

# DISC

AND MUSIC ECHO

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USA 30c

## Bruce jams with Mountain men

*Exclusive review by Caroline Boucher*

FIRST recordings by the new West Bruce and Laing band (Jack Bruce and Mountain guitarist, Leslie West, and drummer Corky Laing) were exclusively previewed to Disc this week.

The recordings were made at Island studios where the group rehearses and were recorded by producer Andrew Johns (brother of Stones' producer Glyn Johns) who just went along primarily to hear them, and ended up setting up equipment, taping and everything else.

Because of contractual commitments on the part of all three, there are no immediate plans for an album; but the tapes are of inestimable value as a record of the band's first ever jam together. Altogether, Andrew Johns got down 18 numbers, which the group may turn into album form later on.

Undoubtedly the most astounding track is an 11-minute version of the Rolling Stones' "Play With Fire," which was the very first thing that the three musicians played together. As such, it is an astounding landmark for its naturalness, flow, excitement and ferocity.

For three people to play so well together for the first time is, without doubt, exceptional. From the very line-up and the fact that Jack Bruce is in the line-up, a "new Cream" will immediately spring to a lot of minds. And indeed the trio functions much in the way early Cream did, each goading the other into exceptional improvisation.

Leslie West plays one of the best guitars around today, with speed, clarity, and a variety of ideas which can only increase with this new line-up. He responds well to Bruce's viciously driving bass guitar, which he plays more like lead most of the time.

Bruce also does most of the vocals, and his voice has matured a lot; although Leslie's vocals on the Mountain song

"Don't Look Around" are very similar in sense of urgency. Probably the most surprising force is drummer Corky Laing, who played well with Mountain but never so excitingly as he does now.

West, Bruce and Laing start an American tour at New Orleans' Warehouse in mid-March, and should tour here before the end of the year.

● Bruce talks on page 28.

## STILLS SET FOR UK TOUR

STEPHEN STILLS makes his debut British concert appearances next month.

Disc understands that the short tour involves three shows at London's Rainbow Theatre — probably the Easter weekend, March 31 and April 1/2—plus a provincial date and bookings in Europe.

Stills, one quarter of the Crosby, Stills, Nash and Young combine, owns a home in Surrey and has spent a lot of time in this country recording. He has had two albums released here, and several singles—the most popular being "Love The One You're With." Musicians with whom he has recorded here include the late Jimi

## ROD STEWART face of 1971

T. REX become the first group in the history of Disc's Music Poll Awards to replace the Beatles, as Top British Group. Beatles in fact, are at last acknowledged as existing no more.

Rod Stewart topples Cliff Richard's almost perennial crown in just one of many changes revealed in Disc's 1972 Poll Awards.

Rod replaces Cliff as Britain's Top Male Singer, while his solo single, "Maggie May," gets the award for Best Single of 1971.

But some familiar faces remain. Who are still the Best Live Group, Cilla Black returns as Britain's Top Female Singer, Elvis Presley keeps his legendary World Male Singer title, and still there at the top are John Peel, Top Of The Pops and Led Zeppelin.

John Lennon scoops the award in a new category Best Singer/Songwriter, while fellow ex-Beatle George Harrison is voted Top Musician.

Our Brightest Hope for 1972 is Newcastle's super-talented Lindisfarne, and the stark and moving "Soldier Blue" takes the award for Best Film.

These and other awards will be presented today (Thursday) at a special reception in London's West End.

Turn to Page Three for all the results and details. Poll features are on pages 9-20.

Hendrix, Eric Clapton, Ringo Starr and Billy Preston.

On his summer tour of the States last year, Stills appeared with Dallas Taylor (drums), Fuzzy Samuels (bass), Stephen Fromholz (guitar), backed by the Memphis Horns. Prior to CSN & Y, Stills was a member of Buffalo Springfield, whose splinter band, Poco, were in the UK recently.



## Breakfast with Melanie

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## MADLINE BELL . . .

Blue and no mink!

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## WINGS SINGLE DATE

THE New Wings single, "Give Ireland Back To The Irish," is due next Friday, February 18. Inspired by Ireland's "Bloody Sunday," Paul McCartney wrote the song last Tuesday (February 1), recording it the same day at London's Abbey Road Studios with his wife Linda on organ, Henry McCulloch (lead guitar), Denny Laine (rhythm) and Denny Seiwell (drums).

