, taking in concerts in London, Birmingham, Manchester, Liverpool and Bristol; although dates have still to be announced. She also appears in Amsterdam, Vienna, Hamburg and Berlin.

CHICAGO, whose proposed extensive UK dates this year were postponed a few months ago, will now do ONE concert in London only—at the Royal Albert Hall on Tuesday, June 1.

The date kicks off the band's eight-day June tour of Europe.

SHIRLEY BASSEY will now do three extra venues on her British tour, which starts in Leicester on April 18. They are Stockton ABC, Friday, April 30, Blackpool Odeon (May 1), and Bristol Colston Hall (2).

Top Of The Pops

ED STEWART deputises for Jimmy Savile on tonight's (Thursday) "Top Of The Pops," and introduces T. Rex, Deep Purple, Malcolm Roberts, Chairmen Of The Board, Paul McCartney, Neil Diamond, Lynn Anderson, Marmalade, Mungo Jerry; and Nana Mouskouri in the LP spot.

DISC
NEWS
edited by
MIKE LEDGERWOOD



MONDAY, MARCH 15:
MARQUEE CLUB, WARDOUR STREET, LONDON W1
CLEARWATER presents
COCHISE **SKIN ALLEY**
and
MAGIC MICHAEL

DEEP PURPLE and Kinks stars were under the doctor this week.

Purple's lead guitarist Ritchie Blackmore was due to enter hospital yesterday (Wednesday) for an appendix operation, putting the group out of action for between three and four weeks.

Purple, who completed a six-week British tour last Monday, return with a German date in April, followed by concerts in Switzerland, Belgium, Sweden, Denmark and Norway.

The group's "Black Night" follow-up, "Strange Kinda Woman," entered the chart at No. 23 this week.

KINKS leader Ray Davies, meanwhile, has been ordered to "slow down," and advised to take a month off.

But, says Ray: "That's going to be hard. I've got four writing projects on the go at the moment, apart from Kinks commitments on dates, recordings and tours abroad."

"Arthur," Ray's musical play, is to be staged in London later in the year. Originally, the story, "Arthur—Or The Decline And Fall Of The British Empire," was

Purple, Kink stars and 'Tone' under doctor's orders

written by Ray and Julian Mitchell for Granada TV; but ran over budget and was shelved.

● **IF IT'S** Dave Lee Travis... it must be Sunday! That's what fans must have thought when they tuned in their transistor at breakfast time on Tuesday. For instead of chirpy Tony Blackburn on Radio 1 they heard the Mancunian mutterings of DLT, host of the Sunday morning show.

Explanation: Dave was sitting in for Tony this week, after Blackburn suffered discomfort from stitches he had following a minor abdominal operation a couple of weeks ago.

Said a spokesman for Tony: "He was advised to rest after the operation, but insisted on doing his shows just the same. Now he's been told to stay in bed. It's not known how long he'll be off."

Mungo—new album

MUNGO JERRY'S new album, "Electronically Tested," is due—eight written by lead singer out March 19 with nine tracks Ray Dorset.

Also on the LP are the two hit singles "In The Summertime" and "Baby Jump," and the Willie Dixon number "I Just Wanna Make Love To You," which the

Stones did early in their career. Roger Earl, brother of pianist Colin, plays drums on one track which also features the group's "roadie" on recorder.

Mungo Jerry have cancelled their second American tour in April to concentrate on working here. They plan a Scottish tour starting April 8.

DISC
and MUSIC ECHO
161 Fleet Street,
London EC4 P4AA
Phone: 01-353 5011

Editor:
GAVIN PETRIE

Assistant Editor:
DAVID HUGHES

News Editor:
MIKE LEDGERWOOD

Editorial:
JOHN PEEL

CAROLINE BOUCHER
ROY SHIPSTON
JACK SCOTT
PHILIP SYMES
BILL KELLOW
ROSALIND RUSSELL

Cartoonist:
J. EDWARD OLIVER

In America:
JUDY SIMS
3006 Vistacrest,
Los Angeles
California 90028
Phone 213-467-2032

LISA MEHLMAN
P.O. Box 180,
Planetarium Station,
New York, N.Y. 10024
Phone 212-874-3201

Advertisement Manager:
JOHN HASSINGER

DISC CHART AND REVIEW SERVICE

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

ALBUMS

- 1 (1) ALL THINGS MUST PASS**
George Harrison, Apple
- 2 (2) **TUMBLEWEED CONNECTION** Elton John, DJM
- 3 (2) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkl, CBS
- 4 (6) **LED ZEPPELIN III** Atlantic
- 5 (4) **ANDY WILLIAMS GREATEST HITS** CBS
- 6 (7) **THE YES ALBUM** Atlantic
- 7 (5) **ELTON JOHN** DJM
- 8 (6) **TAMLA MOTOWN CHARTBUSTERS Vol. 4**
Various Artists, Tamla Motown
- 9 (9) **PENDULUM** Creedence Clearwater Revival, Liberty
- 10 (24) **CHICAGO III** CBS
- 11 (11) **EMERSON, LAKE AND PALMER** Island
- 12 (10) **STEPHEN STILLS** Atlantic
- (12) **AIR CONDITIONING** Curved Air, Warner Bros.
- 14 (15) **BLOWS AGAINST THE EMPIRE**
Paul Kantner and Jefferson Starship, RCA
- 15 (13) **SWEET BABY JAMES** James Taylor, Warner Bros.
- 16 (27) **WHALES AND NIGHTINGALES** Judy Collins, Elektra
- 17 (23) **AFTER THE GOLD RUSH** Neil Young, Reprise
- 18 (18) **LIVE TASTE** Polydor
- 19 (17) **DEEP PURPLE IN ROCK** Harvest
- 20 (22) **EASY LISTENING** Various Artists, Polydor
- 21 (16) **FRANK SINATRA'S GREATEST HITS Vol. 2** Reprise
- 22 (14) **JOHN LENNON/PLASTIC ONO BAND** Apple
- 23 (—) **GOLD** Neil Diamond, UNI
- 24 (21) **ABRAXAS** Santana, CBS
- 25 (—) **PEARL** Janis Joplin, CBS
- 26 (—) **BLACK MAN'S BURDEN** Eric Burdon and War, Liberty
- 27 (25) **VAN MORRISON, HIS BAND AND THE STREET CHOIR** Warner Bros.
- 28 (20) **T. REX** Fly
- 29 (20) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
- (—) **THE 12 DREAMS OF DR. SARDONICUS** Spirit, CBS
Two titles "tied" for 12th and 29th positions.

