

DISC

AND MUSIC ECHO

JANUARY 15, 1972

6p

USA 30c

FREE REFORM: TOUR DATES SET — See page 4

byrds

FULL
DETAILS
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on a flying visit



Osibisa set for 'worldwide' tour

OSIBISA (left to right on the set of a forthcoming BBC-2 TV special—Robert Bailey, Wendell Richardson, Teddy Osei, Sol Amarfo, Mac Tontoh, Spartacus R and Loughy Amao) are set to tour Japan, America, Australia and Italy during coming months, but a full British tour is still unplanned.

The band, whose new album "Woyaya" is released next Friday (see page 3), tour Japan, Australia and New Zealand from June 22, play four weeks of concerts in America from mid-March and 10 days in Italy next month. Only British dates set at the moment are Brighton Dome (January 22), Edinburgh University (28) and Glasgow University (29).

They open the MIDEM Music Festival gala in Cannes next Monday (17).

STEVIE WONDER

IS STEVIE
GOING HEAVY?

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JOHN McLAUGHLIN

THE MYSTICAL
HERMIT —

SEE CENTRE PAGES

HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY ROSALIND RUSSELL

Live

THURSDAY (13)

Tolworth Toby Jug (Thursday), Head Hands and Feet, 8 p.m., 60p.
 Purley Orchid Ballroom, Lou Christie, 7.30 p.m., 60p.
 Portsmouth Guildhall, Osibisa, Ashton Gardner and Dyke, 7.30 p.m. Tickets 75p, 65p, 50p.
 Wallington Public Hall, Pink Fairies 7.30 p.m. 50p.
 London Marquee, Carol Grimes and Uncle Dog, 7.30 p.m. About 60p.
 Derby Cleopatra's, Gypsy, 8 p.m.
 Newcastle Mayfair, Atomic Rooster and Stray, 8 p.m. Tickets 65p in advance, 75p at door.
 Birmingham La Dolce Vita, Dave Berry, 8 p.m. Members 40p, guests 60p. Aston University, Ten Years After and Jude, 8 p.m., 85p.
 Glasgow Greens Playhouse, Family and Help Yourself, 8 p.m.

FRIDAY (14)

London Rainbow Theatre, Head Hands and Feet, Yes, 8 p.m. Tickets £1.50, £1.25, £1, 75p.
 Queen Elizabeth Hall, Peter Sarstedt, Tim Hollier and David McWilliams, 7.45 p.m. Tickets 40p, 60p, 80p, £1. City University, Martin Carthy, 8 p.m.
 Thames poly, Stone The Crows, 8 p.m., 60p in advance.
 Bournemouth Chelsea Village, Tremeloes, 8 p.m. Members 50p, guests 75p.
 Stroud Subscription Rooms, Wishbone Ash, 8 p.m., 75p.
 Dundee Caird Hall, Family and Help Yourself, 8 p.m.
 Luton College Students Union, Lindsifarne and Medicine Head, 7.30 p.m., 75p in advance, 85p at door.
 Birmingham Barbarella's, Jimmy Ruffin, 8 p.m. Members 80p, guests £1. La Dolce Vita, Dave Berry, 8 p.m. Members 50p, guests 75p.
 Glasgow Technical College, Bridget St. John, 8 p.m., 50p. Electric Garden, Chris McClure Section, 7.30 p.m., 47p.
 Rugby Lanchester Poly, Trees, 8 p.m.
 Sunderland Fillmore, Ashton Gardner and Dyke, 8 p.m.
 High Wycombe Town Hall, Stray and Flash, 7.30 p.m., 50p/60p.

SATURDAY (15)

London Rainbow Theatre, Yes and Head Hands and Feet, 8 p.m. Tickets £1.50, £1.25, £1, 75p. Institute of Contemporary Arts, CMU, 8 p.m., 30p.
 Boston Starlight Rooms, T. Rex, 7 p.m., 60p.
 Horsham Capitol, Labi Siffre, 8 p.m.
 Watford Technical College, Osibisa, Spirogyra, 8 p.m., 70p.
 Edinburgh Empire, Family and Help Yourself, 11.30 p.m.
 Oxford St. Clare's Hall, Khan, 8 p.m.
 Birmingham's La Dolce Vita, Dave Berry, 8 p.m. Members 50p, guests 75p.
 Glasgow University, America, 9 p.m., 50p.
 Strathclyde University, Rock-n-Roll Allstars, Chimax Chicago and Good Habit, 9 p.m., 50p.



Gilbert O'Sullivan is a surprise entry into this week's album charts—not that the album "Himself" doesn't deserve to be there, it should have gone in sooner on merit—the surprise is that it was released four months ago.

However, the renewed interest may be due to the amount of television he has been doing lately. He has recently appeared on Top Of The Pops with his single "No Matter How I Try," the Vera Lynn show and has had an In Concert all to himself. He is also appearing on a new series beginning tonight, "Sez Les" (see View).

Hereford Balls Park College, Trees, 8 p.m.
 Redcar Jazz Club, Ashton Gardner and Dyke, 8 p.m.

SUNDAY (16)

London Rainbow Theatre, Byrds, 8 p.m. Tickets £1.50, £1.25, £1, 75p.
 London Bumpers, CMU, 8 p.m.
 Finchley Torrington, Bell and Arc, 8 p.m.
 Stockton Bailey's, Labi Siffre, 8 p.m.
 Cambridge Guild Hall, Dando Shaft, 8 p.m.
 Southend Cliffs Pavilion, Atomic Rooster, 7.30 p.m. Tickets £1.10, 90p, 70p, 50p.
 Croydon Greyhound, Head Hands and Feet, 7 p.m., 50p.
 Strathclyde University, Amazing Blondel, 8 p.m., 40p.
 Glasgow Electric Garden, Rock-n-Roll Allstars, 7.30 p.m., 30p.

MONDAY (17)

Solihull Cresta Club, Gerry Marsden, 8 p.m., 50p.

TUESDAY (18)

St. Albans City Hall, Dando Shaft, Bridget St. John, Mike Absalom and Green Ginger, 7.30 p.m., 80p.
 Manchester Free Trade Hall, Procol Harum, 7.30 p.m., 60p.
 Bedford Mander College, CMU, 8 p.m.

WEDNESDAY (19)

Birmingham Town Hall, Procol Harum, 7.30 p.m., 60p.

New sounds

ROY WOOD has a new single out next Friday (18) called "When Grandma Plays The Banjo." It will be followed by a solo album, which is truly solo — he plays all the instruments himself. He also has written one of the songs for Europe, to be sung by the New Seekers on the Cliff Richard Show.

Other releases include Peter Green and Nigel Watson—"Beasts Of Burden," Milkwood—"Watching You Go," Doors—"Tight Rope Ride," Rare Earth—"Hey Big Brother," Twigg and Christopher Gable—"A Room In Bloomsbury," Blue Mink—"Count Me In," Freshmen—"Swanee River," Poco—"Just For Me And You," Bob Clarke—"Sad," Barbra Streisand—"Space Captain," Flirtations—"Need Your Loving," Newbeats—"Thou Shalt Not Steal," Mel Torme—"Who's Garden Was This," Lou Christie—"Sing Me Sing Me," St. Cecilia—"Don't Want Women Don't Want Wine," Billy Preston—"I Wrote A Simple Song," Buffy Sainte Marie—"I'm

Gonna Be A Country Girl Again" and Acker Bilk—"Burgundy Streak."

View

TONIGHT (Thursday) Show of the Week features Tony Bennett (BBC 2—9.20 p.m.).

A new series called Sez Les begins tonight and has guests Gilbert O'Sullivan and the Peddlers (ITV—8.45 p.m.).

On Friday, Georgie Fame and Alan Price appear on the Marty Feldman Comedy Machine (ITV—11 p.m.).

Who Do You Do on Saturday? features Sandie Shaw doing impersonations (LWT/ATV—6.05 p.m.).

David Gates is the In Concert guest on Saturday (BBC 2—11 p.m.).

Cliff Richard show features New Seekers singing the next song for Europe, a Ray Davies song "Why Can't We All Get Together" (BBC 1—6.15 p.m.).

On Sunday, Engelbert Humperdinck's guests are The Friends of Distinction (BBC 1—7.25 p.m.).

Film Night on Saturday reviews Stanley Kubrick's new film "Clockwork Orange" (BBC 2—10.35 p.m.).

The Old Grey Whistle Test on Tuesday features Bell and Arc and John Martyn (BBC 2—10.50 p.m.).

Sounding Out on Monday features Stephen Stills. The programme was filmed at the house in Surrey he bought from Ringo (BBC 1—11.10 p.m.).

Flying in

THE new line-up Burrito Brothers come into Britain for two dates at the Rainbow Theatre, January 21/22. Their latest album, "White Line Fever" has just been released.

Folk

THE BBC has classified the Liverpool football supporters as the biggest folk club in the world. Folk On Sunday producer Frances Line has recorded an inter-

Benefit

GEORGIE FAME and Alan Price have offered their services to help finance The Theatre Upstairs—the project is subsidised by the Arts Council. The informal show will be held in the London Royal Court Theatre on Sunday, January 30, at 8 p.m. Tickets range from £1 to £5.

Hip

AUDIENCE have just finished work on their new third album to be called "Lunch." The band will be adding to their line-up within the next couple of weeks, following the departure of Keith Gemmel (tenor sax/flute/clarinet). He has played on this album but has decided to leave the band to try a different type of music. Jim Price and Bobby Keys flew in to help out on the album. Audience begin a tour of Britain in February to coincide with the release of the album.

Oh really?

A NEW Stax Soul Society has just been started soul freaks will be glad to know. It provides a monthly magazine which gives details of recent releases, features on Stax artists, news, etc. Anyone who is interested, write to Chris Savory, 36 Scrapsgate Road, Minster, Sheppey, Kent, enclosing SAE or 15p for a copy of the magazine.

Country

THE BRITISH Country Music Association is organising its 4th trip, by air, to Nashville for the annual DJ convention and WSM birthday celebrations. It doesn't happen until October 15, so you have plenty of time to save up for it! The visit takes in New York, Washington, Knoxville, Gatlinburg, Richmond and Wheeling in West Virginia. Time spent in Nashville in five nights, with shows, food and booze. As it's only members of the Association who are able to take this offer, those wanting to go must join before April 15. For a booking form or more details, write to the B.C.M.A., P.O. Box 20, Bradford, Yorkshire.

Rave

THE musical "Godspell," featuring David Essex as Jesus Christ, has had star audiences since it opened. In one week, the following people came to see the show: Cliff Richard, Georgie Fame, Pet Clark, Peter Sellers, Ingrid Bergman, Warren Mitchell, Eartha Kitt, Harold Pinter, New World and Princess Lee Radziwell.

Listen

SATURDAY'S Radio 1 In Concert Show (15) features Kevin Ayers.

On Monday, the guests on Sounds of the Seventies include Joni Mitchell, Stealers Wheel and Tapestry; Tuesday features Danta, Dando Shaft and David Alan Gong; Wednesday is an all record/review show; Thursday's guests are Skin Alley and Shelagh McDonald and on Friday, the show features Andy Roberts and Adrian Henri with Stray and Keith Tippett.

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MEDICINE HEAD (left to right) Keith Relf, John Fiddler and John Davies

Are Medicine Head to be the Faces of '72?

SINCE the departure of harp player Peter Hope-Evans from Medicine Head, their numbers now stand at three, with a "possible" addition in a few years. However, the possible addition is only four years old at the moment—he is Danny, Keith Relf's son.

Meanwhile, his pa has left the production side of the group to play bass for John Fiddler of the original Medicine Head, and playing drums is John Davies from Manchester.

Nothing much has been heard of Relf since he played with the Yardbirds, although the rest of that illustrious line-up went on to greater things... Jeff Beck, Eric Clapton, Jim McCarty, Paul Samwell-Smith, Jimmy Page. But Relf has been keeping himself in business.

"I've been producing other people since 1969," Keith told me, "and until Peter Hope-Evans left Medicine Head six weeks ago, I was producing them. I was with Renaissance for a while, but that tore itself apart. The initial idea got lost and no one was in control of what was happening."

"Not many people know that the present Renaissance isn't the original one, it's a bit of a hype really. Some people left and friends of friends, etc., made up a new band with the same name."

He's also produced Steamhammer. He started with them in July of last year, but gave them up in October.

"They just couldn't get it together, then the lead singer left and there were great dramas. They still haven't completed the tapes we started."

When he moved to Medicine Head, Keith produced their last al-

bum and the single "Pictures In The Sky."

The other new member, John Davies, hasn't played with any name band before, but was working in clubs in the north, backing people like Donald Peers and for a while backed a singing dogs act in a circus. A change for the better coming to Medicine Head we hope!

Keith Relf's appearance in the group may seem strange to anyone who still thinks of him still in terms of the Yardbirds. It's certainly a long way from one band to the other.

BEATNIK

"Although we didn't think of it at the time, I suppose a lot has come from the Yardbirds. Eric and I started out playing guitar sitting on a church wall down in Kingston. I was a beatnik there, as an art student, and I suppose it was a natural breeding ground for musicians. But joining Medicine Head is natural progression."

"I've been drifting along, but this band is a real goodie for me. I think we're going to be the Faces of this year. That's being positive about it. I've no burning desire but I want to see this band work."

The group's music policy has changed accordingly and from the weaker T. Rex sound they had before Relf joined them, they have "come on heavy." They will still do a couple of the older numbers on-stage until their audience gets used to the new sounding band, but even-

tually will be able to drop them for completely new material.

"Some of the songs which will be on the new album coming out in February—"Dark Side Of The Moon"—are ones which were made with the old band and me producing, but I think they are still representative of what we do. We've rehearsed for a month and done a couple of gigs and though it took the audience a while to adjust, they went quite well."

"I enjoy being onstage because I get a buzz out of it and there aren't the tensions there were with the Yardbirds. My son, Danny, wants to be a musician. I bought him a little drum kit and I was jamming with him on Christmas Day—he can keep the rhythm quite well."

And Relf senior is also learning—he had to learn how to play bass guitar for Medicine Head as he hadn't played it previously.

"It took me about two weeks to learn to play properly, although I've been fiddling about with bass for years. I've just trained myself to think in bass lines. The sound of the band is different. We just lay back and funk it up a bit."

"A lot of it is hairier than what you've heard (we were in the studio as parts of the album were being mixed). We have a single out too—"Kum On." I'm not writing because I haven't had time, but John does all the writing."

ROSALIND RUSSELL

YOU don't get to talk to many musicians at eleven o'clock in the morning... or if you do you don't often get much sense from them.

But you can talk to Osibisa at any time of day or night and you will always end up being as exhilarated by them as people as you are by their music.

So there was Mac Tontoh with a wide grin and Loughty Amao with a sniff on Thursday morning, itching to hear again a couple of tracks from their new album "Woyaya," and as ever in the highest of spirits.

Loughty had brought along his portable 300 yard handkerchief in the form of a white Delsey toilet roll and daintily tore off a sheet a minute to cure his sniff.

"I was doing my thing in the rain yesterday and the rain was doing its thing," he laughs, and sniffs. And Mac, sharply dressed in a woven jacket, grins in accord.

The album apart, things seem to have been unnecessarily quiet on the home front for Osibisa. After the initial storm over the first album, I'd hoped the kickback would still be lasting.

"The trouble is," says Mac, "the first album has been so successful in so many places we've just not been able to spend the time in Britain. It's only fair to play wherever the album is successful, and although Britain is and always will be home, we can't be here all the time."

And on this point, Japan is their next port of call, which should be a real mind-blower.

But main talking point right now is the new album, with its very different sound and its fabulous vocal chanting that seems to hold as much magic now as the percussion breaks did on the first album.

"We've had these vocal ideas all the time," says Loughty, "but everything comes step by step. We know we can do a lot of things—this new vocal thing is just another link in the chain, and in time all things will come."

"We've already tried the chanting out on audiences and it seems to be really successful, and now with the new album coming out we're rearranging our act with that in mind."

"As a band Osibisa are now far far tighter than we were when we made the first album. At that time we'd only been together a



OSIBISA'S Loughty Amao (left) with Mac Tontoh

PLAYING FOR FUN THE OSIBISA WAY

by DAVID HUGHES

few weeks and were still fearful of what we were doing.

"We knew we had a new sound but we didn't know how we were going to be received. We also didn't know each other very well. Now we know each other inside out and because of that we are much more relaxed and playing so much better."

Wasn't there a danger of knowing your fellow man's playing too well? Couldn't the excitement of spontaneity be lost and even become mechanical?

"Not at all—it's got to be a good move. Because we are more relaxed now we are individually more inventive. Every one of us is now ready to invent and try new things; we're all encouraged to try writing."

The music on "Woyaya" is now all of 18 months old to Osibisa and the ideas are already pouring forth for a third album. But looking back and playing old

music is no hardship to them. As long as the music is pleasing an audience, they say, then it's pleasing them. They still spend up to an hour warming up in the dressing rooms before going on stage and are just as likely to spend another hour after they come off.

"We're not worried about singles, not worried about whether or not we release them, or whether they are new or old tracks."

"The old and the new Osibisa, it's all part and parcel of us."

"Besides, we're not just here for the music alone; we're the friends of the public and we make sure they are enjoying themselves first and foremost. Somehow, and it wasn't deliberately planned, we've found a sort of music that touches everyone's soul. Your soul must be the same whatever your colour or nationality and we have the jazz to touch the Americans and the soul for the Europeans and the jungle for the Africans."

And what about the Japanese? "They must just like the..." and Loughty goes into one of his jungle vocal percussion specials.

Woyaya is shattering

OSIBISA — Woyaya (MCA MDKS 8005, £2.17). So shattering was the impact of Osibisa's first album it was hard to imagine just how they were going to follow it, and indeed improve upon it. But both are achieved on "Woyaya"—seven tracks which will guarantee you excitement, happiness, and mental and musical satisfaction.

Side one crashes open with an African rainstorm and into "The Beautiful Seven," on which the group briefly state in words their music aims while the innovation (a strong powerful chanting choir, including the whole of the band plus wives, girlfriends, Mary Hopkin and anyone else who happened to be about at the time) repeats gently behind.