Bubbling under

In alphabetical order.

- AMERICAN BEAUTY** Grateful Dead, Warner
- CANDLES IN THE RAIN** Melanie, Buddah
- CANT HELP FALLING IN LOVE** Andy Williams, CBS
- CURTIS** Curtis Mayfield, Buddah
- DEATH WALKS BEHIND YOU** Atomic Rooster, R & C
- LED ZEPPELIN II** Atlantic
- PAINT YOUR WAGON** Soundtrack, Paramount
- RING OF HANDS** Argent, Epic
- TAP ROOT MANUSCRIPT** Neil Diamond, UNI
- WAIT** Ten Years After, Deram

PROGRESSIVE TOP TEN

- 1 **ALL THINGS MUST PASS** George Harrison, Apple
- 2 **THE YES ALBUM** Yes, Atlantic
- 3 **LIVE TASTE** Taste, Polydor
- 4 **AMERICAN BEAUTY** Grateful Dead, Warner Bros.
- 5 **BLOWS AGAINST THE EMPIRE**
Paul Kantner and the Jefferson Starship, RCA
- 6 **TUMBLEWEED CONNECTION** Elton John, DJM
- 7 **CHICAGO III** Chicago, CBS
- 8 **AIRCONDITIONING** Curved Air, Warner Bros.
- 9 **THE CRY OF LOVE** Jimi Hendrix, Reprise (1)*
- 10 **PENDULUM** Creedence Clearwater Revival, Liberty

Progressive Top Ten courtesy Music Business Weekly. * (1) Import

AMERICAN CHARTS

Albums

- 1 (1) **PEARL** Janis Joplin, Columbia
- 2 (2) **LOVE STORY** Original Soundtrack, Paramount
- 3 (3) **JESUS CHRIST SUPERSTAR** Various Artists, Decca
- 4 (5) **CHICAGO III** Chicago, Columbia
- 5 (6) **TUMBLEWEED CONNECTION** Elton John, UNI
- 6 (4) **ALL THINGS MUST PASS** George Harrison, Apple
- 7 (7) **ABRAXAS** Santana, Columbia
- 8 (8) **PENDULUM** Creedence Clearwater Revival, Fantasy
- 9 (14) **PARANOID** Black Sabbath, Warner Bros.
- 10 (10) **THE PARTRIDGE FAMILY ALBUM**
Original TV Cast, Bell
- 11 (12) **ROSE GARDEN** Lynn Anderson, Columbia
- 12 (—) **CRY OF LOVE** Jimi Hendrix, Reprise
- 13 (19) **STONEY END** Barbra Streisand, Columbia
- 14 (—) **LOVE STORY** Andy Williams, Columbia
- 15 (16) **IT'S IMPOSSIBLE** Perry Como, RCA
- 16 (17) **ONE BAD APPLE** Osmonds, MGM
- 17 (—) **SWEETHEART** Engelbert Humperdinck, Parrot
- 18 (18) **NANTUCKET SLEIGHRISE** Mountain, Windfall
- 19 (9) **ELTON JOHN** Elton John, UNI
- 20 (—) **GOLDEN BISCUITS** Three Dog Night, Dunhill
- 21 **IF YOU COULD READ MY MIND**
Gordon, Lightfoot, Reprise
- 22 **TWO YEARS ON** Bee Gees, Atco
- 23 **CLOSE TO YOU** Carpenters, A & M
- 24 **EMERSON, LAKE AND PALMER**
Emerson, Lake and Palmer, Island
- 25 **WHALES AND NIGHTINGALES**
Judy Collins, Elektra
- 26 **SLY AND THE FAMILY STONE GREATEST HITS**
Sly and the Family Stone, Epic
- 27 **TEA FOR THE TILLERMAN** Cat Stevens, Capitol
- 28 **STEPPEWOLF GOLD** Steppenwolf, Dunhill
- 29 **ELVIS COUNTRY** Elvis Presley, RCA
- 30 **SWEET BABY JAMES** James Taylor, Warner Bros.

COURTESY OF "CASHBOX"

SINGLES

- 1 (1) ● MY SWEET LORD**
George Harrison, Apple
- 2 (5) **BABY JUMP** Mungo Jerry, Dawn
- 3 (3) **IT'S IMPOSSIBLE** Perry Como, RCA
- 4 (14) **▲ ANOTHER DAY** Paul McCartney, Apple
- 5 (6) **RESURRECTION SHUFFLE** Ashton, Capitol
- 6 (4) **● THE PUSHBIKE SONG** Mixtures, Polydor
- 7 (10) **SWEET CAROLINE** Neil Diamond, UNI
- 8 (2) **STONED LOVE** Supremes, Tamla Motown
- 9 (16) **▲ ROSE GARDEN** Lynn Anderson, CBS
- 10 (7) **● AMAZING GRACE** Judy Collins, Elektra
- 11 (21) **▲ HOT LOVE** T. Rex, Fly
- 12 (8) **YOUR SONG** Elton John, DJM
- 13 (18) **▲ TOMORROW NIGHT** Atomic Rooster, B & C
- 14 (13) **FORGET ME NOT**
Martha Reeves and the Vandellas, Tamla Motown
- 15 (19) **CHESTNUT MARE** Byrds, CBS
- 16 (15) **EVERYTHING'S TUESDAY**
Chairmen of the Board, Invictus
- 17 (11) **COME ROUND HERE, I'M THE ONE YOU NEED**
Smokey Robinson and the Miracles, Tamla Motown
- 18 (9) **NO MATTER WHAT** Badfinger, Apple
- 19 (12) **CANDIDA** Dawn, Bell
- 20 (17) **RUPERT** Jackie Lee, Pye
- 21 (22) **I THINK I LOVE YOU** Partridge Family, Bell
- 22 (30) **▲ WHO PUT THE LIGHTS OUT** Dana, Rex
- 23 (—) **STRANGE KINDA WOMAN** Deep Purple, Harvest
- 24 (20) **SHE'S A LADY** Tom Jones, Decca
- 25 (—) **STONEY END** Barbra Streisand, CBS
- 26 (—) **I WILL DRINK THE WINE** Frank Sinatra, Reprise
- 27 (—) **ROSE GARDEN** New World, RAK
- 28 (28) **LOVE THE ONE YOU'RE WITH**
Stephen Stills, Atlantic
- 29 (26) **● GRANDAD**
Chive Dunn, Columbia
- 30 (—) **WALKING** C.C.S., RAK
- 31 **IT'S THE SAME OLD SONG** Weathermen, B & C
- 32 **YOU COULD HAVE BEEN A LADY**
Hot Chocolate, RAK
- 33 **SUNNY HONEY GIRL** Cliff Richard, Columbia
- 34 **APEMAN** Kinks, Pye
- 35 **BRIDGET THE MIDGET** Ray Stevens, CBS
- 36 **(DIDN'T I) BLOW YOUR MIND THIS TIME**
Deifonics, Bell
- 37 **THE SONG OF MY LIFE** Petula Clark, Pye
- 38 **ONE BAD APPLE** Osmonds, MGM
- 39 **SOMETHING OLD SOMETHING NEW**
Fantastics, Bell
- 40 **HAVE YOU EVER SEEN THE RAIN**
Creedence Clearwater Revival, Liberty
- 41 **YOU'RE READY NOW** Frankie Valli, Philips
- 42 **LAS VEGAS** Tony Christie, MCA
- 43 **STOP THE WAR, NOW** Edwin Starr, Tamla Motown
- 44 **IF NOT FOR YOU** Olivia Newton-John, Pye
- 45 **● I'LL BE THERE** Jackson 5, Tamla Motown
- 46 **● MY WAY** Frank Sinatra, Reprise
- 47 **● IF I HAD A HAMMER** Nicky Thomas, Trojan
- 48 **DOUBLE BARREL** Dave and Ansil Collins, Techniques
- 49 **GROOVE ME** King Floyd, Atlantic
- 50 **● RIDE A WHITE SWAN** T. Rex, Fly
Two titles "tied" for 41st and 47th positions.

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

Singles

- 1 (2) **ONE BAD APPLE** Osmonds, MGM
- 2 (1) **MAM'S PEARL** Jackson 5, Motown
- 3 (3) **HAVE YOU EVER SEEN THE RAIN**
Creedence Clearwater Revival, Fantasy
- 4 (6) **DOESN'T SOMEBODY WANT TO BE WANTED**
Partridge Family, Bell
- 5 (9) **SHE'S A LADY** Tom Jones, Parrot
- 6 (13) **ME AND BOBBY McGEE** Candi Staton, Columbia
- 7 (12) **JUST MY IMAGINATION** Temptations, Gordy
- 8 (8) **AMOS MOSES** Jerry Reed, RCA
- 9 (5) **IF YOU COULD READ MY MIND**
Gordon Lightfoot, Reprise
- 10 (10) **DON'T LET THE GREEN GRASS FOOL YOU**
Wilson Pickett, Atlantic
- 11 (15) **FOR ALL WE KNOW** Carpenters, A & M
- 12 (20) **PROUD MARY** Ike and Tina Turner, Liberty
- 13 (4) **ROSE GARDEN** Lynn Anderson, Columbia
- 14 (17) **CRIED LIKE A BABY** Bobby Sherman, Metro Media
- 15 (19) **WHAT IS LIFE** George Harrison, Apple
- 16 (11) **THEME FROM LOVE STORY** Henry Mancini, RCA
- 17 (22) **OYE COMO VA** Santana, Columbia
- 18 (18) **TEMPTATION EYES** Grass Roots, Dunhill
- 19 (—) **WHAT'S GOING ON** Marvin Gaye, Tamla Motown
- 20 (—) **MR. BOJANGLES** Nitty Gritty Dirt Band, Liberty
- 21 **IF YOU'RE ALL I NEED TO GET BY**
Aretha Franklin, Atlantic
- 22 **SWEET MARY** Wadsworth Mansion, Sussex
- 23 **I HEAR YOU KNOCKING** Dave Edmunds, MAM
- 24 **LOVE'S LINES ANGLES AND RHYMES**
Fifth Dimension, Bell
- 25 **HELP ME MAKE IT THROUGH THE NIGHT**
Sammi Smith, Megaroc
- 26 **THEME FROM LOVE STORY**
Andy Williams, Columbia
- 27 **COUNTRY ROAD** James Taylor, Warner Bros.
- 28 **WATCHING SCOTTY GROW**
Bobby Goldsboro, United Artists
- 29 **BURNING BRIDGES** Mike Durv, MGM
- 30 **WILD WORD** Cat Stevens, A & M

COURTESY OF "CASHBOX"

NATURALLY...