"Y Sharp" is gentler but no less insistent. Trumpet and sax punch out the staccato falling phrase while the guitar has an almost Shadows sound at times. There's a cutting sax solo and a catch non-ending before the jazzy riff starts again, this time accompanied by atmospheric heavy breathing!

"Spirit Up Above" starts with organ and guitar and again a very jazz feel. Written by Roland Kirk it still bears the Osibisa stamp, though tends to sound very night-club in parts. Very lazy until the chant starts, and

then halfway through the tempo changes dramatically and it's hell for leather to the end.

Loughty Amao's incredible African 'jibberish' chanting opens "Survival" on side two which goes immediately into a totally infectious percussion break before slowing marginally for the melody. Again the choral chanting, this time with an almost religious feel, dominates—and makes this probably the track with the most impact.

"Move On" follows straight on, showing and changing the rhythm again. "Everybody's progressing but getting nowhere," they sing. This is probably the least successful track; one hates to hear that percussion and brass as a backing sound to voices—it should be there in the front and when it does come three-quarters through things improve immeasurably.

"Rabiatu" is Loughty's contribution and lifts us right up in the air again. Lovely use of double flutes for the opening melody and then the chanting returns again. Leads nicely into the last and the title track which I mentioned last week on the B-side of the "Gong Gong" single. Almost a commercial pop tune, it was a deliberate attempt to try something really different. Voices really dominate and the message is sound.

If your mind was blown by the first Osibisa album, prepare to have it completely shattered by this one! ★★★ DH. Released next week.

FREE BACK TOGETHER— TOUR DATES AND

DISC NEWS LIVE ALBUM

edited by
ANDREW TYLER

FREE—Paul Rodgers, Paul Kossoff, Simon Kirke and Andy Fraser—have re-formed after weeks of speculation. The four will definitely undertake a major British concert tour next month and also a tour of Japan, and if audience reaction is good, hopes are high that the re-formation will be permanent.

British tour dates, set this week by Island Artists are: Newcastle City Hall (February 1), Birmingham Town Hall (2), Sheffield Oval Hall (3), Lancaster University (4), Manchester University Union Hall (5), Bradford St George's Hall (6), London Albert Hall (10), Liverpool Stadium (12), Sunderland Top Rank Ballroom (13), Salisbury City Hall (16), Bournemouth Boscombe Royal Ballroom (17), Norwich University (18), Middlesbrough Town Hall (19) and Stoke-on-Trent Victoria Hall (20). Supporting on all dates except Birmingham, Bradford and London are Mike Harrison's Junkyard Angels. Sutherland Brothers play other three dates.

"FAREWELL"

It is understood that the main reason for the group re-forming stems from the offer to tour Japan, which "it would have been financially silly not to accept." As the band broke up while abroad, they decided to use the opportunity to play a "farewell" British tour.

Provisional plans for the individual group members after the tour in Japan include a solo album for Paul Rodgers, to be recorded in Muscle Shoals. Andy Fraser goes to Nigeria for a lengthy stay with friends, and the Paul Kossoff/Simon Kirke album is released in February, though their band has now broken up.

Disc understands Andy Fraser will also join Traffic man Jim Capaldi's first solo tour, provisionally set for March.

And a live Free album, to be recorded on the Northern section of the tour is also planned.

FRANK ZAPPA FLIES OUT

WITH his left leg in plaster up to the hip, Frank Zappa was fork-lifted onto a plane last Friday for the trip back to Los Angeles and six months rest.

Frank suffered a compound ankle fracture and a broken leg on December 12, after a man jumped on stage at a London Rainbow Theatre concert and shoved him head first into the orchestra pit, 12 ft. below.

The Zappa entourage, including the Mothers Of Invention, flew back to LA after the accident. Manager Herb Cohen stayed on while Frank recuperated in the Harley Street clinic.

Several projects have had to be delayed six months. These include Billy The Mountain, a sequel to "200 Motels," scheduled for shooting in Britain during March.

A Kinney spokesman said this week: "Frank is unlikely to perform on stage for another six months, although he will be able to do some writing."

TOP OF THE POPS

TOP of the Pops tonight (Thursday) introduced by Tony Blackburn features Donnie Elbert, Greyhound, Al Green, America, Neil Reid, Faces, Vienna Philharmonic Orchestra, Stevie Wonder, Bee Gees, New Seekers, Sly and The Family Stone.



RICK NELSON...concerts, TV and album

First ever British tour for Rick Nelson

RICK NELSON, who had 16 British chart successes from 1958 to '64, makes his first working visit to this country in February for concerts and television.

With his four-piece Stone Canyon Band he plays Birmingham Odeon (February 25), Manchester Odeon (26), Liverpool Empire (27) and London's Royal Albert Hall (28). Supporting act is likely to be Seals and Crofts.

Nelson, who has seven gold discs to his credit, formed his band two years ago when he returned to prominence in the US with a hit single of Dylan's "She Belongs To Me."

To coincide with his tour, MCA is issuing Nelson's new album "Rudy The Fifth" on January 28. As well as several of his own compositions, it includes Dylan's "Just Like A Woman" and the Stones' "Honky Tonk Woman."

A spokesman for MCA said: "Rick has been really keen to come here for about a year. He gets a lot of mail from Britain and has always felt slightly guilty that he has never played a concert in London."

FAREWELL DATES FOR DIAMOND



NEIL DIAMOND, who late last year announced his plans to retire from live appearances following his Spring tour of Europe, is to play two separate farewell concerts at London's Albert Hall.

Disc understands that Diamond will open his tour on May 27 at the Albert Hall and also end it there with a second concert in mid-June. In between he will play concerts on the Continent and possibly one or two other major UK cities.

Meanwhile Diamond has just completed his next album, mainly self-composed, which will be released here in Spring to precede his tour. And MCA Records announce this week that following preferential radio play Diamond's current single, "Stones," is to be flipped now making "Crunchy Granola Suite" the official "A" side.

KINKS ON THE ROAD AGAIN

THE Kinks are to play a short series of dates in Britain, their first here for a year. So far scheduled are: Kenilworth Kinetic (January 23); Southampton Guildhall (February 4) and York University (19).

STONES TO TOUR?

ROLLING STONES are likely to tour Britain again this year. Although no plans have been definitely set, it seems probable the group will play concerts here after a tour of America, currently being arranged for April and May. Stones are at present completing tracks for a new album and rehearsing a new stage act.

Jimmy McCulloch Band, who join the Stones on the America tour, are also likely to sign with the group's own label, Rolling Stones Records.

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Hayes gigs cancelled

ISAAC HAYES' visit is off! Last Tuesday Hayes' American agent cancelled the complete forthcoming European tour which was to have included two dates at London's Rainbow Theatre — January 27 and 28 — "due to recording commitments in the States." Hayes was also scheduled for appearances in Germany, Rotterdam, Amsterdam and at The Midem Festival.

A spokesman for Polydor Records said this week: "We're disappointed particularly as the 'Shaft' single and album have done so well in the charts; the single is at the moment No. 1 in France, Holland and Germany which means record-wise he's very strong in the countries he would have visited. We're

rather surprised that he was not able to give us more notice of his recording commitments; when we spoke to him last ten days ago he said everything was fine so it seems a little strange that it should now be cancelled."

Hayes himself was not available for comment this week but a spokesman on his behalf said: "Hayes will be issuing a statement to the press this week."

● Hayes has a new album, "Black Moses," issued next Friday. It has already qualified for a platinum record in the US. See review on Page 19.

News in brief

● T. REX's first single on their own new T. Rex label will be released next Friday (January 21). Single features three tracks, all written by Marc Bolan. A-side, described by their press-man as a "good stomping rocker" us "Telegram Sam" backed by "Cadillac" and "Baby Strange." Single comes in a special sleeve with special label.

● DEEP PURPLE, Family, Incredible String Band, Rory Gallagher and America are just some of the top British names signed for the Second Camden Festival, presented by Peter Bowyer of NEMS at London's Roundhouse from April 30-May 6. The festival, to consist entirely of British acts, will also include a special season of rock films and a Saturday morning children's festival, both of which were huge successes last year.

Also planned by Bowyer this year, in addition to his Whitsun Festival of Progressive Music at London Queen Elizabeth Hall (May 27-29) and a further Progressive Music Festival at Royal Festival and Queen Elizabeth Halls (September 3-9). Is the first ever rock festival in the City. Organised as part of the City of London Festival, it will consist of six major rock concerts, to be staged in the moat of the Tower of London from July 17-22.

● RELEASE of Paul Simon's debut solo album is again delayed until either late January or February. It was originally scheduled for January 14 and then January 21.

● IAN Ayre, bass player with Curved Air since their first album a year ago, is about to leave the group.

● CHUCK Berry plays Coventry Locarno February 3—his sole British date—as part of the Manchester Arts Festival (January 28-February 4). A "live" album will be recorded from the concert. Also on the bill are Slade and Billy Preston. Pink Floyd play a separate concert at the Locarno the same evening.

Lindisfarne dates and maxi

LINDISFARNE play two concerts at London's Queen Elizabeth Hall on February 4. On the same day a maxi single will be released. Tracks are "Meet Me On The Corner" from the album "Fog On The Tyne." The other two tracks "Scotch Mist" and "No Time To Lose" are new tracks.

Lindisfarne leave for America on March 2 for two months of U.S. dates.

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Next week's great Disc

TOM FOGERTY
in Close-up talks about the Creedence split



DAVID BOWIE
the musical recluse

BLACK SABBATH

where do they go from here?

Ian Matthews and Southern Comfort on life without each other

Albums

- 1 (1) **ELECTRIC WARRIOR** T. Rex, Fly
- 2 (2) **SHAFT** Led Zeppelin, Atlantic
- 3 (4) **TEASER AND THE FIRECAT** Cat Stevens, Island
- 4 (3) **IMAGINE** John Lennon, Apple
- 5 (6) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 6 (5) **TAMLA MOTOWN CHARTBUSTERS Vol. 6** Various Artists, Tamla Motown
- 7 (11) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 8 (7) **TAPESTRY** Carole King, A & M
- 9 (8) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
- 10 (9) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
- 11 (10) **THE CARPENTERS** A & M
- 12 (12) **MEATY BEATY BIG AND BOUNCY** Who, Track
- 13 (17) **FRAGILE** Yes, Atlantic
- 14 (28) **GILBERT O'SULLIVAN HIMSELF** MAM
- 15 (22) **WILD LIFE** Wings, Apple
- 16 (13) **MUSIC** Carole King, A & M
- 17 (15) **SANTANA — THE THIRD ALBUM** CBS
- 18 (18) **ANDY WILLIAMS' GREATEST HITS** CBS
- 19 (25) **MUD SLIDE SLIM** James Taylor, Warner Bros.
- 20 (25) **JESUS CHRIST SUPERSTAR** MCA
- 21 (22) **TOP OF THE POPS Vol. 21** Various Artists, Hallmark
- 22 (16) **MEDDLE** Pink Floyd, Harvest
- 23 (22) **MORE BOB DYLAN'S GREATEST HITS** CBS
- 24 (22) **FOG ON THE TYNE** Lindsfarne, Charisma
- 25 (19) **WORDS AND MUSIC** Benny Hill, Columbia
- 26 (19) **RAINBOW BRIDGE** Jimi Hendrix, Reprise
- 27 (14) **TWELVE SONGS OF CHRISTMAS** Jim Reeves, RCA
- 28 (14) **TOP OF THE POPS Vol. 20** Various Artists, Hallmark
- 29 (—) **HOT HITS Vol. 8** Various Artists, MFP

Two titles "tied" for 14th, 20th and three titles "tied" for 28th positions.

BUBBLING UNDER in alphabetical order.

- BANGLA DESH** George Harrison, Apple
FIREBALL Deep Purple, Harvest
GATHER ME Melanie, Buddah
GLEN CAMPBELL'S GREATEST HITS Capitol
JIM REEVES GOLDEN RECORDS RCA
STONES Neil Diamond, MCA
THE COMEDIANS Various Artists, Granada
THIS IS POURCEL Franck Pourcel, Studio Two
WHO'S NEXT Track
WORLD OF VAL DOONICAN Decca

Progressive

A round-Britain survey guide to the week's best-selling 15 progressive albums.

- 1 (1) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 2 (2) **MUSIC** Carole King, A & M
- 3 (8) **TEASER AND THE FIRECAT** Cat Stevens, Island
- 4 (3) **IMAGINE** John Lennon, Apple
- 5 (4) **SHAFT** Led Zeppelin, Atlantic
- 6 (10) **MEDDLE** Pink Floyd, Harvest
- 7 (—) **ELECTRIC WARRIOR** T. Rex, Fly
- 8 (14) **BOB DYLAN'S GREATEST HITS** CBS
- 9 (12) **SUNFIGHTER** Paul Kantner and Grace Slick, Grunt
- 10 (7) **MEATY BEATY BIG AND BOUNCY** Who, Track
- 11 (9) **ISLANDS** King Crimson, Island
- 12 (9) **SHAFT** Isaac Hayes, Stax
- 13 (—) **GATHER ME** Melanie, Buddah
- 14 (—) **LOST IN THE OZONE** Commander Cody, Paramount (i)
- 15 (—) **QUICKSILVER** Capitol (i)

(i) denotes import
Two titles "tied" for 10th and 12th positions.

Progressive album chart compiled from returns by LONDON:— One Stop Records, 40 South Molton Street, W1; Musicland, 44 Berwick Street, W1; Musicland, 230 Portobello Road, W11; Magic Phonograph, 4 Soho Street, W1; Imhofs, 112 New Oxford Street, W1. KINGSTON:— Musicland, 11a Church Street. BRIGHTON:— Tiger Moth Records, 25 Meeting Place Lane. CHESTERFIELD:— Some Kinda Mushroom, 7 Newbold Road. MANCHESTER:— Record Rendezvous, 9 Blackfriars Street; Hime and Addison, 37 John Dalton Street. LIVERPOOL:— Hems Ltd., Whitechapel. EDINBURGH:— Bruce's Record Shop, Rose Street. FALKIRK:— Brian Findlay Ltd., 38 Callender Riggs, Stirlingshire.

CHART SERVICE Singles

- 1 (2) ● **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
- 2 (4) ● **SOFTLY WHISPERING I LOVE YOU** Congregation, Columbia
- 3 (8) ▲ **SOLEY SOLEY** Middle of the Road, RCA
- 4 (1) ● **ERNIE (THE FASTEST MILKMAN IN THE WEST)** Benny Hill, Columbia
- 5 (9) **SLEEPY SHORES** Johnny Pearson, Penny Farthing
- 6 (6) ● **JEEPSTER** T. Rex, Fly
- 7 (2) ● **SOMETHING TELLS ME** Cilla Black, Parlophone
- 8 (5) ● **SHAFT** Isaac Hayes, Stax
- 9 (16) ▲ **MOTHER OF MINE** Neil Reid, Decca
- 10 (7) ● **NO MATTER HOW I TRY** Gilbert O'Sullivan, MAM
- 11 (15) **I JUST CAN'T HELP BELIEVING** Elvis Presley, RCA
- 12 (12) **IT MUST BE LOVE** Labi Siffre, Pye
- 13 (13) **MORNING** Val Doonican, Philips
- 14 (30) ▲ **HORSE WITH NO NAME** America, Warner Bros.
- 15 (10) **TOKOLOSHE MAN** John Kongos, Fly
- 16 (19) **FIREBALL** Deep Purple, Harvest
- 17 (27) ▲ **BRAND NEW KEY** Melanie, Buddah
- 18 (24) ▲ **STAY WITH ME** Faces, Warner Bros.
- 19 (28) ▲ **MORNING HAS BROKEN** Cat Stevens, Island
- 20 (11) ● **GYPSYS, TRAMPS AND THIEVES** Cher, MCA
- 21 (21) **IS THIS THE WAY TO AMARILLO** Tony Christie, MCA
- 22 (29) **THE PERSUADERS** John Barry, CBS
- 23 (14) ● **COS I LUV YOU** Slade, Polydor
- 24 (17) **BANKS OF THE OHIO** Olivia Newton-John, Pye
- 25 (23) **THE ONEDIN LINE** Vienna Philharmonic Orchestra, Decca
- 26 (22) **KARA KARA** New World, RAK
- 27 (—) **FAMILY AFFAIR** Sly and the Family Stone, Epic
- 28 (20) **SING A SONG OF FREEDOM** Cliff Richard, Columbia
- 29 (18) ● **TILL** Tom Jones, Decca
- 30 (—) **LET'S STAY TOGETHER** Al Green, London

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

DAVID HUGHES TOP 30 TIPS

- WHERE DID OUR LOVE GO** Donnie Elbert, London
MOON RIVER Greyhound, Trojan
BABY I'M A—WANT YOU Bread, Elektra
BLESS YOU Martha and the Vandellas, Tamla Motown
DIAMONDS ARE FOREVER Shirley Bassey, United Artists
BURUNDI BLACK Burundi Black, Barclay
BACK ON THE ROAD AGAIN Marmalade, Decca
HAVE YOU SEEN HER Chi-Lites, MCA
FESTIVAL TIME San Reno Strings, Tamla Motown
GIVE AND TAKE Pioneers, Trojan
GEORGE JACKSON Bob Dylan, CBS
MUSIC FOR GONG GONG/WOYAYA Osibisa, MCA
FOLLOW ME Price and Fame, CBS
I WANT TO GO BACK THERE AGAIN Brenda Arnau, Mojo
I WANT TO GO BACK THERE AGAIN Thelma Houston, Tamla Motown
IF YOU REALLY LOVE ME Stevie Wonder, Tamla Motown
ROCK STEADY Marvels, Pama Supreme
AMERICAN PIE Don McLean, United Artists
I'M A SONG (SING ME) Neil Sedaka, RCA
SPIRIT IS WILLING Hands Of Dr. Telaney, RCA

AMERICA

Albums

- 1 (6) **AMERICAN PIE** Don McLean, United Artists
- 2 (1) **MUSIC** Carole King, Ode
- 3 (2) **CHICAGO AT CARNEGIE HALL** Columbia
- 4 (5) **ALL IN THE FAMILY** Atlantic
- 5 (—) **THE CONCERT FOR BANGLA DESH** Various Artists, Apple
- 6 (8) **WILD LIFE** Wings, Apple
- 7 (3) **SHAFT** Led Zeppelin, Atlantic
- 8 (4) **E PLURIBUS FUNK** Grand Funk Railroad, Capitol
- 9 (9) **BLACK MOSES** Isaac Hayes, Enterprise
- 10 (7) **THERE'S A RIOT GOIN' ON** Sly and the Family Stone, Epic
- 11 (10) **TEASER AND THE FIRECAT** Cat Stevens, A & M
- 12 (13) **BOB DYLAN'S GREATEST HITS Vol. II** Columbia
- 13 (11) **THE NEW SANTANA** Columbia
- 14 (16) **GATHER ME** Melanie, Neighborhood
- 15 (22) **KILLER** Alice Cooper, Warner Bros.
- 16 (17) **JESUS CHRIST SUPERSTAR** Decca
- 17 (21) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 18 (12) **SHAFT** Original Soundtrack, Enterprise
- 19 (14) **TAPESTRY** Carole King, Ode
- 20 (15) **MADMAN ACROSS THE WATER** Elton John, Uni
- 21 (24) **QUIET FIRE** Roberta Flack, Atlantic
- 22 (23) **THE LOW SPARK OF HIGH HEELED BOYS** Traffic, Island
- 23 (19) **IMAGINE** John Lennon, Apple
- 24 (—) **SUMMER OF '42** Peter Nero, Columbia
- 25 (18) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
- 26 (—) **FLOWERS OF EVIL** Mountain, Windfall
- 27 (20) **MEATY BEATY BIG AND BOUNCY** Who, Decca
- 28 (—) **HOT ROCKS 1964-1971** Rolling Stones, London
- 29 (—) **ROCKIN' THE FILLMORE** Humble Pie, A & M
- 30 (—) **FIDDLER ON THE ROOF** Original Soundtrack, United Artists

COURTESY OF "CASHBOX"

Singles

- 1 (2) **BRAND NEW KEY** Melanie, Neighbourhood
- 2 (1) **AMERICAN PIE** Don MacLean, United Artists
- 3 (3) **CHERISH** David Cassidy, Bell
- 4 (6) **LET'S STAY TOGETHER** Al Green, Hi
- 5 (7) **SCORPIO** Dennis Coffey, Sussex
- 6 (8) **SUNSHINE** Jonathan Edwards, Capricorn
- 7 (5) **FAMILY AFFAIR** Sly and the Family Stone, Epic
- 8 (10) **SUGAR DADDY** Jackson 5, Motown
- 9 (13) **DROWNING IN THE SEA OF LOVE** Joe Simon, Spring
- 10 (12) **CLEAN UP WOMAN** Betty Wright, Alston
- 11 (14) **YOU ARE EVERYTHING** Stylistics, Avco
- 12 (19) **DAY AFTER DAY** Badfinger, Apple
- 13 (16) **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Elektra
- 14 (17) **IT'S ONE OF THOSE NIGHTS** Partridge Family, Bell
- 15 (18) **ONE MONKEY DON'T STOP NO SHOW** Honey Cone, Hot Wax
- 16 (4) **GOT TO BE THERE** Michael Jackson, Motown
- 17 (22) **I'D LIKE TO TEACH THE WORLD TO SING** Hillside Singers, Metromedia
- 18 (24) **NEVER BEEN TO SPAIN** Three Dog Night, Dunhill
- 19 (9) **HEY GIRL** Donny Osmond, MGM
- 20 (25) **ANTICIPATION** Carly Simon, Elektra
- 21 (15) **AN OLD FASHIONED LOVE SONG** Three Dog Night, Dunhill
- 22 (11) **ALL I EVER NEED IS YOU** Sonny and Cher, Kapp
- 23 (28) **KISS AN ANGEL GOOD MORNING** Charley Pride, RCA
- 24 (26) **HEY BIG BROTHER** Rare Earth, Rare Earth
- 25 (21) **SUMMER OF '42** Peter Nero, Columbia
- 26 (—) **LEVON** Elton John, Uni
- 27 (—) **WHITE LIES, BLUE EYES** Bullett, Big Tree
- 28 (29) **HALLELUJAH** Sweathog, Columbia
- 29 (—) **MAKE ME THE WOMAN THAT YOU GO HOME TO** Gladys Knight and the Pips, Soul
- 30 (—) **ONCE YOU UNDERSTAND** Think, Laurie

COURTESY OF "CASHBOX"

SINGLES

A COMPLETE GUIDE TO THE WEEK'S RELEASES

A COMPLETE GUIDE TO THE WEEK'S RELEASES

Reviewed by DAVID HUGHES

ROBIN'S BLEATING COULD MEAN THE BEE GEES RETURN

BEE GEES—My World (Polydor 2058 185-stereo). Please don't collapse in amazement, but this at last may be the single to restore our confidence in the Gibbs and theirs in Britain.

Taken from the "Trafalgar" album, which hasn't sold very well, so nothing lost there, this is a throbbing average ballad, nicely arranged and produced.

The reason it may sell is that at last the original hit voice of Robin Gibb has been allowed back in the spotlight. I may be setting brother against brother, but I do feel it was Robin's plaintive bleating tones that sold "New York Mining Disaster" and "To Love Somebody" and by the same token, it is the lack of that voice that has contributed to their limited British success over the past two years.

So welcome back, Robin, giving of his best in typical emotional way. Perhaps this time . . . ?



BEE GEES Robin (left) and Barry Gibb.

NEIL SEDAKA

I'm A Song (Sing Me) (RCA 2167-stereo)

At last he's back! One of my very favourite teenage singers has been threatening a singing return for the past two years at least. He's scored recently with Tony Christie's "Amarillo" and now this is the real Neil. It's a happy infectious upbeat slice of commercial music—just like the "Sweet Sixteens" and "Breaking Ups" of ten years ago in fact—and with his voice still sounding as distinctive and clear as before, this must be in with a chance.

The opening verse has him with just piano and then into the chorus with strings and oboes and things. The sentiments are lovely—a song just waiting to be sung—and we end in superb Hollywood style with a soaring massed choir as the credits roll! It's apparently edited down from a forthcoming album track and "supervised" by Archie/Monkee man Don Kirshner.

"Emergence" is the name of the album—sounds like an apt title.

MICHAEL JACKSON

Got To Be There (Tamla Motown TMG797-stereo)

With the continued and rising American success of the Osmonds and Donny Osmond, and the Partridge Family and David Cassidy, Motown seem to be getting into a state of near panic with the Jacksons. In attempted competition they're now banging out this, the first solo single for squeaky Michael, and while it has scored in America, it will plummet like the proverbial Led Zeppelin here, and is an exceedingly unwise move.

Reasons? The main reason is that in the big U.S. MJ, DO and DC are all yer actual teenage idols, man. They're screamed at and their pics adorn a million walls—just like we did with Billy Fury and Davy Jones. So, dare I make so bold, the quality of the music almost takes second place, just like it used to.

So this is nothing more than a very nice ballad, vocally backed by male choir (The Jackson Four??) and tightly produced with the minimum of orchestration. He's no ballad singer; his appeal lies in his ability to create excitement. I watch Britain's reaction to this with great interest.

THELMA HOUSTON

I Want To Go Back There Again (Tamla Motown TMG 799)

From 1967 comes the original version (or was Chris Clark the first to record this Berry Gordy Jr song?) in competition to Brenda Armau's Jonathan King special. Brenda to me looked all set for big hit but now I hesitate. Thelma has so much more soul in her voice and her treatment, the battle could be

an interesting one—soul versus blatant commerciality.

The Houston vocal mastery dates not all in the five years this has been recorded; she knows exactly what to do to extract the very best from a song and here some passages are half spoken, on others she holds the note just that little bit longer or slips in the odd high-flying phrase.

The song has never been a hit here and it certainly should be. Let battle commence.

CHRISTIE

Iron Horse (CBS7747-stereo)

Irrelevant to the music but this is a very LOUD recording. Keep the volume control constant and slip this in the middle of a pile and you'll shake the walls in no uncertain fashion.

So it shook me too, and in the right way. For this is Christie in their old style and at their best since "San Bernardino." I'm sure they won't mind me saying that the Iron Horse borrows heavily from the Yellow River, even down to some of the chord sequences.

The sound is now that fraction fuller with the addition of the fourth member, but the instrumentation is still kept to its distinctive simplicity and the

rhythm is straight and to the point.

Given the airplay I feel this could do very well indeed.

BRUCE RUFFIN

Songs Of Peace (Trojan Maxi TRM9000)

Three good songs, a pretty colour sleeve in paper and polythene with photograph and full lyrics and an even prettier label with Trojan warrior meeting snarling lion. What more could a man wish for?

The main song is smooth Anglicised reggae with an easy beat and all the right sentiments—love peace and a fear of God. There's a good singalong chorus helped by the girls socking out the message, and an interesting baritone sax in the background to provide something a bit different.

Ruffin sings well, writes well and has already had two hits. It's difficult to see (on a value pointer alone) how this can miss. But I fear it may.

BADFINGER

Day By Day (Apple 40-stereo)

Poor Badfinger—how do they ever stand a chance of achieving

as well? "Girl I've Got News For You" with its throbbing mandolines and double-tracked voice does sound suspiciously like a case of concealed identity (Bell 1200-stereo).

The body and lungs of Janet Webb wrap nicely round the Rolo ad, previously called "Camp" and now sung in rousing fairground manner as "I Want To Talk To You" (Bell 1201).

FILM music galore this week—Nina sings "Living Free" from the film of the same name (Pye 7N45116); Bloomfield have "The Loner" from Richard Harris's "Bloomfield" (Pye 7N45114-stereo); "One Tin Soldier" by Coven comes from the Western "Billy Jack" (Warner Brothers K16137-stereo) and Henry Mancini tinkles nicely on "Theme From Nicholas And Alexandra" (RCA2168-stereo). Best of the pack, though is Walter Carlos's eerie synthesising of Beethoven's 9th Symphony now known as "March From 'A Clockwork Orange'" (Warner Brothers 16145-stereo).

Sick — Think's "Once You Understand" — spoken tale of a generation gap that ends in death (London HLP10353).

Wheels have a pleasant version of John Denver's "Take Me Home Country Roads" (Decca F13268-stereo).

"In The Morning Of My Life" — written by "Barry Alan Gibb" — I always associate with Esther and Abi, but Paper Lace do it well too (Concord CON 21-stereo).

ROY Young chooses his songs well — Band's "Rag Mama

a reputation unhampered by Beatle associations. Whenever you think of the group you think of Harrison or McCartney or Bangla Desh and when their lead singer, as on this single, sounds so uncannily like Paul McC., I really begin to feel sorry for them.

I do try to appreciate and criticise them on their own merits, but this is ridiculous. Even the guitar break is a dead ringer for Harrison's work on "My Sweet Lord" and the whole production smacks of Beatles.

Mind you, I'm not complaining—it is a good sound. Slide guitar opens a slow but heavily accented beat and the melody is quite memorable with harmony backing nicely complementing the lead voice. Good piano work and that guitar break are also worth listening out for and this could easily be a big hit.

But I defy you not to think of Harrison and McCartney as you play it.

DON McLEAN

American Pie (United Artists UP35325-stereo)

Back in late November this single crept out on release, accompanied by much vocal raving from the record company's press man. I couldn't see it, and obviously nor could the BBC. Since then, the American long version has hit the top of the chart and an LP isn't far behind, so we are forced to think again.

Now comes the re-release—and this time it is the full 8½-minute version. What's more this time it has not fallen on stony ground. I've played it many times already and now I see the light.

The problem seems to be getting into it. The main chorus—"Pie fie miss American Pie drove my Chevy to the Levy but the Levy was dry" (whatever that's supposed to mean!) is maddeningly catchy but the introduction is long and slow and soft and maybe first time round I switched off before ever I reached the main refrain. It's basically a good bubblegum High School love story and the only shame is that you have to turn it over halfway through.

Rag" blends well to his Little Richard voice and his brass (MCA MKS5080-stereo).

Liked Fludd's "Turn 21" a lilted lazy song that starts as skiffle and mellows with cellos. How poetic! (Warner Brothers K16133).

Skim Smith jerks Sam Cooke's "Send Me Some Loving" and it survives! (Pama Supreme PS334).

Lovely harmonies from the Answers and "Give Me All That I Need." With a little more punch on the chorus this could have been a big hit (Spark SRL1058-stereo).

And Mighty Mo delve into the archives to revive Nervous Norvus's amazing "Ape Call." Not quite so amazing now, but still jolly enough (Columbia DB8851).

ALSO RECEIVED: Mary-Lou Buttons—The Elephant Song (Decca F13263); Country Jug—I'm Sorry (Decca Maxi F13270); Daddy Cool—Eagle Rock (Reprise K14112); Fuzz—Pig In The Middle (MAM61); Garden Odyssey—The Joker (RCA2159); Gidians League—Hey Did You Know You've Got Your Face On Upside Down (Parlophone R5933); Belle Gonzalez—Bottles (Columbia DB8852); Tommy James—I'm Coming Home (Roulette 2097 005); Alison Jay—I Don't Want To Hear It (Pye 7N45115); Piano Family—Tear Down The Walls (RCA2157).

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ALL THINGS AREN'T QUITE EQUAL FOR STATUS QUO



STATUS QUO'S Mike Rossi (left) and Rick Parfitt.

MIKE ROSSI paused amid a generous helping of spaghetti Bolognese and confessed that he thought "Soley Soley" was a lovely record. What's more he was mightily impressed by the early Monkees and quite taken by the Fourmost, whom he recently saw in Sheffield.

"Why people have to slag a group just because they're not a rock band . . . They always have to add 'they're a pile of crap' instead of leaving it at 'I don't like what that band are doing'."

Mike and his group, Status Quo, have had more than a reasonable share of instant appraisal—mostly negative—from what he calls the powers that be.

Their first and biggest hit was "Matchstick Men." It topped British and US charts in 1968 and brought them the work they eagerly sought. It also earned them a teeny bopper tag which they have doggedly resisted ever since.

RE-EMERGED

The teeny title was reinforced by two lesser hits that year—"Ice In The Sun" and "Down The Dust-pipe."

Things began "cooling out" in 1969 and Status Quo were no longer wanted around. They spent 1969 "rehearsing." Rehearsing for an act nobody got to see.

When they re-emerged, the fussy trendiness had vanished. They had joined the ranks of the unkempt, unshaven heavies. And they were immediately lumbered with a fresh tag.

Says Rossi: "People take one look at us and think 'Ah, we've got you tagged.' You wear tatty jeans on stage. But we could just as easily wear clogs and short pants."

"Jeans and tee-shirts happen to be right. We work bloody hard on stage as people who come to our concerts will testify. We sweat a lot so we wear as little as possible."

"When we come off we change into other gear and when people see this they think we're just being cool, as if we're manufacturing something again."

"Our audiences are fine, mind you. It's just those who look at us from a distance and think they've got us pegged."

So it seems whatever Status Quo attempt they can't escape the industry's branding iron. They were hot when it was hip to be cool and they're now cool when it's hip to be hot.

In 1968 they used to sit backstage playing cards and would send out for drinks. They wouldn't dare be seen in the bar or in the audience.

"We wouldn't dream of showing ourselves out

front because you were supposed to uphold this mystique. On photo sessions we'd take a change of clothes. I don't know if all this was right. We were told it was."

"These days everything is so tense. People are scared to say Middle of The Road or New World make good records, yet they do. I'd rather listen to Climax Chicago or Rory Gallagher but that doesn't mean the others are crap."

"It's the same with these cigarettes (No. 6). When I pull one out I get these snide remarks like 'hard up, ay.' But they suit me."

"As it happens the money situation is not too bad. We could make a lot more if we put out more singles and I'm convinced we could manufacture a hit single tomorrow if we wanted to."

"If we happen to write a short and catchy song about two minutes long then we'll put it out but we're not going to engineer anything. We don't need to anymore. We're working solidly, sometimes five or six nights a week, and we're a very contented group."

The group's new album, "Dog Of Two Head," was released November 5. It is an album of simple, uninvolved rock music—what might have been called high-school hop in a different era. The songs are based on fairly simple riffs and they amble along in a self-indulgent way, demanding little of the mind. It's body rock and it thrives on the eyeball-to-eyeball contact that only a live performance can provide.

In addition to Mike on lead guitar and vocals, the line-up is: Ritchie Parfitt on second guitar, piano and vocals; Alan Lancaster on bass and six-string electric, and John Coughlan on drums.

"We've had four airplays since its release," says Mike, "and each time it's been 'GerdundUla,' which is only about four minutes long. Trying to get the others played is like trying to get an elephant up your nose."

SLOGGING

"They want something short and jolly. It all lies with one man who makes his decision after listening to four bars. So we have to get to the people in person. All the hard slogging up and down the country is finally paying off. You have to play a place three or four times before you click."

"At the Greyhound in Croydon we drew 500 on our first night. The next time it was 700, 1,000 and then 1,500."