THREE DOG NIGHT
Naturally
Probe SPBA 6257

...GREAT



FOUR TOPS
Changing Times
Tamla Motown STML 11173



ROGER WHITTAKER
New World in the Morning
Columbia SCX 6456



THE DOG
THAT BIT PEOPLE
The Dog That Bit People
Parlophone PCS 7125



RARE EARTH
Ecology
Tamla Motown
STML 11180



SINGLES

Reviewed by DAVID HUGHES

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

ARETHA FRANKLIN

You're All I Need To Get By (Atlantic 2091-063-ster.)—Fabulous! How reassuring it is to receive singles like this, to give you faith and restore titles like Queen Of Soul to their rightful owners. This is the Queen, with crown firmly on, singing better than ever before on the old Marvin and Tammi hit. After a gentle guitar opening it's taken in staccato fashion after the R-E-S-P-E-C-T rhythm, with Aretha treble or quadruple tracking to produce a really powerful sound. Snatches of shivery strings find their way in here and there and the shivers will also find their way down your spine from sheer exhilaration.

And as if that wasn't enough, she's done Elton's "Border Song" on the back with more feeling than the composer and more even than Dorothy Morrison.

DEE DEE WARWICK

Cold Night In Georgia (Atlantic 2091-057-ster.)—There's nothing like a good gentle upbeat soul song to get me going. And when it has the double attraction of Dee Dee, who's struggled for so long in the shadow of sister Dionne without scoring in her own right, then you've really got me going!

Inspired no doubt by Brook Benton's gorgeous "Rainy Night In Georgia"—"a rainy night ain't nothing like a cold night in Georgia," this is 1971 soul at its very best—exciting but in a subtle way and packed full of that great Memphis brass.

The introduction goes straight into the chorus to have you singing along, and I'd like you to make this a hit in Britain. It's not much to ask.

BOB DYLAN

BOB DYLAN—"If Not For You" (CBS S7092-ster.) He may not be as smooth as George Harrison, or as pretty as Olivia Newton-John, but he did write it so you can't blame the businessmen for trying to earn a new penny or two!

From the "New Morning" album which I confess not to have heard, this sounds like Dylan as he was four years ago. The distinctive harmonic chords, the strummed guitar and the old rough voice are all there somehow belying the new Dylan we hear so much about.

Musically it's not as polished as its competitors, but that was always Dylan's success secret. Has he still got that singles impact? I think not, but am happy to be proved wrong.



BOB DYLAN: rough voice

ELVIS PRESLEY

There Goes My Everything (RCA2060)—Oh dear, oh dear, oh dear. What has he done? After the amazing revitalisation of the past year, this dreadful, dreadful dirge is set to put Elvis right back among the dross again.

You know the song, an old country standard which made me visibly cringe when Engelbert had a hit with it and still affects me the same way. It drones and moans, has little melody, a lot of awful slush, and has completely shattered my regained confidence in Mr. Presley. If this is a hit, there's no justice anywhere!

CHICAGO

Free (CBS S7061-ster.)—From the album "Chicago 11" that had me raving about a month ago, CBS have chosen wisely for a single. This not only serves as a sampler to the album, pointing the greater jazz influences therein, but is still a good, solid commercial number in its own right.

Written by Robert Lamm, the sheer power of it is staggering. I've praised their brass sound before, and I do so again. How three instruments can produce such a noise, and produce it live as well as on record, is beyond me. The power is repeated in the voices, too, which sock over in harmony and then leave the lead voice with some really gutsy passages of its own.

The jazz may just be a bit too much for the chart—but buy this while you're saving for the album.

FREDA PAYNE/ HONEY CONE

Cherish What Is Dear To You (Payne Invictus INV509)/**Girls It Ain't Easy** (Honey Cone Hot Wax HWX 105)—Two more from Holland Dozier and Holland and having them both out in the same week makes me realise why they've not had as many hits as I originally anticipated. Both good songs—Freda's written by Dozier and Holland and Honey Cone's by Dunbar and Wayne—yet somehow inseparable. I've played both several times yet find myself singing snatches of one in the middle of the other. It's the trap Motown fell into at one time—sameness.

But no matter, they're both great dancing records. Freda's has high-pitched strings to start and a good, easily remembered chorus round a mediocre verse line. Honey Cones are sounding even more like the Supremes (which was the intention) than ever, and had this been the Supes, instant hit would it have been. As it is, it may be as lost as "While You're Out Looking For Sugar."

John has a striking record . . .

JOHN LENNON—Power To The People (Apple R5892-ster.) Johnny Lennon and the voices of East Harlem sing the thoughts of Chairman Mao . . . or at least that's what it sounds like. This is the song said to be his view of the Industrial Relations Bill, which he obviously doesn't approve of. Backed by an enormous and highly vociferous choir he belts out the title words as if it were a tenuous strike meeting.