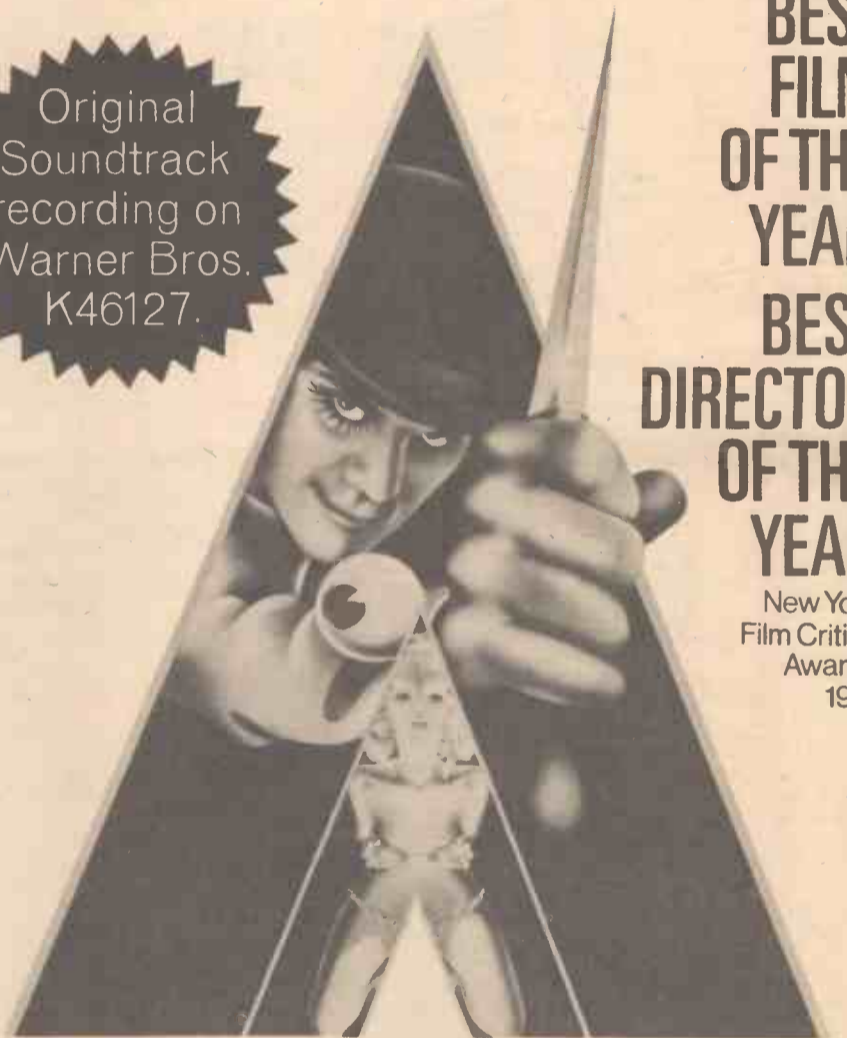
The group might be venturing to the Far East in May, taking in Singapore and Australia, and there's the possibility of a March US visit. But don't expect to see the group's name racing up the singles charts.

"We're not terribly worried about singles anymore," says Mike. "We were offered 'Can't Let You Go,' which is destined to be a hit for Barry Ryan, but we knew it wasn't right for us."

ANDREW TYLER

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HEINZ—A HAS BEEN?

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shows I was right."

Going back to an ordinary job was very hard for him. He'd done an apprenticeship in a grocery shop before going into music, but didn't fancy going back into that so he took the job at Ford's and then dabbled in the car trade for a bit. He only started weekend singing again recently, and refuses to go back to doing it full time. He finds it very cheering to go to a gig and find the audience is mostly teenagers—to begin with he thought they'd be all his old fans, around his own age of 29. He's signed up with a sympathetic agent who gets him nice gigs and only deals with rock and roll people."

"I'm wary because I've had so many heartbreaks and disappointments. I've also had a lot of happiness, but it's the inside story that the public doesn't realise goes on that is so terrible."

That's why Heinz will stick to advertising.



Left: Heinz — see "A Has Been?" story.

FROM three successful hit records and a fair old following to the engine block foundry at Fords, Dagenham is a bit of a tumble. Heinz thought so at the time; for a successful rock and roller in the early sixties, it was the most bitter period of his life.

Now he's got a happy compromise—he's a weekend rock and roller and during the week he works in the advertising department of the Southend Evening Standard.

"And I wouldn't chuck that in for anything," he says. "I'm happy and I don't have to worry for my wife and two children. They always say how much money you can earn in the music business, but often my wife and I sat down in front of the television and shared a tin of Canneloni between us."

"It's all down to managers," he adds sinisterly. "There are two types of managers in this business—straight ones and good ones. The artists who have lasted over the years have had good managers."

You may remember Heinz, you may not. He had short blond hair, and because of the name lots of people thought he must be German. The name was real—he once had to prove it to a disbelieving policeman—but the blond hair wasn't ("By the way I'm light brown again now"). His main hit records were "Just Like Eddie" in 1963, "You Were There" and "Questions I Can't Answer" in 1964.

"After that things got bad, the scene had changed and it got to the long hair and the feedback and work was really dropping off. I went along to my agent and he said there'll be plenty of work boy if you let your hair grow. I'd had a lot of management trouble before that and I decided that I would go back to ordinary work — it was a terribly hard decision — from the age of 18 I'd been in the music business. But I said to him 'rock and roll will come back one day,' and he just laughed in my face. But I kept my white lame suit and the other day I got it out and put it on again and it was fine. And the fact I'm out playing again,

Marvels doing it their way

IT'S A bit of an own-up when a British based reggae trio are set to beat the Queen of Soul into the chart, but that's the happy state of affairs right now for North London's Marvels—Alex and Nell Hinds (not related, they tell me) and Eddie Smith.

The song is Aretha's own "Rock Steady," and somehow the Marvels have managed to give it that something special

and are ready to reap the awards.

It's not the first Aretha Franklin song they've recorded though—they put "Don't Play That Song" out on EMI a year or so back and have also recorded "Keep On Searching" as well as several real down-home reggae items.

"We've been singing together now for six years," says Alex, "and it was only



recently we realised just how popular reggae was. Until then we'd concentrated mainly on soul and r-n-b commercial music."

This single was brought back from America by the group's manager, and they swear blind they did not know when they recorded it that it would be

Aretha's new single as well.

"We just saw it as a good song for us—and it's nice to see it selling. It's also good for Pama to be in the chart again. There's a lot of friendly rivalry between us and the Trojan labels and Trojan seems to have had it all their own way recently. This is our first since

Max Romeo."

The "happy family" atmosphere of these reggae labels is always endearing, but unlike many reggae artists, the Marvels strictly limit their product.

"We only release three singles a year and feel that many people put out far too many records."

EDITED BY DAVID HUGHES

Sandie Shaw

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PEEL

Have you, I wonder, ever sat down to list your idea of the 10 best singles ever recorded? Probably not—it's not an exercise that comes with the much sought after Peel Seal of Approval. Nevertheless this week a lady called from The Radio Times and asked me for my top 10. So, with a song on my lips and laughter in my heart, I went away to assemble such a chart of them.

By Sunday evening I'd managed to trim my list down to 77 records. This process had involved going through piles and piles of records in different tea-chests in different rooms and my more immediate problems included eye-strain and incipient piles. Ultimately I contrived to get 10 out of the 77 and when, in no little triumph, I phoned the lady at the Radio Times with the good news she sweetly informed me that they had to be numbered from one to 10 with the best record ever at the top.

I'll not spoil the surprise by telling you what my 10 was as I know you all stay overnight outside your neighbourhood newsagents waiting for the RT—however, because you've been good and wholesome so far this year I'll tell you the 77 or so I initially listed. The order is irrelevant—actually the whole thing is irrelevant but having done the work I don't want it to go to waste and, as none of my friends are likely to stand still while I read out in a firm voice a list of 77 records, here it is just for you.

I started with Donovan's "Sunshine Superman," "Kansas City" by Wilbert Harrison and "You've Lost That Lovin' Feelin'" by the Righteous Brothers. Then came "I Keep Singing That Same Old Song" by Heavy Jelly. This latter, if you don't know it, is a seven-minute masterpiece by, basically, Skip Bifferty as was or almost Bell 'n' Arc as is—I'll play it for you sometime. "I Only Have Eyes For You" by The Flamingoes, "What's Your Name" by Don and Juan, "Runaway" and "Hats Off To Larry" by Del Shannon (not many people had two records on the list), "Hey Joe" by the Jimi Hendrix Experience. Pause for breath and a cup of tea.

Later, "Maggie May" by Our Rod (the only record from 1971); "Too Much" by Jimmy Reed; "19th Nervous Breakdown" by the Stones (much better than "Satisfaction"); "Be My Baby" by the Ronettes and "River Deep—Mountain High" by Ike and Tina Turner—to bring Phil Spector's total up to three (I think). Next came the Who with "I Can See For Miles"; Link Wray with superb "Rumble"; Nirvana's "Pentecost Hotel"; "Sleep Walk" by Santo and Johnny (whatever happened to Santo and Johnny?) and "Nothin' Shakin'" by Eddie Fontaine.

It's not easy to write a list down in a conversational style I'm afraid. Let's have a brief burst of pure, unadulterated list. "Leroy"—Jack Scott; "Leader Of The Pack"—Shangri-Las; "Crying"—Roy Orbison; "Don't Be Cruel"—Bill Black's Combo; "That's Alright"—Elvis; "The Story Of My Love"—Conway Twitty;



My top ten records are . . .

"Homburg"—Procol Harum; "There's A Moon Out Tonight"—The Capris; "Peter Gunn Theme"—Duane Eddy; "Honky Tonk"—Bill Doggett; "Cry Baby"—Garnett Mimms; "Daddy's Home"—Shep and the Limelites; "Once In A While"—Chimes; "Domino"—Van Morrison; "Lucille" and "Tutti-Frutti" by Little Richard and "Ole Man Trouble"—Otis Redding.

How many's that? Hold on while I count them. I make it 36—a few more to bring us up to half way and then I'll stop for this week—enjoying it are you. Well there's "Land Of A Thousand Dances" by Wilson Pickett; "No Problem" by Phillip Goodhand-Tate and The Stormville Shakers (still my favourite group name after Stark Naked and the Car Thieves); "Somethin' Else" by Eddie Cochran; "Sorrow" by the Merseys; "Tongue-Tied Jill" by Charlie Feathers; "If You Ever Get It Once You Gonna Want It Again" by Bobby Lee Trammell and "Popatop" by Andy Capp, which is everything a reggae record should be—at least I think so.

I can't get away with just submitting lists of records as "columns"—it's even worse than reviewing records.

Tonight I gave a lift to a man called Denver Buckle (now why the hell wasn't I called that? John Robert Parker Ravenscroft just doesn't make it. I was once in love with a lady called Suzette de la Batte Van Alpha Widdrington - Rand — you

can't top that and neither did I) and Denver lives in Stowmarket. The most exciting thing that ever happened in Stowmarket, he tells me, is that the Pink Floyd played here seven years ago. One the other hand he told me that his favourite group in the whole world is Stackwaddy so there is good taste at large in Stowmarket—he further confided that many of his mates think Stackwaddy are pretty much the best thing around too.

I was so overcome at finding a fellow sufferer that I promised him a free copy of their forthcoming maxi-single but stopped short of offering him a free LP when that emerges uncertainly into the light of day. I'm hoping it'll be called "Bugger Off!" (Can we say things like that?) but that may not come to pass.

Oh yes—and "Road Runner" by Stackwaddy. That makes 44 down and 33 to go. Stay tuned, place your order now to avoid disappointment and the cruel taunts of neighbours, the excitement's only just beginning.

John Peel

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FOLK TALES



BRIDGET ST. JOHN.

BRIDGET ST. JOHN has just finished making a maxi-single, which is due for release in early February. This is a new venture for her, as she is more generally known by her albums and college appearances, but she's hopeful of a moderate success.

"The single has three tracks on it," said Bridget. "Two of the songs — 'Fly High' and 'There's A Place I Know' — are my own but I have included Leonard Cohen's 'Suzanne' because I like his songs. I mostly do my own songs on albums but onstage I like to do some of other people's work that might not be often heard otherwise. There is one number by Hunter Muskett called 'Silver Coin' that is really beautiful and I would like to record it on the next album.

"I'm not worried if the single doesn't take off, because I don't think you should look at it as being competitive. That's no way to make music. One day I'd like to learn to play

electric guitar, but I feel that's a long way off. I like electric music, but think I'd rather be able to play acoustic guitar better before moving on to something else."

● **THE YETTIES** are coming up to London to record three radio programmes this week, including the Tony Brandon show, Folk on Sunday and the Radio 4 show "The Long March Of Everyman." They are also booked already for a number of summer festivals—St. Albans, Barnsley, Stainsby, Trowbridge and, one of the biggest, Sidmouth. Before then they will be doing Crackerjack for children's TV, a rally for the Camping Club of Britain and the Mayor of Camden's reception—is the last, a sign that the Yetties are coming up in the world? They were very successful at a recent do in the Cecil-Sharp House, which Princess Margaret attended.

● **PENTANGLE** are making their first album for Kinney in February/March before they leave the country for another American tour in April.

"I PLAYED the Apollo in New York last week and most of the people who saw the show didn't understand what I was doing. From their reaction it seemed like they thought I'd gone crazy. They couldn't believe how unlike Motown the act was. But I'm not trying to be different; I'm just trying to be myself."

Stevie Wonder was talking from Detroit shortly before leaving for his British tour which opens tomorrow (Friday) at London's Hammer-smith Odeon. From what he was saying we'd better be prepared for a few changes; in both his act and style. For a start he'll have with him for the first time his own road-show, which he's christened Wonderlove.

"The group comprises four singers and eight musicians," details Stevie. "There's a male singer, Jim Giltrap, and three females — Linda Tucker, who I had with me last time I was there, Lonny Groves and Gloria Barley. The musicians are from the Butterfield Blues Band and they're fantastic; the guitarist, Buzzy Seedon, used to play with Bob Dylan. The others aren't as well known but very respected musicians from around New York."

Stevie's wanted a band of his own ever since he started touring nine or so years ago. Eventually last summer he took three months off to find the musicians, rehearse them and put them on the road. They've now been playing together since October. The result, he says, is a much freer feeling on stage.

"I can do a lot more of the things I want to do musically with these people. I do a lot of things from the 'Where I'm Coming From' album and also a lot of different other stuff; there's some country and western, some of the old records, plus a lot of funk. The show is funkier now than it's ever been because the musicians know exactly what I want. We work very much together; it's like being part of a tremendous amount of energy.

"I believe in change and in a sense this is a change from Motown. I don't believe people should limit an artist to one kind of material; everyone should be prepared to listen to all kinds of music."

American audiences who've seen Stevie and Wonderlove have generally been surprised. "They still think of me as Stevie Wonder, Soul Singer. That's a bit of a drawback because they then find it very hard to accept anything



STEVIE WONDER... new image?

understand what he's doing; he had problems also with Motown itself.

"To really be able to do what you want you have to have the record company behind you; and if they're not behind you how are you going to get across to the people? At first they didn't understand what I was doing and I almost left the company because of it. But now they're into it and I've resigned with them. They'll be prepared for the future albums."

Stevie's next album, completed and ready to go out as "Music Of My Mind" pronounces his musical growth perhaps more than any other he's done. The whole album is centred around a Moog synthesiser.

"I've really got into working with the synthesiser," he says, "and working with it has been fantastic experience. Using it on the album enabled me to really express some of the things that are in me. I'll be using it quite a bit on stage in Britain."

The contents of the album were all written by Stevie, a couple of tracks with his wife, Syreeta, who penned all the lyrics on "Where I'm Coming From." On this he's not so wrapped up in political and social issues.

"There's only one tune that you could say is political, one called 'Evil.' It treats Evil as a person and asks it why it causes so much trouble and heartbreak in the world. Basically the rest of it deals with people. There's a track called 'Superwoman' about a chick that wants to be everything when what she should be is just herself. It's a much easier album to listen to than 'Where I'm Coming From.' It's not like that album but then it is. It's more funky and has everything I tried to get with that album but a wider range."

On the previous album Stevie played most of the musical tracks himself. Then he said he wanted that to become standard policy because he felt he got a better "feel" that way. However now he has his own band he's dropped the idea.

"I feel the musicians know me well enough to get what I want. But I'll still lay down the basic rhythm myself, then let them build up on that. It'll give me more time for other things like writing."

The changes that are taking place with Stevie's style and act are signs of a very active musical mind, and the constant change is also one of the reasons for his continual success. But there's no danger of him leaving behind his original fans. He says:

"The music and act are different but not so different they won't be able to relate to it. I just know I love doing it. I really dig doing it and have a good time on stage. I like being close to the people. I'm sure if they come and see it they'll really get into it. I hope so because usually the people in Britain are very warm and very responsive. They always make it exciting working there."

Stevie Wonder quits that old familiar sound

by PHIL SYMES

but that from me. That's why I'm looking forward to appearing in Britain; I always feel more at ease there. People are more ready to accept something different.

"Most people seem to have the wrong idea about soul anyway. To most people soul is a black R-n-B singer that screams a lot. But to me soul is the way an artist expresses his inner-self. A lot of

people sing with soul — The Beatles have soul and Aretha Franklin has soul. It's a way of being able to communicate with people. The soul tag has meant I've not been able to get into a lot of things I wanted to. People shouldn't expect a set thing from me—I love to grow."

But Stevie hasn't only had problems getting the people to

BACK IN THE USA . . . Curtis Mayfield's recent concert with Dallas Symphony Orchestra to be released as a live album . . .

Monitors, one time with Motown where they recorded things like "Step By Step," "Baby Make Your Own Sweet Music" now with Buddah and have their first single out with "Fence Around Your Heart." Group is without Richard Street though; he's of course now with Temptations . . .

Holland-Dozier make their Invictus debut as recording artists with a single, "Don't Leave Me," getting rave reviews in all the trade press . . .

The new Jimmy Ruffin single is taken from his British "Forever" album and is "Our Favourite Melody" . . .

Little Sister trying for the chart

PSSS! PHIL SYMES SOUL SURVEY!

with "Stanga" formerly the "B" side of hit "Somebody's Watching You." Produced and written by Sly Stone naturally . . .

Other new releases: Denise La Salle "Now Run And Tell," Three Degrees "Trade Winds," Barbara Lynn "I'm A One Man Woman," Funkadelic "Hit It And Quit It," The JB's "Gimme Some More," The Dells "It's All Up To You," and Glasshouse "Playing Games."

● A couple of forthcoming releases to watch for—Ike and Tina Turner's "Crazy 'Bout You Baby" on January 28, and O Jays "Working On Your Case" on February 4. Really worth having if you missed them before. Both on the UA label.

● **UK re-releases:** Tomorrow (14)—Michael Jackson "Got To Be There" (Tamla Motown), James Brown "I'm A Greedy Man" (Polydor), Enticers "Calling For Your Love" (Atlantic), Joe Simon "Drowning In A Sea Of Love" (Mojo).

Next Friday (21): Orlons "Spinning Top" (Mojo), Lee Dorsey "Freedom For The Stallion" (Mojo), Stylistics "You Are Everything" (Avco).

● First two singles from the new House Of Fox label out on January 28. They are "Got To Get 'cha" by Maceo and All The King's Men, and "Shelly's Rubber Band" by Curly Moore and the Kool Ones. Maceo's group backed

James Brown for eight years before going solo last September so you know what to expect from this instrumental track. It's backed by their new American single "I Want To Thank You" which lasts over ten minutes. Curly Moore's record is the one that started the dance craze "the rubber band." Copies of the record available to discotheques if they drop a line to Dave McAleer at Pye, 17 Great Cumberland Place, London, W1A 1AG.

● A massive invasion by soul acts is being set up by the American Programme Bureau. Already set are tours by Eddie Floyd and Ben E. King and there are many more to come. Eddie Floyd club and ballroom tour starts at Purley Orchid on February 3 and continues until February 27; Ben E. King opens at the same venue on March 2 and is here for 30 days. Full dates as they become available.

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THE YES you should be seeing this Friday and Saturday at London's Rainbow Theatre promises to be a very different Yes from any you have seen or heard before. And it's all due to a 42-day, 47-concert hard slog in America.

The group returned therefrom just before Christmas and have spent the intervening weeks enjoying what may well be their first-ever holiday.

Chris Squire was at home in Notting Hill Gate with his lady Molly and their two-year-old daughter Carmen. It's a delightful flat, amazingly decorated by the somewhat wealthy landlord with montages behind glass of old Russian newspapers, letters from Greek monarchy, autographs of Salvador Dali and other historical knick-knackery.

Carmen, who's definitely father's girl—she even insists on bathing with him—delights in confusing all callers by answering the phone and then refusing to talk!

We talk to a varied background of workmen outside, yoga on TV, Joni Mitchell on the record player and Carmen's building bricks just about everywhere. Domestic bliss, in fact, that it seems a shame to interrupt.

"The American tour must have been the hardest thing we've ever done," says quietly-spoken Chris.

"Personally I found it too long, and the next tour in February, which is 30 days, will be much better. But from the band's point of view it came just at the right time.

"Rick joined at a perfect time, just as we were going to make 'Fragile.' He's really a studio man, so this was the best introduction he could have had to us. Then there was the British tour, which was good but we were all aware of the rough edges.

"The American tour really knocked us into shape. We had to be good because although our reputation is growing there, we were only bill-toppers on about half a dozen gigs.

"It was also a strange experience playing almost all old numbers on that tour. 'The Yes Album,' which was originally released on our first tour, with Jethro Tull back last June had been steadily selling ever since, and only really took off last month. So the release of 'Fragile' there was held up and we found ourselves having to rethink the stage act again."

Why the necessity, when everything Yes do on stage is good music and good entertainment?

"It's a fact that most audiences like to hear music they already know.

"On several dates in America we did 'Heart Of The Sunrise,' which I think is the best thing the band has ever done, but often it went down poorly—simply, I think, because people hadn't heard it before."

What about the criticisms, few and far between though they may be, that the "Fragile" album contained too many bitty solo pieces and not enough solid group composition?

"I'd agree with people who knocked us for the solo pieces, but in a way you've got to appreciate the circumstances. We had to get another album out quickly from a purely financial point of view. We have a lot of mouths to feed, Rick had to buy a vast amount of new equipment when he joined and it all costs much more money than people seem to imagine.

"We tend to try and spend as long a time as possible working on album material, but again this just wasn't possible, particularly as we had already spent so much time and effort on 'Heart Of The Sunrise.' So we opted for the solos, which were easier to rehearse and record.

"The next album will be entirely a group thing, though the exact form hasn't yet been decided. It might be a double album and some of it might be recorded live—but we should be able to spend a lot more time on it than we have in the past."

Chris will agree that 1971 has established Yes, but only through three years of patience, hard work and frustration.

"I don't really envy today's up and coming bands," he says. "It seems to be so difficult to make the vital break and a band really has to be determined to succeed and ready to wait up to three years.

"If you can break in America it's not so difficult, because American audiences are not nearly so critical. On the other hand they



YES man Chris Squire.

THE SQUIRE OF NOTTING HILL GATE

TALKS TO DAVID HUGHES

do seem to be more interested in the actual music than British audiences who tend to appreciate stars more.

"Keith Emerson, for instance, can never do any wrong in Britain because he is a star, whereas in America the group are appreciated more as a whole. Also top American musicians don't mean as much in Britain as top British musicians.

"I don't think either attitude is any better or worse than the other but I would like to think we have a good stage presence as well as play good music. Jon always says his first thing is to entertain."

The beauty of Yes does lie not only in their collective genius but in their solo ability—and as far as Chris is concerned this revolves round his unique punchy style of bass playing.

"It's something I've always worked on," he says. "I'd always admired bass players who look as if they've put a lot of thought into what they're doing. If you play bass you can choose between playing something that just fits the rhythm, or something slightly more interesting, or something that really makes people talk about you."

"For me this sound has gradually evolved—it's a mixture of the speaker I use, the amplifier, the tone settings on the guitar and the amplifier, the type of strings and type of plectrum and how near or far from the guitar bridge you pick the notes. I've just bought some new Suhn speakers in America which are the best in the world for my purpose and I'm almost happy with the sound."

As Chris so rightly says, a lot of bands have managed to achieve success on gimmickry; when you reply on music alone, it takes a little longer. To which I add, yes, but it lasts a lot longer, too.

Steamhammer's fight for survival

STEAMHAMMER . . . ah, yes, they weren't a bad blues band were they?

Just the sort of comment Martin Pugh, Mick Bradley and Louis Cehnano have learned to grin and bear over the last 18 months, but one which they fervently hope will soon be replaced by something a little less like a millstone.

For although Steamhammer started life as a tight blues band, the sounds this now-vocal-less trio are producing today bear no resemblance whatsoever to the blues. Martin is, in fact, the only original member left and with the recent departure of their vocalist, Keiran White, the band are now trying out as an instrumental trio prior to finding a replacement.

"Contrary to what you might think we're finding the sound has become so much tighter without a singer," says Martin. "The temptation might have been to

take advantage of the greater musical freedom and extemporise, but the reverse is the case.

"Previously we found the instrumentation was getting monotonous under the voice; we always had to keep low and the voice took all the melody. But now we can concentrate on an instrumental melody and are enjoying it much more."

Not that Martin and friends are not on the lookout for a new vocalist. They are, but they mean to make no decision until they're sure they've found the right man. Meanwhile they try to overcome public apathy by simply playing damned good music.

"People do tend still to think of us as a blues band, which is one handicap. The problem was that we got quite a lot of exposure in the press when we first started and then nothing since. So everyone remembers us from our beginnings. Also some audiences are finding it hard to accept us without a singer.

"The real trouble is that audi-

ences today are even more glib than they were back in the scream-age. I'd have thought that things had progressed in the last two or three years, but still if people are told to like such and such a band they do—just like sheep.

"But the root cause of public apathy is simply over-saturation. There are too many bands playing too few places. And almost every one of those bands is playing the same kind of music and the same standard of music. So the same-ness is almost overwhelming and I suppose you can't blame people for staying at home and watching TV.

"Still, I suppose the law of the jungle must take over—and the fittest will survive."

And Steamhammer are determined to be among the fittest. Their fourth album arrives in a few weeks, and is waiting only for the new vocalist, whoever he may be, to add his bit.

But blues? Forget it. Please!

DAVID HUGHES



STEAMHAMMER (left to right) Louis Cehnano, Mick Bradley and Martin Pugh.

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With admirable conveyor-belt precision the gentlemen of the press filed in for their allotted hour-and-a-half at the feet of smiling John McLaughlin, guitar player supreme.

Sitting amidst the uncompromising luxury of a CBS conference room, he greets you with an effusive smile and a glass of carrot juice.

"I don't know if you've ever had carrot juice before but don't judge all carrot juices by this one," he says sniffing the contents of the bottle suspiciously.

We're sitting on a six-seater couch that has seductive curves and a soft belly. There are stainless steel ashtrays, studded with metal balls, and there are large egg-shaped lampshades. But he's already managed to transform the room's atmosphere.

Incense burns in the tray and books on saints, martyrs and gurus spill out of his plastic overnight airline bag on to the table and carpet. His close-cropped hair barely makes the ears, exposing angular features. The eyes are clear and knowing. He's decked out in a blue denim boiler suit, blue woolly sweater. The pointed wings of a blue denim shirt hang over his collar bone.

McLaughlin, 30 last Tuesday, was in town for a couple of days for this and that, mainly to talk about his soon-to-be-released Columbia album: "The Inner Mounting Flame," featuring his Mahavishnu orchestra.

He's spent the last three years in the States brushing shoulders with the jazz greats and establishing for himself a reputation of legendary proportions. He was two years with Tony Williams Lifetime and managed to find time to gig with Miles Davis.

"I spoke to Miles a couple of days before I came over," he says. "He wants me to make an album with him."

This Yorkshire-born jazz guitarist with extraordinary swift digits and a rare sense of communion with audiences has got the religion bug.

ing. He does take off his shoes and adopt a lotus position from time to time yet manages to avoid looking like an under-fed Buddha.

And it's not easy to dismiss his spiritual passion as inconsequential and faddy. There are, of course, numerous precedents among serious musicians for this sort of total religious immersion.

You know with McLaughlin it wasn't Karate and hoola hoops yesterday and it won't be cowboy belts tomorrow. He is, after all, a man of discipline and insight.

Nor does he preach gushily or with a neurotic intensity. He chooses his words carefully and if there is a chink in his spiritual armour it doesn't display itself readily.

Apart from gigs with his Mahavishnu orchestra, he performs with his wife, playing devotional songs and improvising around her harmonium playing and singing.

He is also composing music "of a devotional nature" for a 30-voice choir in America that no one has yet heard.

I'd spent a couple of evenings before our meeting listening to "My Goal's Beyond" (the apostrophe makes all the difference) a beautiful album, bulging with goodies. He includes "Goodbye Pork-Pie Hat" by Mingus and Miles Davis's "Blue In Green," plus five of his own compositions.

There are, in fact, eight pieces on the second side and his own compositions "Peace One" and "Peace Two" on the first.

It's 100 per cent acoustic guitar, an instrument he's begun to re-explore since his meeting with guru Sri Chinmoy (a man, incidentally, who plays harmonium, sings and composes).

He incorporates musicians like Charlie Haden on bass fiddle and Dave Liebman on sax. Also drummer Billy Cobham and violinist Jerry Goodman, both of whom have stayed on as permanent members of his working band.

The new album, which he played for me at cardrum-shattering level,

‘People weren't ready to take the music. Maybe it was too loud. There was no money, it was a constant struggle’

Two years ago he met his guru in a Connecticut meditation centre and has since abandoned alcohol, drugs, meat, fish and all other forms of bodily abuse.

"I don't see these disciplines as restrictive," he intones. "It's just common sense."

In his soft musical voice—a combination of Yorkshire and New York—he evangelises with a dramatic intensity. No one is spared and those who take the time to listen are rewarded with a slip of paper on which he scribbles "Guy 581-0206—the number of a meditation centre in Earls Court.

But it's not as humourless as it may sound. He's ready for any amount of cynicism and question-

is surprisingly aggressive considering his gentle, meditative spirit. It's a magnificent sound that, dare I say it, comes close to being rock and roll.

McLaughlin, in fact, prefers a young rock audience to the old-time boozing jazzers who hang out in places like Ronnie Scott's.

"When we come to England, probably in August, I don't know where and when we'll be playing, but we shan't be showing at Ronnie's and the other jazz clubs.

"With all due respect to Ronnie and the jazz club, I would personally prefer to play rock clubs where they have soft drinks instead of alcohol. I find rock audiences more receptive and more open to

MAN FOR ALL

Meet John McLaughlin the jazz giant, man of God, New York hermit and cult leader



play to than in jazz clubs where people come to drink and socialise. Rock audiences are, for me, what is happening."

The band is a dream line-up for McLaughlin, men of experience and vitality. Drummer Billy Cobham, who was with Dreams, has also

recorded with James Brown, The Fifth Dimension and Miles Davis. Rick Laird, the bassist, has played with all the jazz greats, including Sonny Rollins and Coleman Hawkins. Czech pianist Jan Hammer has worked with Sarah Vaughan and Elvin Jones.

ALL SEASONS

Interview by **ANDREW TYLER**



JOHN McLAUGHLIN . . . "no alternative but to form a band."

Violinist Jerry Goodman was unknown to McLaughlin but after hearing a record of some work he'd done with Flock, sent out feelers and eventually traced him with an offer to sit in on "Goal's."

McLaughlin is not easily redirected from expanding on his favourite subjects of spiritualism and the joy of communion with the Divine Power, but when I asked him what came before meditation and the meeting with his guru he provided a concise autobiography.

He was born in Yorkshire 30 years ago, one of six children. Mother was a classical violinist.

"I was exposed to classical music in early childhood and around seven started hearing it for the first time. At nine I began piano lessons and violin tuition from my mother.

"When I was 11 a guitar came into the house and one of my brothers showed me three chords and that was it. I was directly influenced by Muddy Waters, Bill Broonzy and Leadbelly. They were the first guitar influences I ever had and they inspired me into playing blues.

"I turned to classical Spanish

guitar and then I heard Django Reinhardt." When he was 15 he began sitting in with other musicians, playing in various jazz bands in the Northumberland area. Then came his work on the road with "Big Pete Dukers, Professors of Ragtime."

He chortles at the memory of those gigs. They used to be decked out in mortar boards and long gowns.

"But I loved it. I was playing electric guitar and we had a banjo and clarinet player."

He came down to the big city when he was 18 and two years later joined what he regarded as the "finest band in the world at that time." This was the Graham Bond, Jack Bruce and Ginger Baker lineup. But first he worked with Georgie Fame at the Flamingo.

"I left Georgie and joined Graham's band but we first had a lineup with Dick Heckstall. The front line was Dick on sax, Graham on organ, Jack on bass and Ginger on drums. Ginger was playing a set of home-made drums that produced a truly incredible sound.

"But the people weren't ready to take the music at that time. Maybe it was too loud and too strong and the band really scuffled. There was no money and few gigs. It was a constant struggle and I finally decided to leave and Dick came back in. But it always remained a scuffling band. People just weren't ready to take it.

"Jack eventually left and joined Manfred Mann. Ginger and Graham kept on playing. Dick left and joined John Mayall and I was doing studio work for different bands.

"I put a band together just before I left for America to make 'Extrepolations.' We did one gig at the 100 Club—a really wonderful gig.

"I remember Coltrane's 'Love Supreme' coming out in 1966. It had a tremendous influence on me musically and spiritually. He became my musical preceptor from then on and I followed him avidly. Nothing really significant happened for me between Graham Bond and leaving for America.

"I went to Europe in 1968 to work with a European outfit. I was

home a couple of days when I got a call from Tony Williams. I hadn't known him personally. Dave Holland was over there. Tony was talking about leaving Miles and forming his own band and was looking for a guitar player. Dave said 'look there's this guy in England you should hear' and he phoned me up.

"We didn't really talk about music. Then he heard a tape about a month later that I'd made with Dave at Ronnie Scott's. It was just a jam but he really liked it and he called me in January 1969 and asked me to come on over.

"I emigrated to America because for me it is the most musically fulfilling place on earth, Tony is an incredible musician and so is Larry Young. We played like that for a year, touring America.

"Then Jack Bruce came to New York with Larry Coryell and Mitch Mitchell and I asked him if he

like love, compassion and beauty. To his disciples he represents a divine incarnation. All his powers are the powers of the Supreme Being—God in other words.

"I was working and practising but lacking in direction." The eyes light up and he leans forward drawing you closer to his point of view.

"The thing is, the soul is perfect and it is divine. It wants to express itself but your consciousness, your mind and body are imperfect, impeding your expression. Obviously you are going to run into bitter frustrations.

"Your spiritual life is the affirmation of your divine, perfect and unlimited nature because it is truth. It is divine and perfect.

"For an artist to meditate on God to pray to God he is praying to the soul of art, the soul of music and everything.

'I've never heard Slade or Mott The Hoople. If I'm meant to hear them I'll hear them'

would like to come down to play on the album we were going to make the following week."

Bruce was delighted with the suggestion and McLaughlin brought him together with Tony Williams in New York and the following Tuesday they made "Turn It Over." The band stayed together a year, playing the States and touring Europe.

It split in December 1970 through "undesirable elements that came in from the outside." The two Britons left together.

"All I had to do when I left Lifetime," says McLaughlin, "was to make one more album for Douglas and then I was free. I made 'My Goal's Beyond.' It was something I had wanted to do for a long time—record certain songs on acoustic guitar.

"Then I realised there was no other alternative for me than to form my own band. My manager negotiated a contract with Columbia and I set about forming the lineup.

"I knew the music was happening. Billy and I used to rehearse by ourselves for a while and it was so incredible and the rest was just like double plus. The band is complete. Everyone feels it is complete and the response we've been getting from people in America is extraordinary. That's all I can say."

He is genuinely delighted with the band and its music. He tells me his art is flourishing, he as a person is flourishing and everything about him is flourishing and it's all down to his new spiritual awareness.

He'd been practising Hatha Yoga with his wife a year before he met Sri Chinmoy in Connecticut. Hatha is the physical yoga that aims towards tuning in the mind and body.

"This is the instrument," he says, flexing and rippling the muscles in his arms and hands. "This has to be in tune.

"We'd been practising for over a year quite regularly morning and evening. But it got to the point where we needed some spiritual direction and the need got to the point where God provided the answer in the form of Sri Chinmoy, who is a spiritual master of the highest.

"He is no ordinary human being. He is divine with divine qualities

"By going to the very soul of music you see into the nature of music rather than just thinking about technique. The only limitations we have are self-imposed by the shallowness of our scope and the narrowness of our imagination."