OK, so it's a good song to make jokes about, and is it coincidental that this should be in the shops to try and race enemy P. McC. to the top, but in fact this is probably his best solo single yet. It's got more body, musically as well as literally, than "Cold Turkey," "Instant Karma" and more melody too.

The other side of my copy is blank, but I gather Yoko's had to clean up her "Open Your Box," which was to have been called "Open Your Legs"—very rude!

FLEETWOOD MAC

Dragonfly (Reprise RS27010-ster.)—From the now very sad and depleted Fleetwood Mac, a single from happier times. Not, strangely, featuring Mrs. McVie at all as far as I could hear, but a guitar-based rollalong piece with the same gentle appeal as "Albatross" without the impact. The two lead guitars play the instrumental harmony while the vocal harmony has very definite C.S.N.&Y shades. Written by Danny Kirwan with a W. H. Davies, this is very pleasant, but not a commercial success.

GLEN CAMPBELL

Dream Baby (How Long Must I Dream) (Capitol CL15674-ster.)—Having slammed Glen's last single for total unoriginality and then watched it climb into the Top Five, I approach this with caution.

But he's at it again! This time a carbon copy of Bruce Channel's big hit from way back when, sung without a note being changed, except to shift the whole thing up a tone halfway through. He's added some strings for company and, naturally, sings with the cool voice of a professional (which is a pleasant change from that blood-vessel-bursting display on "It's Only Make Believe").

There's obviously a market for old hits by new hitmakers. Somehow with Glen I feel it's a bit of a fraud after "Wichita Line-man" and all those beautiful new songs he established.

Other singles received this week are as follows.

- Arthur's Mother—On The Dole (Polydor 2058-093), Mister Calypson—Muhamad Ali (Jump Up JUS50), Chilliwack—Everyday (London HL10327), Joey Cooper and Conspiracy—A Little More Rock 'n' Roll (A & M AMS831), Dad's Army Platoon—Dad's Army March (Columbia DB8765), More Dean—Must Get A Man (Mush Note MS050), Gary Farr—Revolution Of The Season (CBS5430), Gumm—Sweet Little Woman (M & M FM10007), Les Humphries Singers—This Ole House (Decca FL3149), Jericho Jones—Time Is Now (A & M AMS833), Reg Luckhurst—Four Chasin' Heart (Decca FL3148), Clive Petersen—When I Grow Up (Chapter One CH141), Red McCoy—I'll Give You Things (CBS7045), Savage—Hot Pants (Stateside SS2185), Harry Secombe—Strange Music (Philips 606-103), Sweetness—We Can Work—Little Pleasure—Acra (Pye 7M25539), Terry and Lauri—Two People From New York (Columbia DB8767), Walkers—There's No More Corn On The Brasse (M & M FM510006), Peter Williams—Give Me A Sign (Philips 606 105), Neil Al Cooper—Brand New Day (CBS 5146-ster.), Shirlette—Take Me (United Artists UP35192), Montanas Tom Rush—Sweet Baby James (CBS 7077-ster.), Bobby Sherman—Cried Avalanche—Finding My Way Home (Parlophone R5490-ster.).

Quick spins

CLODAGH ROGERS' Euro-vision song "Jack In The Box" is in the shops already, complete with the two runners-up on the back. (RCA2066.)

"Just Bidin' My Time" is Anne Murray's follow-on to "Snowbird." A nice production of an equally nice country up-ballad causing no harm but not sticking in your memory. (Capitol CL15673-ster.)

What is all this fuss about Emmitt Rhodes? "Fresh As A Daisy" is a good song that could have been done so much better. (Probe PRO520-ster.)

Santana go even further into the jungle for "Oye Come Va" from the "Abraxas" album. A little too African for instant impact. (CBS7046-ster.)

Dear Uncle Otis (Redding) was without doubt the most exciting visual soul singer ever. From the Monterey Festival they've re-released "I've Been Loving You Too Long" and "Try A Little Tenderness" both of which sound tremendous. (Atlantic 2061-062-ster.)

It must be the easiest thing in the world for James Brown to write songs like "Soul Power." Result: a song that is doubtless better live than on record. (Polydor 2001-163.)

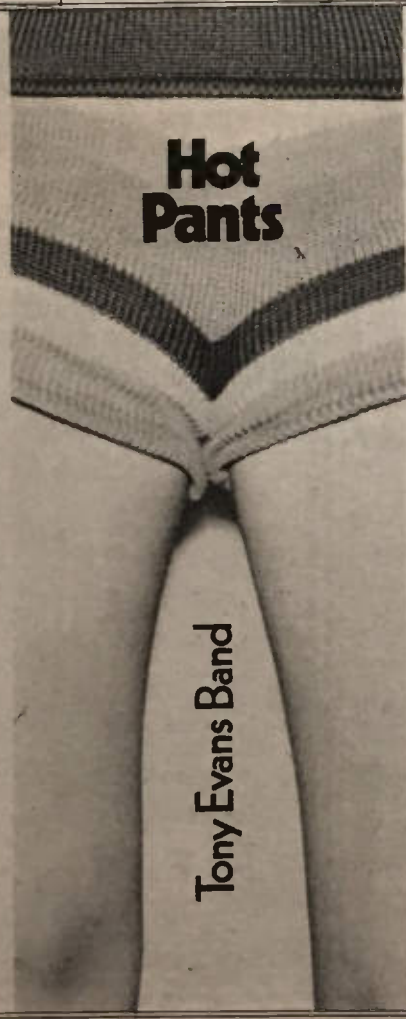
The powerful lungs of Sylvia McNeil get to grips well with Free's "Be My Friend" from their "Highway" album. She deserves a hit. (RCA2058.)