He lives a simple existence. He has the top two floors of a house on 160th Street in New York within calling distance of his guru. It's sparsely decorated with spiritual knick-knacks. There are no chairs and no wings of chicken or packs of beer in the fridge.

He arises before the world wakes up, showers and meditates spontaneously, and practises his guitar spontaneously. He has no radio or television and is blissfully unaware of cabinet reshuffles and top ten hits.

Have you heard of Slade or Mott The Hoople? I wondered.

"I've never heard them, please forgive me. But I know if I'm meant to hear them I'll hear them. Someone will say listen to this."

He talks glowingly of Jimi Hendrix with whom he once jammed the night away.

"This was 24 years ago in New York with Buddy Miles on drums and Dave Holland on bass. It was an amazing night. Hendrix was really unassuming. He wasn't jiving or doing the big superstar bit or anything. He's just a musician. I think that he impresses me above all other rock guitarists.

"He tried so many different things and was constantly expanding—even if not all that he attempted came off. I can't think of anyone else. I don't listen to the radio anymore."

He has a record collection that bulges with things by Stravinsky, Bartok, Coltrane, Rumanian music and the music of India.

"There's so much from India that is beautiful. But there's no nation involved. It's from Earth. God creates music through man and it comes up differently everywhere. If it comes from within the heart and soul it's real."

But there are some more devotees to see him. He hands me the scrap of paper that says "Guy 581-0206." We perform a revolting, thumb-grabbing handshake and I leave smiling. Outside it's raining and there's not a taxi in sight.

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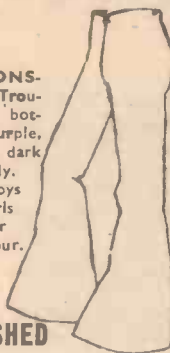


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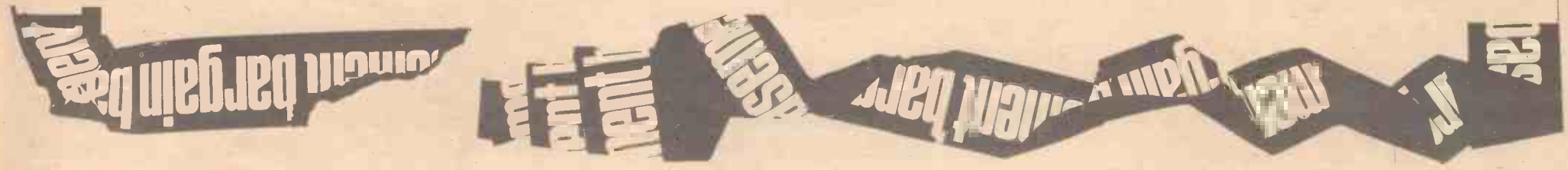
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HOT GOSPEL FROM DAVID ESSEX

"GODSPELL," the latest rock-musical from America, received none of the mass media coverage of its predecessors "Hair" and "Catch My Soul," in fact its opening at London's Roundhouse last November passed almost unnoticed. But now it's drawing capacity audiences and standing ovations every night, and with its transfer to a West End theatre later this month looks set to run for a very long time.

The star of the show, although he's loath to admit it saying, "there isn't a star—I have to say the most lines but it's very much a group show," is David Essex, former pop singer turned actor. In this musical based upon The Gospel According To St Matthew, he plays the part of Christ, wearing a painted nose and the costume of a clown. Mr Essex is to become a very big name, but talking about the show last week at the Roundhouse before the night's performance he seemed pretty unperturbed by it all.

"At first I thought the idea of me playing Christ rather strange because I had this concept of Christ as a man who wore white robes and performed miracles and didn't understand how a person like myself could play it. But when the producer unfolded the idea of the show I knew it was a part I could do."

TEACHINGS

"At the beginning it was just another part, but now it means a whole lot more to me. The teachings of Christ seem to be so much common sense that they're an ideal way of life. It would be fantastic if we could work our lives as the teachings suggest."

"I've got from the show what I think a lot of other people have; that the teachings can be fun and that Christ wasn't as heavy as he's made out to be. I think this is a way of teaching that should be applied to everything, even Maths. Why not teach things in a light-hearted way? I'm sure people would learn more and what a nice way to learn. The church has steeped itself in ritual since the beginning and that's why they've lost the people."

It was hard to get David to talk about anything but the show, he was so bound up in discussing the merits and philosophy of it. "Godspell" is a very weird piece of theatre; it plays on so many different levels. Clergy who know everything we say backwards come along and love it; yet also some dumb-head can come along and enjoy it equally just for the music and dancing.

"Every night at the end everyone is standing and wanting to be part of it; you can see they're trying so hard to join in on 'Day By Day.' I've never seen that happen before and it's such a great feeling. There's something compelling about it that makes people come back time and again—there's one person who has been 14 times! It's just impossible to explain."

The reason Christ is portrayed as a Clown is unexplained in the



DAVID ESSEX... "Star"

show. A number of people have theories on it; David has his own which makes a lot of sense. "Probably first of all because the clown is always the victim but never quite defeated; then there's the idea of behind the clown's make up there's a lot of pathos."

"In the circus if anything goes wrong then the clown is the first one out there to save the show. There are in a sense a lot of things unstated in the show; a lot of abstract playing. I think it was the intention of the creators to leave a lot to the imagination."

When the show first opened rather quietly the cast thought that after the initial 12-week run they'd be out of work; now that it's doing great box office they're all chuffed, but not only for themselves, mainly because of the show itself.

"It's always been an under-dog show," says David. "When it first opened in America it was very much off-Broadway but it grew and grew and now it's on-Broadway. The same thing more or less happened here; no one wanted to know it at first and now you can't get tickets. I like the idea of its being the under-dog show; it reflects on the man himself."

David, of course, got into theatre through pop but failed, and instead of turning to lorry driving took his manager's advice and joined a repertory theatre. He's been doing that for five years playing in various productions, mainly musicals, with quite a lot of success. Now that he's finally established himself in that field he's turning his back on the pop world.

"The theatre is so much more honest; if you push and work hard enough in it you'll get somewhere. The pop business seems to me like a game of roulette and if your number comes up you'll succeed otherwise you won't. The pop business is really people exploited; turned into money. The theatre is basically down to you. It's in your own hands to succeed or fail."

SOUNDTRACK

The show soundtrack and a single of one of David's numbers are being issued, but any success in that area won't chance his mind about keeping out of pop, although he's not quite sure where he'll go after this show.

"I really don't know what I could do after this. I'm sure it's going to run for a long time but sometimes I wonder what I could possibly do. This isn't a show it's an experience."

The Archbishop of Canterbury saw the show the other night and he said: 'You've given me a very big blessing and I can only give you a small one in return.' One night there were two nuns crying in the aisle and that was really frightening. I'm a bit confused by the hysteria breaking out all around it.

"What I'd like to do next is just keep doing shows like this. But I'm worried what I could do because there's everything in this show, a bit of burlesque, singing and straight acting. Anything else would seem an anti-climax."

PHIL SYMES

JIMMY McCULLOCH is one of those lucky people who always fall on their feet. He's small and bright, and if an emergency cropped up you'd imagine he'd sail through it.

The past year or so has been a bit of an emergency for him really since the Thunderclap Newman band broke up last February, and Jimmy has spent all that time trying to form a band of his own.

He doesn't seem in the least depressed at the end of it all, and rather than fading into oblivion he seems poised to rocket to the very pinnacles of groupdom with Marshall Chess wanting to sign him as the first group on the Stones' new label, and a proposed tour of the States with the Stones in April. Jimmy puts some of it down to luck, some

("and I don't want to sound egotistical") to ability, because he is a good guitarist.

And for someone apparently so old, wise and well travelled, Jimmy is still only 18. The tale of his luck began when he was about 12. He'd started playing guitar at the age of 10, so by the time he was 12 was actually doing gigs.

But when he was about 12, and still living in Scotland, Jimmy went along to a Stones gig in Aberdeen. It was the era when "Satisfaction" had just come out, and the day also happened to be Jimmy's birthday. The promoter, who sometimes hired the band Jimmy was in, heard about it and made a big fuss and called them all up. That was the first time Jimmy met the Stones and seemingly, they never forgot him.

This past year, when Jimmy's career was temporarily halted when somebody stole his guitar, Keith Richard stepped in and gave him a 1948 Les Paul. Very broke, and looking for somewhere to rehearse his new band—the Stones offered him their place in Bermondsey Street. And Marshall Chess has been insistent on signing Jimmy's band since hearing the first few tapes.

Another lucky incident in his youth—he was 13—was bumping into Pete Townshend in Denmark Street. Jimmy and his family had moved down south by this time and although still at school, Jimmy was well entrenched in the group scene. Because he was going to a fee-paying school they were



JIMMY McCULLOCH... just plain lucky.

Lucky Jim's just a thundering good guitarist

By
Caroline Boucher

fairly sympathetic and let him take afternoons off to play gigs up north. But bumping into Townshend meant that somebody else was interested in his career and resulted in Thunderclap Newman.

"Thunderclap was a recording band really. I tried to get a few bands off the ground while I was still in that but there was always some hang-up. It was also very much Pete's band—he put it together, produced it, etc. I'm afraid I had very itchy feet to get back on the road again."

Since the break-up of Thunderclap—and the short interlude of Daltrey's Bent Frame—a recording band which featured Jimmy—Jimmy has spent nearly all his time trying to form his own band. From the start he had found his other half for writing and singing—Robbie Paterson—and the two of them form the nucleus and shape of the band.

The problem has been finding players for bass and drums who will work well together. They auditioned 200, none of which were suitable, and with very little money to offer them, the situation didn't look like improving. Then Jimmy had another lucky break—he got a telephone call from John Mayall

asking him to play on his European tour. The Mayall tour money is still keeping Jimmy going.

Then there were a couple of sessions that summer, also, to keep his head above water. But all the time his new band was at the back of his mind, and finally he thinks he's formed it. He's found a bass and drums outfit that work together, but can't be named because of contracts they're still tied to. The band is called the Jimmy McCulloch Band, has already had standing ovations at its first

gig at the Roundhouse, and is, says Jimmy, Rhythm and Rock.

He and Robbie write well together, and want to get an album done shortly. Meantime, the new group has wonderful national exposure on the Mountain tour. A final stroke of McCulloch luck was on New Year's Eve, coming home from a Jerry Shirley party in Essex, Jimmy wrote his Mini off into a field. He got off with a cut forehead. The luck was that he'd missed going head on into an oak tree and certain death by six inches.

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LABEL

IF YOU go to Watford, it's quite likely you will see America—if they are out and about that is. Three man band America have taken up residence in a kind of glorified olde worlde Boy Scouts' hut, situated in the country past Watford, where they are able to rehearse and play their stereo as loudly as they please without disturbing anyone else—and it's really quite a luxurious wooden abode.

There was slight consternation when I arrived, over their bombed out pussy which had disappeared, but for the main part the atmosphere was charged with champagne hangovers thanks to celebrations the night before. America came back from Holland only last week to find that their single "Horse With No Name" had gone into the chart.

"We were surprised that it had gone into the chart," said Gerry Beckley. "We were really mystified when it was chosen for the single out of the four demos we recorded. But I suppose it has a kind of appealing commercial value without being an out and out direct sell."

The tracks were recorded in a studio built into an old farmhouse in Devon. Other bands use the studio too. Jimmy Page had been there only the week before, and Arthur Brown often inhabits the place.

"It's really a weird place," said Dan Peek, who wrote the single track. "It's so old and there are things like swords and old masks hanging on the walls. When we get sent down there, we hang around watching television, but eventually get bored and end up concentrating full-time on work in the studio. It's very good."

However, the band are not happy with the end recording and will probably do it again for release in the States.

"It's not that the British release will be inferior, it's just that we'd like to try it again. We didn't have much time to do it. You know, the company want a single and we find we have only four days to do it in. It was all a bit rushed and to tell you the



America—the group with 'no' country

truth, we had all forgotten about it. We just finished it, tossed across to the company, then forgot all about it and went to Holland with our manager Jeff Dexter."

Gigs in Holland didn't go too well, mainly because the venues booked didn't work out and there were hassles when one of the party had some things stolen, and then had to deal with a Dutch guy who had been sitting recording the entire show and refused to agree to either handing over the tapes, or promising not to use them commercially. America are slightly amazed by the fact that even they are being boot-legged. The group have also been film-

ing for the Old Grey Whistle Test and for the new Dave Cash TV show which is being made for Harlech television. The group were taken to Wales, to a little known castle called Koch.

"It was only a small castle, but it was the epitome of one—you know, with a drawbridge and battlements, the whole bit. We spent the whole day filming there and they only got about 30 seconds' worth out of it. It must be costing them a fortune. It was a joke, it really was, just like old Hollywood. They wanted Dewey to come galloping out of the castle and down the drawbridge, to tie in with the song—

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

no thanks. And they gave us some shirts they'd brought along because they said ours weren't suitable for the film. I wouldn't wear mine—it was terrible, covered with things like the Tower Of London.

"And every time they stopped for a second, some make up girl would rush across and comb our hair down, and the wind was blowing it all the time. Then we were supposed to be playing in the desert—under umbrellas because it was raining—with an electric bass guitar plugged into nowhere!"

Besides going through tortures like this, the band are preparing for their first trip to the States as a group. In some places they are being billed as a British group, because they were formed here and their families are in Britain with the forces.

"With being called America, and having American accents, and being billed as British, it should make things a bit difficult perhaps. We'll explain it all when we get there. We are a bit worried about the trip—we're taking a red backcloth so the tomatoes won't show on the pictures. We're having to prepare psychologically as well as preparing the act."

"We're going as a support group anyway—that's where we really excel! We'll be supporting the Everly Brothers on some dates and Sandy Denny on others. The album is being released across there only two weeks before we go—we're off at the end of January—so it really won't have much time to do anything."

When the band come back, they will start recording another album in March, for release in the late summer. The group feel that their music is affiliated with the summer. At the moment, they do mostly their own songs onstage, although they usually include one "cover." At the moment, they are doing "Coming Into Los Angeles," from an Arlo Guthrie album. Hopefully their trip to the States won't stop the single from continuing to climb in the charts, although they won't be here to back it up.

ROSALIND RUSSELL



FELA RANSOME-KUTI (left) with GINGER BAKER

... anyway there was this Fela ...

WHENEVER contemporary music ties itself up in a progressive hammerlock—this being the current state of things—it applies its braking mechanism and does a sharp reverse back to roots. (Witness blues, country, reggae and Afro rock revivals.)

Homey country guitar pickers and steel bands from Trinidad are hoisted shoulder high. Blues guitarists who have spent years in the musical wilderness are jetted across the world and provided with all the cigars and scotch they can stomach.

Today, Africa is coming more sharply into focus as a musical force. Afro music probably first forced itself upon the white world in the early sixties. Black American musicians would take their congas, saxes and flutes down to parks like New York Central and San Francisco's Golden Gate and play until it was too cold and dark to feel what was happening.

Bands like Sly and the Family Stone and, more lately, Osibisa and Noir, packaged the sound—added a satin finish and earned air time. And now we have Fela Ransome-Kuti, EMI Nigeria's top recording star, and a curious combination of east and west.

DANCING GIRLS

Fela, who heads a 13-man rock ensemble (plus six dancing girls) was in London for a couple of days this week to talk about "Fela Ransome-Kuti and Africa '70 with Ginger Baker, Live," an album recorded last July at Abbey Studios and due for release this March.

Ginger was with Fela at the EMI offices to talk to the press, and they were all nudges and knee-slaps. Their friendship goes back to 1961 when they played together at the Flamingo.

With the March release and a British tour a month or two later, Fela, his band, with Ginger guesting, will make a second stab at the British market. The first came last July with seven dates that included the Marquee and Speak-easy.

The sound his band makes is really a fusion of African spirit and Western technique. Fela's first trip to England, in 1958, was to take up a scholarship at the Trinity College of Music. He studied trumpet, piano and singing.

This early text-book training has enabled him to write the scores for his musicians. Every note they play is pre-ordained. But there is still enough of the wild man in him to allow his music to boil over.

The line-up is: two trumpets, a tenor sax player who doubles on baritone, one baritone, guitar, bass, drums, three congas, sticks, and a rattling percussive instrument called a shekere. Fela sings and plays piano.

Fela claims the distinction of being a founder member of the Afro-rock movement. He forged his style through an affair with jazz that lasted from 1961 to 1970. In '61 he was sitting in at the Flamingo, along with Ginger playing strictly jazz. He returned to Nigeria in 1963 and played more jazz. But the people of Lagos yawned.

"I once gave a free concert and advertised it all over the place," he says. "Three people turned up."

So he decided to lay jazz innovations over African rhythms, and struggled with his combination without much success for four years. In 1969 he toured the U.S. and made several recordings exclusively for the Nigerian market. He returned the next year and in December 1970 had his first single hit with "Jean Koku" a record which sold over 50,000 copies within a month. Last year he had seven more single hits.

"Instead of using jazz innovations I began using African melodies," he explains. "There is now about one quarter jazz influence. We use western instruments but we stay close to African roots. When our country was colonised many of our native instruments like the Goje (a stringed instrument) disappeared. Our own instruments offer the same tones but they are undeveloped compared to western ones."

Ginger, who spends much of his time in Africa these days, is to open an eight-track recording studio in Lagos. Work on it began two weeks before Christmas. He hopes to have it completed by March.

"Since I started, EMI are talking of doing the same thing. Right now there is not a single multi-track studio in the whole of Black Africa."

His plans are to record African artists primarily for the U.S. market and he will try to interest companies like Atlantic, Polydor and Stax.

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AMERICA

Rock's back with those greasy Rockers



Lisa Mehlman in London
with the New York news

FANS of the rockin' 'fifties had a busy week in New York this past week. The reason being the announcement of auditions for a new rock musical to be called "Grease." The notices for the tryouts urged anyone who was interested in the play to come in full 'fifties regalia: slicked-back, greasy hairdos, black motor-cycle jackets, turned up collars, T-shirts with combs in the sleeves. And that's exactly what the "Grease" producers got!