Having exhausted his unearthed Aboriginal originals Rolf Harris is now writing them himself! "Take Back The Things (That We Said)" has all the clinical purity that makes you either love or hate him. (Columbia DB8762.)

Mark Lindsay offers "Problem Child." It's a gorgeous slow feeling song with an easy arrangement and great voice from Paul Revere's ex-singer. (CBS 5408-ster.)

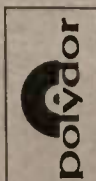
Peggy Scott and Jo-Jo Benson belt a loud and jumpy version of Sam and Dave's "I Thank You." (Atlantic 2061-066.)

Johnny Goodison's big Jackie Wilson tonsils wrap well round Tony Hiller's "Reach Out Your Hand," a surprisingly gutsy song for Brotherhood Of Man. (Deram DM327.)



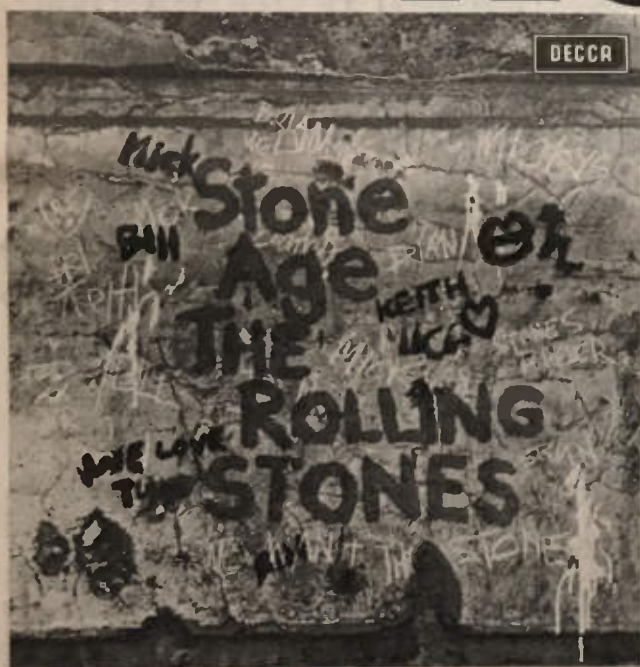
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THE GREAT WHITE HOPE

TRANSATLANTIC TALK

PHIL SYMES
on the
hot line to America



R. DEAN TAYLOR recently topped the American charts with his self-written song "Indiana Wants Me" and collected a gold record for a million-plus sales. He's the first white artist with the Motown Corporation to achieve this feat and his success is heralded by the heads of the company as "a most significant breakthrough."

"That's because Motown has always been regarded as purely a black corporation and a rhythm and blues corporation," explained Taylor speaking to Disc from Detroit. "And the success of my single has made people realise Motown is just another pop record company with as many white employees as black."

"Indiana Wants Me" is Taylor's third single with the Detroit cor-

R. Dean Taylor is a white man behind 'black' hits. Now he's making it on his own.

poration. His two previous items were "Gotta See Jane" (which broke the English market a couple of years ago) and "Let's Go Somewhere" which didn't go anywhere except in a couple of small States. Taylor was the very first white singer to join Berry Gordy Jr.'s stable and has now been with the organisation for over seven years.

He's a Canadian by birth, was educated there and spent most of his late teen years playing guitar in the bars of Toronto. He made frequent trips to New York to try and "get something going" but it wasn't until 1963 that he got into recording.

"A friend of mine told me about a company that was making a lot of noise down in Detroit, so I paid a trip there, was auditioned by Holland/Dozier/Holland and signed as the first white artist with the company. I was a bit sceptical about it at first because I was the first white artist and because I wasn't into rhythm and blues—I was more into country music, taking my influences from people like Jerry Lee Lewis, and Johnny Cash.

"Brian Holland had great faith in me and the whole time he was with the company I was more or less his protégé. He taught me almost everything I know."

Taylor went into the company hoping to make it as a singer but established himself as a songwriter instead. He possesses two gold records for his writing achievements; for "Love Child," a million seller for Diana Ross and the Supremes, and for the Temptations' big hit, "I Need."

Holland/Dozier/Holland took Taylor on as an apprentice songwriter and he ended up as ghost-writer for the threesome, lending a hand in the writing of Motown's biggest hits to date but not being mentioned on the label credits.

"Holland/Dozier/Holland were trying to build an image as a producing team, which they've succeeded in doing, and they were very stingy in letting any of the glory go. They used to pay me cash for whatever I wrote and left my name off. I co-wrote 'You Keep Running Away,' 'Love Is Here And Now You're Gone,' 'Standing In The Shadows Of Love,' 'Seven Rooms Of Gloom' hits for Supremes and Four Tops but didn't get my name mentioned."

Most of the songs Taylor has been involved with have been regarded as some of Motown's best by fans and the strength of sales figures, but Taylor seems to dislike almost everyone of them.

"I have copies of all of them at home but I never listen to them. I don't like them. To me they're money things. Most of the tunes I wrote with Holland/Dozier/Holland I didn't get into because that's not my type of music. Of all the songs I wrote about the only one I love is 'Love Child.' I really felt that one.

"I'm very pleased with 'Indiana Wants Me.' That's more the type of thing I'm into. It's a simple pop song and it shows you don't need complicated production."