The lobby of the Lower East Side theatre, where the auditions were held, looked like something out of the film "Blackboard Jungle." Hundreds of teenagers and older girls showed up looking like young Connie Francis or Joanne Campbell in full circled flannel skirts and many crinolines underneath, turned up collars on their tightly worn nylon blouses, or tight sweaters with a scarf tied round their neck, and cinch belts. Remember all that?

The boys were splendid with pointed toe shoes, leather jackets, turned up collars and greasy, greasy hair. It was far more way-out than Sha Na Na ever looked. And when asked to get into the Grease mood by singing a '50s song at the actual tryouts, more people sang "Teen Angel" than anything else.

The play has had a trial run in Chicago where it was quite successful, and is due to go into rehearsal in New York this week. I simply refuse to believe that those fashions will ever be part of any major nostalgia revival... but I'd be the last to bet on it.

● And, speaking of the 'fifties... Sha Na Na had their first "solo" concert at Carnegie Hall this past week. The concert had been advertised as "... At Last!" and whereas I hadn't known that everyone had been panting for a solo concert from the boys, something good does seem to have happened to them since they returned from Britain where they were apparently received quite well.

The problem with Sha Na Na for most of us in New York is that once you'd seen them a few times, it wasn't that

much fun any more. (Something I have been told by several people in London is the same of the Bonzos, but I'll never believe it!)

But they seem to have worked on their music more, sounding more professional than ever, and were quite funny this time around.

● The incomparable—and he was billed as just that—Keith Moon came out to introduce the opening act Cheech and Chong in complete drag. (What IS going on?) Not just drag—but real 'fifties drag: a gold sequinned U-neck sleeveless tight dress, spiked heels and dark bouffant wig. Many people in the audience didn't recognise the drummer of The Who because he spoke with an American accent... but those closely watching could tell all right. Then, after intermission when he came out to introduce Sha Na Na, he was in top hat and tails... and then, certainly never to be outdone by anybody, Keith joined the three gold lame-ed Sha Na Na singers at the end of their encore. There he was, instead of the regular three running out, there were four! What a showman... Then, shedding his shirt, Keith went to play the drums a bit as well. In all, a memorable evening.

● It continued to be a glorious week for 'fifties nostalgia freaks when two nights later Jerry Lee Lewis and Chuck Berry were in concert at Carnegie Hall. They tore the place up. Jerry Lee was all in red, a red shirt tucked neatly into red stretch pants, and his hair slicked back with his usual pompadour. He played the piano with his ass, his foot, and sang all of the hits "Great Balls of Fire" and "Whole Lotta Shakin' Going On" and "High School Confidential" as well as some of the more recent country hits. Chuck Berry was the best he's



JERRY LEE LEWIS (above) and CHUCK BERRY (right)... it was a rave all the way when Jerry and Chuck were in concert together at Carnegie Hall.

been in a long time, despite the fact that he was apparently not smiling from his recent California date where he and Little Richard had to be equally billed...

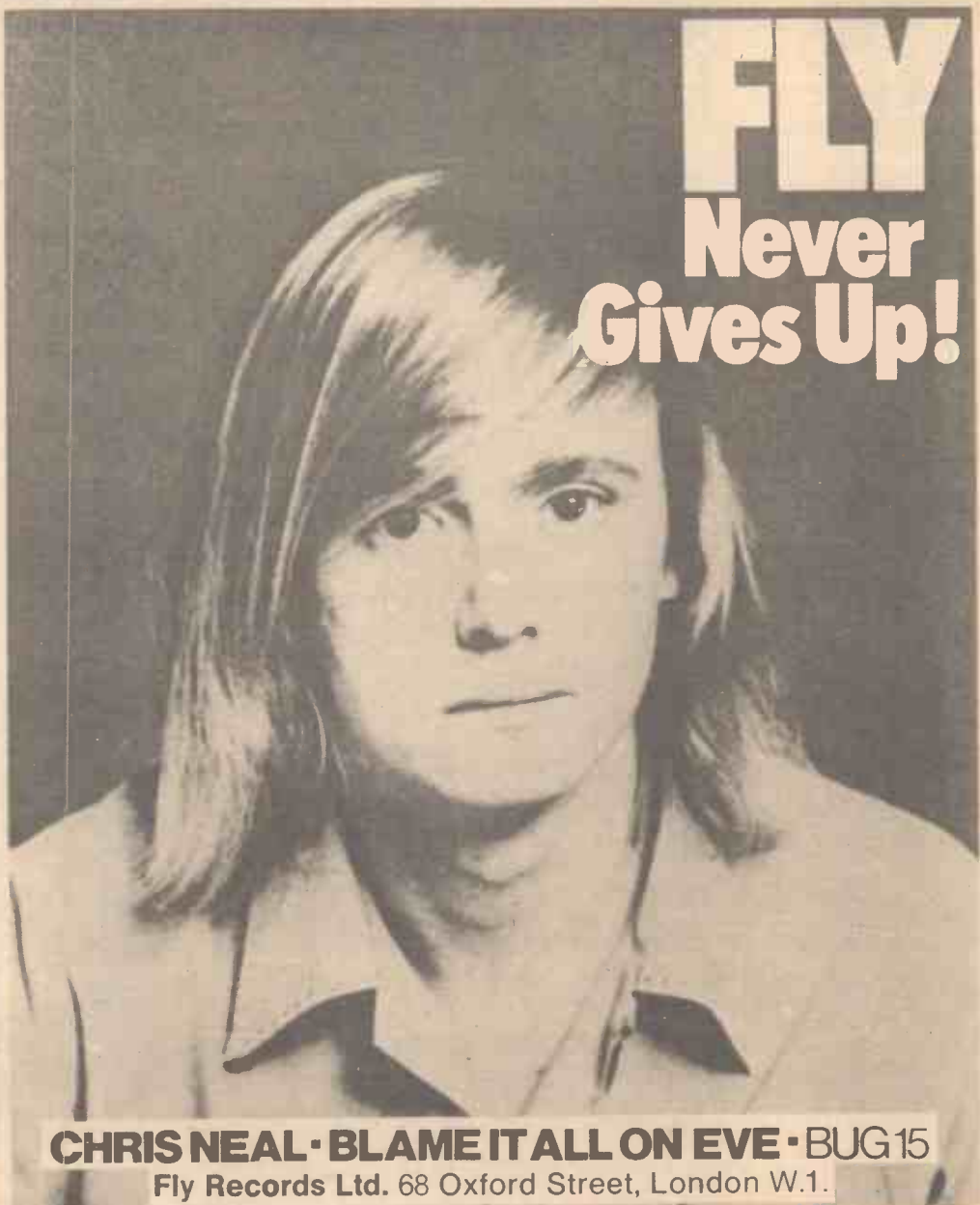
● Dylan's recent public appearances (Bangla Desh, TV, and with The Band) would certainly seem to indicate that Bob is enjoying performing again. Dylan freaks said that they felt he was completely exuberant and at his best at this Band appearance. Perhaps it is time for Dylan to stop making these hysterically hushed up, surprise appearances and simply get a band together and play.

● The second in what will probably be a long line of books about Janis Joplin has been published by Simon and Schuster. Compiled by rock journalist David Dalton, it contains many various pieces on Janis plus his interviews, with famed photos by David Gahr and Jim Marshall. A novelty about the book is that there is a small plastic record included of Dalton's interview with Janis. The real Janis Joplin biography, however, is currently being completed by Myra Freidman, Janis' former publicist and good friend.

Lisa Mehlman will be travelling around Europe for the next few months. Her column will be taken over by Karin Berg in New York.

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CASEY SYNGH and B. J. ARNAU—two girls to watch out for in 1972

CASEY—A SINGER AFTER A FASHION

IT WILL probably interest you not at all to know that Casey Syng was rated by my dear wife as the female vocal find of 1971. She heard her singing in a cafe off Oxford Street, London, and came away raving. And believe me, it takes some voice to do that!

At the time Casey (she's very proud of her new surname, having just married, not an Indian, but a true Irishman) was trying at the instigation of a wealthy friend, to get her own group together and become Britain's answer to Barbra Streisand. At least, that was the friend's idea. Casey's thoughts were more along the lines of Irish folk tunes sung to the accompaniment of a string quartet.

Neither plans worked, and now Casey belongs to a group called Gringo, three fellows and she, who've been around for just a year, have had one highly praised but little sold LP, and are now planning a second.

Henry Marsh (lead guitar), John Perry (bass guitar) and Simon Byrne (drums) are the male three-quarters. Previously they were known as Toast and covered the hits, but then they started writing their own material, took on a girl singer and were halfway through their first LP when she upped and left.

So in came Casey, hot from design school and already achieving no mean reputation as a designer of footwear — as she succinctly put it — "the very bottom of the fashion business."

For no particular reason, she



CASEY SINGH of GRINGO

doesn't LOOK like a singer, so how come the change from feet to mouth?

"The girl with whom I shared a flat was a clothes designer and had made her boss very rich with one of her designs. The boss for some reason wanted to use that money to get in on the management side of the pop business, so my flat-mate suggested me.

"I used to sing a lot as a child and I suppose I sang around the flat too. Anyway, this man was

prepared to sponsor the attempt so I said yes. I spent almost a year looning about with lots of famous musicians, and then rehearsed properly for two months. The boss was not satisfied with the results, so when the previous singer left Gringo I joined.

"Singing just seemed like a good idea at the time. The man with the money liked Barbra Streisand and he thought I would increase his fortune. But it's not a decision I've ever regretted taking.

"It was a very bad time to join Gringo. They were halfway through their first album and they literally had to scrape the previous girl's voice off the tracks and put mine on. I wasn't very happy about that as my voice was not rehearsed into their way of thinking."

Now Gringo have a new manager — Colin Richardson formerly with Colosseum — and start this month on a new LP. In a way they regard it as a form of rebirth.

"It's been an enjoyable year. We've played in Holland and toured France and thoroughly enjoyed the Weeley Festival last summer. Our audience responses are getting better, although there are still strange scenes at ladies colleges. Girls tend not to respond when there's a girl in the band.

"The success of our future will depend a great deal on the fate of the new LP. It'll be all original material and all written by the boys, though I would like to record some acoustics numbers of my own one day.

"I'm glad to have had so much experience in the last year—what would be nice now would be to earn a little more money. But go back to fashion? Never!"

DAVID HUGHES

B. J. Arnau —the female Tom Jones

B. J. ARNAU admits that getting her first hit record couldn't have been easier: "I phoned up Jonathan King and said 'you've been making a lot of hit records lately I'd like you to make one for me' and that was it virtually."

A week later he called me to say he'd found a song—"I Want To Go Back There Again"—and three days later we did the session. I walked into the studio did three takes and the record was finished.

"The funny thing about the song is that I've wanted to record it since I first heard it three years ago by Chris Clark. I just couldn't believe it when Jonathan played it to me. It's also strange that Thelma Houston has a version out at the same time because four years ago I was introduced to Jim Webb and he was to write some songs for me, but I couldn't afford to hang around in America and left.

"The next time I met him he told me he was doing those things with a girl called Thelma Houston. When I heard the album he'd done with her, 'Sunshower,' I flipped. She's been one of my favourite singers since. I love her version of the song; I wish I could knock it but I can't."

Miss Arnau, tall and bearing a striking facial resemblance to Shirley Bassey—"People are always mistaking me for her. In fact a couple of times we've worked together and people have come over to me and said 'Hello Shirley' — is from Cleveland, Ohio, where she grew up singing. Now she's resident in Britain and has no plans to return home.

"I first left America to entertain troops in Vietnam and being there and seeing all the suffering brought about a complete change in my outlook on life. After seeing the ferociousness of America I just couldn't return there."

She went to Paris for a year and then came to London because she was told it would be easier for her to break-through here.

"At first I found London very depressing not knowing anyone but once I got over that I found London the easiest place to live and the people so genuine. Maybe the money is better in America but I'd rather be happy than have all that money and live there. I'll probably go back there and do some work but I'll never go back to live."

It's first time in the chart for the lady but not her first taste of success. Previously, and then known as Brenda Arnau, she's worked in cabaret with some of America's top names like Duke Ellington, and last year scored a personal triumph in the London version of "Oh! Calcutta!"

Although she established herself in Britain through the theatre it's not a field she intends to continue in.

"With a hit I feel that singing is where I really belong. 'Oh! Calcutta!' was the best thing that could have happened to me from the point of getting my name about but it took me away from singing. It was great experience from the point of view of getting rid of my inhibitions.

She talks of herself as being a "performer" rather than a "singer." And explains the reason as: "I'm on par with Tom Jones in that it's not the singing that's so important but the way I put the songs across. On stage I really work hard, totally putting myself into everything I do. It seems to work incredibly well with any audience."

PHIL SYMES



B. J. ARNAU . . . "Oh! Calcutta! was great experience."

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ALBUMS

Reviewed by THE DISC PANEL

★★★★ Outstanding

ISAAC HAYES—"Black Moses" (Stax Super 2628 004, £4.50). Some might think the release of this double album so soon after "Shaft" was a rash move on someone's part but "the Master," Hayes, has so many facets to his talent that one release every six months just wouldn't allow him to express his complete genius.

Within that single frame there's a writer, arranger, musician, producer and performer all fighting to get to out, so his current rate of productivity does make sense. Anyway as it is, supply can't meet the demand.

Comparisons with "Shaft" will be inevitable but pretty pointless. "Shaft" was something completely different—it was Hayes the composer, whereas this set shows off the man as a producer, arranger and performer. Whereas he composed the entire "Shaft" set here he has just one original song, and whereas the movie soundtrack was understandably largely instrumental, all tracks here carry a vocal.

Of the two this is more representative of Hayes as he has been on record since the first million selling album, "Hot Buttered Soul," so this will be the real test. If this is as widely accepted as his current hit album then he really has won through over here.

The mixture is as before: Hayes takes songs by his favourites writers and influences, Burt Bacharach and Curtis Mayfield, as well as some he feels an affinity with and does them his way. He stretches them to almost twice their original length (although it's interesting to note there's not one of his characteristic 20-minute opuses), slows some down and opens them with one of his now famous "raps," and sets to work on the lyric sheet with that mellow, rich, and dare I say, sexy voice. Plus his arrangements are full of the strings and brass patterns that have become his trademark.

There are a couple of funky tracks—"Good Love 6-9969" and "Part Time Love" but mostly the tracks are moody ballads. Hayes' voices is best suited to making a sad ballad sound like it's coming straight from his heart so it's those kind of tracks which are the real killers, particularly "Help Me Lov." "For The Good Times," "Going In Circles" and the almost symphonic "Close To You," which he breaks down into three separate movements as he did with "You've Lost That Lovin' Feeling" on a previous album.

Musically and package-wise this is the most lavish of all his work—it makes you wonder what he can possibly come up with next. But you can bet he'll be back with another winner . . . again and again . . .

★★★★ PS

DOROTHY SQUIRES—"At The London Palladium 1971" (President PTL 1049/50, £4.18). Whatever you think of Dorothy Squires you certainly can't deny her success, and next to Shirley Bassey she must be Britain's most popular lady singer. Who else could regularly hire the London Palladium and sell out the entire place even before tickets go on sale?

This, like the last album recorded at this theatre, will sell in vast quantities as a souvenir for those who were there and simply a thoroughly entertaining album for those who weren't. Anyone who doubts Miss Squires' star quality should listen and realise their mistake. Whatever else this lady is she most certainly is a star. Her entire 90-minute show is here including "My Way," "For Once In My Life," "Shaking The Blues Away," "Love Story" and so on. ★★★ PS

VIC TAYLOR—"Vic Taylor Does It His Way" (Trojan TRL 38, £1.90). Reggae lovers, particularly those who prefer their West Indies slightly Anglicised or Americanised—this could be a new voice to watch for. Produced in old Jamaica by Byron Lee, Vic takes mostly well-known and loved ballads and amends them just enough to fit into the reggae box. Thus there's "There

The real test for Hayes

★★★★ Good



DION . . . happier and more tuneful.

Goes My Everything," "My Way" (of course), "Power To The People," "Bridge Over Troubled Water," "Softly As I Leave You" and "You'll Never Walk Alone" all well sung and intelligently arranged. ★★★ DH

MASON WILLIAMS—Share-pickers (Warner Brothers K46120, £2.29). It seems Mason (the "Classical Gas" man for those with short memories) has stopped throwing typewriters out of Greyhound buses and other 'pop-art' pursuits and settled for music. The result is quite definitely his best-ever album, copiously annotated by Mason in a disarmingly honest and personal way—more singers could follow this example. Apart from a fine burst of the old country favourite "Orange Blossom Special" all tracks are new.

But the real interest here is that it's not all Mason Williams. As the title suggests he is sharing the picking with some friends and five tracks are without him. These include a great "(I'm A) Yo-Yo Man" written and sung by Rick Cunha with Bill Cunningham lending good support on fiddle, and a delicate simple folk ballad from mutual friend Suzette Grant, called "A Little Bit Of Time."

On the Mason front there's considerable interest in "Linda Crest Lament," recorded in 1966 during Mason's stint with the Smothers Brothers and featuring Nancy Ames "oo-ing" gently. "Here I Am Again" is an obvious single. I won't attempt to describe it; Mason's note does all that and more.

This is a rich and varied album—a great idea and a fine 'family.' ★★★ DH

MAX ROMEO—Let The Power Fall (Pama Medium PMP2010, £0.99). Max, you may recall, had that dubious hit a couple of years ago—"Wet Dream." Since then he's melted back into the mainstream of reggae men and this standard album is unlikely to bring renewed fortune. Badly produced, under-arranged and poorly sung, I'm afraid even the inclusion of well-known reggae pops like "Puppet On A String," "Crack-

lin' Rose" and "Bachelor Boy" can't lift it above rock bottom. ★ DH

ORIGINAL SOUNDTRACK—Bless The Beasts and the Children (A&M AMLS64322, £1.99). Well, the film looks interesting enough from the stills on the back sleeve—seems to be about a bunch of precocious American kids hunting buffalo (but then again perhaps it's not at all). And if you're prepared to spend £2 for one nice ballad from the Carpenters, you may like this soundtrack—for that's virtually all it is. Just three seconds over 23 minutes of oft-repeated instrumental refrains (including two more short vocals) is all you get. What a liberty. Musically it's all very nice, but could have made a maxi-single! ★ DH

"MUSIC HOUSE VOL. 1" (Trojan TBL 170, £0.99) is another random collection of good British-produced reggae. Fourteen tracks here, including the good "Sister Big Stuff" from Danny Raymond, plus tracks from Dandy, Ansel Collins and Rad Bryan. Good value. ★★ DH

TAJ MAHAL—"Happy Just To Be Like I Am." This isn't available yet over here as we got an American release copy, but watch out for it because it's a gas.