Taylor is currently receiving Motown's big promotion treatment. They're pulling out all stops to help him repeat his success. But the company almost lost him over a disagreement on "Indiana Wants Me."

"I originally did it as a demo and was planning to cut it on the Four Tops, but when I finished it I decided I wanted to put it out myself. That record was all me—I played the drums, guitar, in fact everything on it except the strings is me—and it had to be released. My contract with the company was almost up so I went to Barney Ales Motown Vice-President and said 'if you don't put it out I'll go somewhere else.' No one saw it as a hit, not even Smokey Robinson who can usually tell a hit when he hears one. But they all sat and listened to it for an hour and then Barney came back and said to me 'you know, that really IS a great record!'"

So the single was released, hung around the lower regions of the chart for a long time, then suddenly broke out all over the top. Taylor is regarded as the hottest male property signed to Motown and is being personally handled by the "boss," Berry Gordy Jr.

Taylor says he has plenty of material in the "can" which he recorded with Brian Holland, and none of it will see the light of day.

"Brian Holland cut on me heavily because he wanted to break me as a white artist with Motown but he kept trying to make me sound black—recording me in wrong keys and such. That's why I never got anywhere. The first time I was allowed to record myself was with 'Gotta See Jane' which is on my new album. I think—Therefore I am. The disc jockeys have started playing the track more than my new single 'Ain't It A Sad Thing' so I think that will be withdrawn and 'Gotta See Jane' put out again."



COMPARATIVELY unknown here—but R. Dean Taylor (picture inset) penned top hits for the Temptations (top) and Diana Ross and the Supremes, in partnership with Holland/Dozier/Holland.



IT SEEMS to be the normal thing nowadays for records to lie about on record shop shelves collecting dust for two or three months before they qualify for a chart placing.

One such record now heading for the chart after being on release six months, and having been released TWICE, is Brian Hyland's "Gypsy Woman," which was an American No. 1 a couple of months back.

Hyland, who should be known to the "older" pop fans for his 60's hits like "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini," has been getting a lot of air play on the record since its release, but it wasn't until Tony Blackburn picked it as his "Record Of The Week" that it really started to move.

Hyland is currently living in California writing and recording with long-standing pal Del Shannon, and from there he talked about his current activities last week.

"I've been living in California for the last two years, working with Del Shannon and writing songs. Del moved out here six years ago and kept telling me I should move here from my home in New York, so I eventually did. I moved quite willingly because I didn't like New York's weather and the whole music industry seems to be situated on the West Coast now, which is the opposite to when I started out."

Hyland has known Del Shannon since the days when Shannon was in the chart with "Hats Off To Larry," and they started working closely together a year ago. They're writing a lot of new songs together and whenever each goes into the studio the other goes along to play guitar and provide vocal backings.

Like a great percentage of the artists who've been recording for a fair number of years, Hyland says

he's now enjoying working in the studio more than ever before because now he has complete say in what, and how, he records.

"Before it used to be a case of being told 'be here by six and we'll add your voice to some tracks we've cut for you' now I do the arrangements.

I'm just more involved. I think it's a good idea because I know what works and what doesn't and the record really is me."

Hyland is presently very tied up with his song-writing: it's becoming as important to him as singing, yet it's something relatively new to him.

Hyland currently has ambitions to go into television—"I've applied to one TV show who are looking for an M.C. I'd sure like to get into that" and he's looking forward to working in Britain again.

"I've been watching your chart every week to see if 'Gypsy Woman' has shown. As soon as it starts to sell I'll be over to do some TV and things. I'm sure looking forward to coming. The last time I was there was in 1965 when I did a tour with Peter and Gordon, Dave Clark 5 and Tom Jones. I enjoyed that."

In fact he should arrive in a week or so, to promote the single and an album (titled after it, on which he's strongly supported by Shannon and which consequently has much of the "Run Away" sound about it.

"That wasn't intentional," says Hyland, "but I suppose it was inevitable. I'm very pleased with the album, especially the track 'Lonely Tearsdrops,' my next single. I like it because it is a good rocking thing. I like to get back to that occasionally."

An itsy hit for Brian Hyland?

BRIAN HYLAND: once he was the idol who sang "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini." Now with longer hair and more control over what he records he's back making records again.



'To Be Continued'—the Isaac Hayes story

"SUPERSTAR" is an overplayed adjective but it fits Isaac Hayes, the man who sells more albums per year than anyone else in America. He's had three released in three years — "Hot Buttered Soul," "Movement" and "To Be Continued . . ." and each has sold about two and a half million copies.

Isaac is the biggest thing that's happened to American Negro music in the last decade, but he's still remarkably humble.

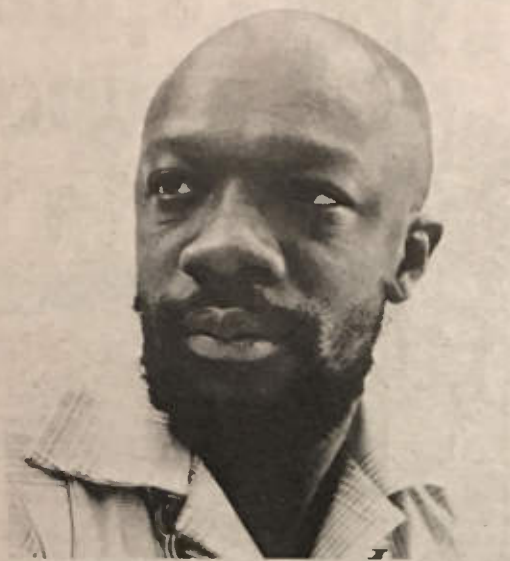
Hayes admits that the black population makes up the majority of those who buy his records. He says: "I don't aim my music solely towards them but because of the bag I'm coming from and the message I'm putting out I hit the black market the heaviest."