The last I heard of Taj was that he'd wandered off on a sort of self-inflicted pilgrimage and turned his back on the music business. But his wanderings must have enriched him somewhat musically, because this is such a fine album. It's funky and it's gussy, and there's splendid brass on it.

Few people have Taj's ability to put over the feeling of freedom and all's-well that he conveys with that husky voice with its extraordinary range. Taj plays an amazing array of instruments from fife to steel-bodied guitar, as on "Stealin'," and there's some good piano from John Simon. ★★★ CB

★★★ Fair

★ Poor

DION'S BACK AND BETTER THAN EVER

DION—Sanctuary (Warner Brothers K46122, £2.29). For my sins I've always been a sentimentalist, but when it means I can feel an eye watering at the poignancy and beauty of records such as this, I'm not in the least ashamed.

Dion is improving so much with each album it's scarcely true. This is the third set since his final rebirth and is happier, more emotional and more tuneful than the other two put together. In fact it matches even the incredibly high standard set by that early London LP "Abraham Martin and John."

That pearl is included here as one of three songs recorded live at New York's Bitter End, while the back sleeve pictures him at our own Lincoln Festival last year. The other live songs are "Almond Joy" and the old hit "Ruby Baby."

Of the new songs it's hard to pick those which give the most pleasure. Both the title track and the opening "Sunshine Lady" have everything you could wish for—a good melody, beautiful words and sensitive arrangements. "Harmony Sound" features just that from wife Donna and she lends support to other tracks too.

An interesting blend in one track is Ian Matthews' "Please Be My Friend" with Dion's own "Take A Little Time" and there's a new studio version of another old hit, "The Wanderer." It's encouraging when a star from yesterday returns as a star of today, yet does not spurn that past.

Most of all on this splendid album there is the voice of Dion—a voice that packs more meaning and emotion into a phrase than any other folk singer in the world. ★★★ DH

THE LAST POETS—"This Is Madness" (Douglas SDGL 69102, £2.49). This album has had tremendous success in America over the last year and practically become the testament of the Black American. It's not hard to see why. The group are, as the name suggests, poets, but their verse is probably unlike anything you've come across outside James Baldwin's books.

Set against a backing of afro-percussion their chanted prose is almost totally concerned with the suffering and furthering of blacks, and the ideal audience for it would seem to be anyone with a chip on their shoulder about being black and who does-

n't dig the white man. But they aren't too kind to some of their own people either; Diana Ross gets slated with "And Diana Ross is a beautiful example of hoof and mouth disease . . ." But they mention John Coltrane favourably a lot.

They truly, as the saying goes, tell it like it is. Most of the lyrics are unprintable. Some of it is nauseating, some horrifying, especially "O.D." (Overdose), but I feel everyone should hear it at least once. It really is the hardest hitting and most different piece of recorded work you're likely to hear. Decide for yourself whether it's brilliant or rubbish. ★★★ PS

I Want To Go Back There Again

B.J. Arnau



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PERSONAL

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If you think the above could be you, then please write to us, tell us a bit about yourself, and enclose a picture if you have one. Your letter will be treated as confidential. **PLEASE WRITE TO BOX OE.1901.**

? POP THE QUESTION

First Supreme Motown record



DIANA ROSS... first with the Supremes.

? What was the first Motown single and is it still available?—Terence Carr, Belfast, Antrim, Northern Ireland.

According to the British Motown office, the first single issued on the Motown label in America was "Money, That's All I Want" by Barrett Strong. It was released in August 1959. However, if you are referring to the first British release on the Motown label, it was "Stop In The Name Of Love" by the Supremes in March 1965. Before this, there were several Motown productions issued on the Stateside label here, and before that on Oriole.

? Is there a record called "Still Waters Run Deep"? If so, where can I buy it and what label is it on?—P. A. Wellsted, 108 Middleton Hall Road, Kings Norton, Birmingham 30.

? The record was recorded as a single by the Four Tops, and this has now been deleted. However, it is available by the Four Tops on their album of the same title on STML 11149.

? Are there any 8 mm. versions of the Beatles' films, "A Hard Day's Night" and "Help," on sale in Britain?—Paul Sayer, 292 Armley Ridge Road, Leeds 12 2RD.

? Is it possible to obtain posters of the Beatles' films? If so, where and at what cost?—Lee Hughes, 129 Queensway, Craven Vale, Brighton, BN2 2FB.

? Spokesmen for Apple and the film company involved in making the Beatles' films say that the answer is, unfortunately, "no" in each case.

? Are any posters of Fanny available?—John Cox, 96 Cherry Tree Walk, Beckenham, Kent.

? Posters were printed at the time their single was released but these have all gone now.

? How long is it since Val Doonican had a hit record? And just how good is he at his favourite sport, golf?—Alan

Walker, Saga, Lustrells Crescent, Saltdean Brighton.

Says Val: "It's about two years since I had a hit. I play off a golf handicap of five." For Disc readers who are not familiar with the game, this is very good indeed!

? What is the telephone number of Dial-a-Disc?—M. H. Clarke, 1 Coniston Road, Gatley, Cheshire.

? For the GPO Dial-a-Disc service, call 01-160 after 6 p.m.

? Urgent!! Shirley Bassey's Fan Club address in Great Britain please.—Miss F. Bucknole, El-Toro, 44 Maldstone Road, Lowestoft, Suffolk.

? Write to Shirley c/o United Artists Records, Mortimer House, Mortimer Street, London, W.1.

?

We welcome your questions, but they must be accompanied by one of these seals. Paste it on a postcard only, please, to Pop the Question, Disc, 161 Fleet Street, London, EC4 P4AA

Readers questions can only be answered on this page.

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Next week: Another exciting episode that will leave you speechless!

SCENE

TED'S WATER MUSIC

● The Right Honourable Edward Heath, MP for Bexley and Prime Minister of Great Britain and Northern Ireland, is a showbiz star—so reported, his fan magazine, "The Daily Telegraph," on Saturday last. Ted, as he is affectionately known to his followers, cut a disc last December with a few heavy friends, namely the London Symphony Orchestra at one of his rare live gigs with them at the Royal Festival Hall. Ted threw a party for them at his pad, a number 10 Downing Street. It was not raided by police.

Ted is on a classical kick at the moment and he conducted his friends in Elgar's boppin' piece, "Cockaigne" overture. That hip record company Electrical and Musical Industries Ltd, known simply as EMI in the business, says that Ted is a "smash hit."

Although this live album has not shown in Disc's chart yet, it is in the classical top ten and one would imagine Ted would say: "It's not sales that count, man, it's artistic integrity, ho, ho, ho. Like, if we're communicating with the kids and making them think about socio-economic situations an' that then it's all been worthwhile."

It is rumoured from "usually reliable sources" that Ted is now getting it together in his little country cottage, "Chequers," and further rumours from totally unreliable sources say that he is building a 16-track studio there with the £36,000 received from a German organisation for his statesmanship.

A downright liar in the Foreign Office said that Ted's yacht, "Morning Cloud," was at sea yesterday to pick up Mick Jagger from "somewhere in France," for informal discussions on the current State of Rock.

*Proceeds of the album go to the London Symphony Orchestra Trust.

Andy Fairweather Lowe the guest of Dave Edmunds Rock Pile at Birmingham Town Hall, January 19, for any fans who want to go along.

Davy Jones over here rehearsing the West End hit play, "Forget Me Not Lane," which will tour this country soon. Also in it, singing comedian, Dave King.

Congratulations Floyd's manager, Steve O'Rourke, on his second baby daughter.

Ex-Spooky Tooth, Mike Harrison, joined the fine band—Junkyard Angel—he used to back him on his solo album. Due on the road shortly, they should be very good.

Tom Fogerty due in London this week and reported to be booked in at Claridges. Obviously the old Creedence funds haven't run out yet.

A mild bout of Jesus-fever has overtaken Britain. The "Superstar" album is about to make its first appearance in the British charts—more than a year after its release.

Sunday Times's TV critic's adopted name for Engelbert Humperdinck—The Incredible Hulk. Must say the first of his BBC TV shows was depressingly ordinary and lifeless. Is Sunday peak viewing really the right time for this sort of thing?

Winners of the Beate caption picture are John Lennon saying: "Now you must decide. Will you rejoin, or listen to a live performance by Yoko of every song she has written?" (Janet Godden, 10 Tramway Path, Mitcham, Surrey), and: "Just because it's my turn to sing there's no need to sulk." (K. Ash, 147 Resdale Crescent, Brookfield, Preston, Lancs). An LP voucher to each winner.

On the other hand BBC show great enterprise in their "Sounding Out" series — let's hope it really takes off.

Next Cher single, scheduled for February release, will be "The Way Of Love" from her current MCA album.

New World's John Lee charged with assault after throwing a bucket of ice water over traffic warden, Mrs Lilly Zoeller, received same treatment from another lady traffic warden as the group was leaving Golden Shot TV studios last week.

ELTON'S SALES

● Congratulations to Elton John—American Gold Disc for "Madman Across The Water" and Platinum Disc (two million dollars sale) for "Elton John". Yet Britain has mysteriously shunned him. His February 5 Festival Hall concert with the Royal Philharmonic being filmed for Humphrey Burton's groovy "Aquarius" prog. by the way.

Apologies to Howard and Blaikley. Their "Slam Hefty" TV series, which we listed as a non-starter a couple of weeks ago, is apparently live and well. So where IS the proposed series, Ken?

Elvis freaks will have a real hay-day taping the 13-week Radio 2 life story series that started on Sunday. Too much chatter not enough platter for us, but if you want to hear about the King from everyone bar the man himself, this is the programme for you.

Further failure for Simon Dee, as his new TV show in Australia was prematurely brought to an end because of lack of support, and he has had to pack up and come home . . .

Eddie "Guitar" Burns played with Climax Chicago at the Marquee on Friday . . .

Cliff's TV show is so boring—why can't he be as enterprising as Cilla? . . .

What did New World buy at the Motor Show? . . . "Cara Cara."

PAPERBACK SINGERS

● In late 1965 Lou Reed named his former group the Velvet Underground after a somewhat obscure American paperback book about wife-swapping. Andy Warhol never had a nightclub called The Velvet Underground—but did present the band as part of his Exploding Plastic Inevitable (a phrase taken from an early Dylan liner note) at a New York club called The Diner.

Rock music is no longer allowed at Town Hall in New York City because the last time Alice Cooper played there feathers got into the ventilation system. Although Alice paid for half the cleaning bill, the Town Hall management is still standing firm on their no-rock policy.

Incredible but true Dept: Ronnie Hawkins has been chosen as Canada's Cigar Smoker-of-the Year, by a poll of 1,000.

Leslie West, of Mountain, flew into town early to do some shopping with his old lady, Sandy.

Island T-shirts are becoming a rarity in the music business, as they're so tiny only a minuscule few can fit into them.

New Seekers all victims of 'flu.

Watch for Bloodstone on the Curtis Mayfield concert at London's Rainbow Theatre January 23.

Ringo spending a lot of time at Apple lately — he's in the offices nearly every day, looking for new artists and listening to tapes. (They've got hundreds so please don't send them in.) His new film in which he stars—"Blind Man" — is released in the States this week. Ringo is also considering other films either to appear in, or for Apple Films to finance.



CINDY'S NOT QUITTING

● Rumours circulating that Cindy Birdsong has handed in her notice to Supremes very strongly denied by Motown's Los Angeles Press Office. Says spokesman Bob Jones: "It's totally untrue. Supremes are currently rehearsing a new act and will open at Las Vegas Frontier Hotel January 27. Cindy has expressed no desire to leave the group and we don't expect her to for a very long time."

Strange vocal similarity between Ronnie Dyson and former child star Helen Shapiro. Who is the most flattered by that.

Yes guitarist Steve Howe makes solo appearance on "Old Grey Whistle Test" next week playing his acoustic numbers.

Roll up, roll up. The man who brought you the "Disc Jockey Derby," "The DJ Weigh-In," "The Pop Inn" and the man who single-handedly thought up the format of "The Tony Blackburn Show" (no, he apparently never listened to Radio Caroline) now brings you Radio 1 in its entirety. Which, with our tongues in cheeks, is our way of saying welcome Derek Chinnery, new boss of Radio 1.

Dave Mason currently in this country and declaring he wants to get back on the road again. Who with this time for God's sake?

Jesus Christ Superstar lyricist Tim Rice flies to New York this weekend to record the first solo album by Yvonne Elliman, currently playing Mary Magdalene in the Broadway production of the rock opera.

Remember? Disc January 14, 1967

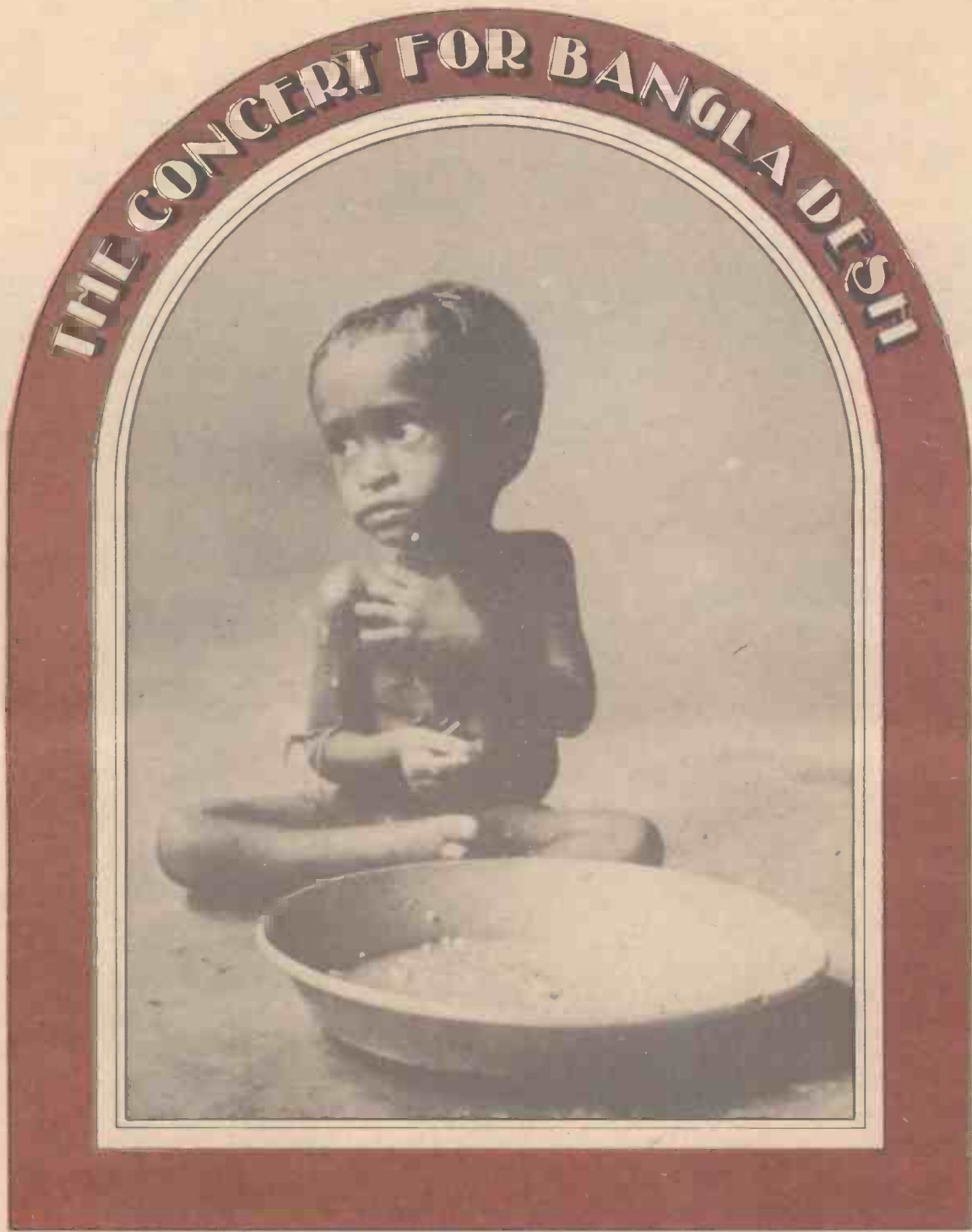
Silver Discs galore this week for sales of 250,000—Monkees get one for "I'm A Believer," Donovan for "Sunshine Superman," Dave Dee's crowd for "Bend It," New Vaudeville Band for "Winchester Cathedral," Spencer Davis for "Gimme Some Lovin'" and Manfred Mann for "Semi Detached Suburban Mr James."

Move are asked to join Walker Brothers on tour, Gene Pitney tours next month with the Troggs, and Four Tops add dates to their tour later this month.

Mike d'Abo marries model Maggie London and Ken Lewis quits the Ivy League.

Released this week: Paul Jones—"I've Been A Bad Bad Boy"; Otis Redding—"Try A Little Tenderness"; Moody Blues—"Life's Not Life"; Keith—"98.6"; Engelbert Humperdinck—"Domage"; Tremeloes—"Here Comes My Baby"; Vaudeville Band—"Peek A Boo."

In the chart: Monkees' "I'm A Believer" rockets up to 2 from 35, Four Tops' "Standing In The Shadows Of Love" comes in at 10 and Jimi Hendrix's "Hey Joe" in at 15.



Apple

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