He has created an entirely new way of putting over words and music. His trademarks are lengthy tracks, imaginative arrangements and a lot of monologue.

Hayes has a way of taking a familiar song and giving it an entirely new interpretation. In fact he makes you actually "live" a song.

"All the songs I've recorded I have lived in one way or the other. They're feeling I've felt and experiences I've experienced. So when I do a song I really get involved, and that way I can deliver the song much better."

His monologues, which



ISAAC HAYES: sells more albums than anyone else in America.

American soul fans call "rapping," have started a whole new trend among Negro singers; they're all rushing to record songs with plenty of spoken lines. Diana Ross did it on "Ain't No Mountain High Enough."

Hayes isn't impressed—"A lot of people are trying to do it but it's just rapping for the sake of rapping. I do it to paint a picture; to get people so involved that when the song

hits them they're really wrapped up in it."

"To Be Continued . . ." his newest album, maintains the successful formula i.e. four long tracks, one featuring lengthy monologue.

Hayes says "To Be Continued . . ." is "not the same bag as I've been coming out of." He says it leans more towards the pop market and feels the arrangements are "much warmer." But he adds: "It's

not a change in direction for me—just a slight deviation. I wanted to do an album of that sort to prove I could do it. Through it I've picked up a new market. The next will be back to rhythm and blues."

He says he has enough material in the "can" for his next two albums: "I've done a thing on 'Going In Circles,' a version of 'We're Gonna Make It,' 'Close To You,' which is in the same bag as the recent LP and I've also done a thing on 'Light My Fire'."

Hayes played the track across the phone and even coming across all the way from Memphis, Tennessee, it sounded incredible. The arrangement is far simpler than on his recent works; featuring just organ, wah-wah guitar and drums—all played by Hayes himself. "I like to do as much as I can on my own because that way I can really get across the feeling I want."

Hayes has always been a well known name to soul fans—up to three and a half years ago he was recognised principally as half of the Porter/Hayes songwriting partnership. He's been into music all his life.

"When I was a child living in a rural area of Tennessee I lived across the road from a church and from the age of three I was involved in pro-

grammes staged by the church.

"In elementary school I was always singing and I continued through High School. After that I really got involved and started singing with local groups."

He joined Stax Records as a singer but turned to writing with Porter when he "failed as a singer."

"I had a single written by Chips Moman but that flopped and I was very disappointed. So I gave up the idea and started writing and arranging."

His very first album was "Presenting," made in 1967 which he didn't like and didn't want released, but it was. It came out here recently as "Blue Hayes."

His current projects include aiming for work on motion picture score—"I really want to get into that. I feel arrangements can move people as much as the pictures"—and a mammoth work which he's been working on for two years and which he says he can't disclose in case someone else does it first. "But," he adds, "when I do it it's really going to be something. It's a work that's going to use from one piece to a whole symphony orchestra. It will surprise a lot of people."

His current album title "To Be Continued . . ." says it all. Hayes has only just begun.

SOUL SURVEY

FOR SOUL fans, a bonus this week. A new soul label appears tomorrow (Friday). "Mojo" is the name and its product is to be good American black music which wouldn't stand a chance of being released through any other outlet. First three releases, all out tomorrow, are: Bobby Byrd—"I Need Help—Parts 1 and 2"; Vicki Anderson—"Supergood" and the J.B.'s "These Are The J.B.s." All three acts are part of the James Brown Revue which plays Birmingham Odeon tomorrow night.

EDDIE FLOYD makes a return to Britain next month. He arrives April 2 for club and ballroom appearances through to April 19. Definite dates include: Chester Quaintways (5); London Bag Of Nails (6); Old Hill Plaza and Birmingham Cedar's (10); Carlisle Cosmos Club (11).

RELEASED in America this week—the answer to every Motown collector's dream: "The Motown Story," a five album set telling the history of the Detroit record company in music (58 tracks opening with Barret Strong's "Money" and closing with Diana Ross's "Ain't No Mountain High Enough") and words (interviews with all Motown's artists). All this and a 36-page booklet for only 20 dollars. British release more than likely.

ARETHA FRANKLIN'S newie, her version of Marvin Gaye and Tammi Terrell's "You're All I Need To Get By," just incredible. The lady is picking up momentum again fast after her slacking off period. "B" side, her American hit version of "Border Song," is also a real goodie. Released tomorrow (Friday) along with James Brown's "Soul Power."

NEXT WEEK'S releases: Jimmy Ruffin "Let's Say Goodbye Tomorrow"; and re-issue of Cissy Houston's "Long And Winding Road"/"Be My Baby" on Pye International label.

SUPERBAD James Brown



Booked thru MME OP017 81867

about but seemed to be missed by everyone else so

hear is totally devoid of pretence and we need more of that.

The last band of the evening played at around 6.00 and, to some extent, stole the night. Collectively they're Gnidrolog and those who remained silent at that late hour reacted well to their music which is very curiously and effectively structured. It's good to hear a band who seem to have no direct influences and Gnidrolog are a delight. Earlier we'd heard the huge sound of the Pink Fairies who played their usual fine powerful, high-energy music.

43 King Street, Covent Garden, was a good place to be on Saturday night, Sunday morning. The music was good, the feeling good and, if you were there, thank you for making it a special event. If you weren't I wish you could have been.

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