B-side is an instrumental version and the single is on Apple priced 50p and carrying a special shamrock label design.

The BBC told Disc that a ban on the song, which calls for British troops to leave Ireland, is unlikely, although they haven't yet received copies of the single.

"We have banned seven records since 1964. We won't ban this one unless we have to," said a spokesman.

# HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY PHIL SYMES

These three smiling ladies are the Honey Cone, top American female group who last year scored two million sellers with "Want Ads" and "Stick Up" and are headed for Britain for the first time next week.

They arrive February 18 but sadly their only personal appearances will be restricted to USAF bases—Laken Heath and Milden Hall (18), Alconbury (19), and Chicksands (20). However there's some consolation in the fact they might just do Top Of The Pops so we'll all get to look at them during their brief stay.

To coincide with the visit there's a new single, which couples their last two USA top sides, "One Monkey Don't Stop No Show" and "Stick Up." After seeing this picture we'll be sorely disappointed if they don't get a chance to promote the single on TV.

Honey Cone are: (left to right) Edna Wright, Carolyn Willis, Shellie Clark.



## Hip

"GODSPELL." Now at London Charing Cross Road Wyndham's Theatre.

An American rock musical compared frequently to "Hair" and "Catch My Soul" but in fact has much more depth and honesty than either of those. To say it's a musical based on The Gospel According to St. Matthew might just put you off but you really have to see it to appreciate the Teachings can make good theatre. You can either treat it as pure entertainment or derive something much more from it, and it's likely if you are a thinking person you'll come away pondering as to why you didn't see the sense in those Sunday school lessons.

The cast is superb—most of the strength of the show lies in the ability of each of the ten players to do anything their part calls for. They all tackle a bit of vaudeville, some serious acting, and a lot of clever clowning: David Essex as Christ is magnificent, an excellent all rounder. His stamina is enviable.

In fact the complete cast must be the most energetic in any London theatre at the moment. On top of all that there's some tremendous music—not a dull song in the show. I guarantee you'll leave anxious to see the show again as soon as possible. And probably with a tear in each eye. P.S.

## Live

### THURSDAY (10)

Trowbridge Town Hall, Steeleye Span, Diz Disley, and Ross folk group. 7.30 p.m. 65p.  
London Rainbow, Faces. 8 p.m. £1.50, £1.25, £1, 75p.  
Croydon Fairfield Hall, Stan Kenton and his Orchestra. 6.45 p.m. and 9.10 p.m. £1.30, £1.10, 90p, 70p, 50p.  
Tolworth Toby Jug, David Bowie. 8 p.m. 50p.

### FRIDAY (11)

High Wycombe Town Hall, David Bowie. 9 p.m. 60p.  
Ayr Caledonia Hotel, Slade. 8 p.m. 75p.  
London Polytechnic, New Cavendish Street. If and Uncle Dirty. 7.30 p.m. 60p.  
London New Cross Goldsmith's College, Hawkwind, Pink Fairies, Michael Chapman, Sweet, Thunderclap Newman. 10 p.m.-6 a.m. £1.  
Birmingham Odeon, Richard Harris. 8.45 p.m. £1.50, £1.25, £1, 75p, 50p.  
West Bromwich Steering Wheel Club, Searchers. 9 p.m. £1 gents, 50p ladies.

### SATURDAY (12)

Barry Memorial Hall, Audience, Spreadingale, Gordon Haskell. 8 p.m. 50p.  
Oxford Town Hall, Medicine Head. 8 p.m. 60p.  
Leeds University, Mountain. 8 p.m. 50p.  
London Imperial College, David Bowie. 8 p.m. 50p.  
Strathclyde University, Supertramp. 9 p.m. 50p.  
Birmingham Town Hall, Third

Ear Band. 7.30 p.m. 50p.  
Glasgow College of Technology, Slade. 8 p.m. 60p.  
London Hammersmith Odeon, Stan Kenton and his Orchestra. 6.45 p.m. and 9.15 p.m. £1.50, £1.30, £1.10, 90p, 70p, 50p.  
Chelmsford Magnet Club, House-shakers, Screaming Lord Sutch, Heinz and the Magic Rock Band. 7.30 p.m. Members 80p, guests £1.

### SUNDAY (13)

Guildford Civic Hall, Audience, Spreadingale, Gordon Haskell. 8 p.m. 50p.  
Croydon Greyhound, MC5 plus Barrabas. 7 p.m. 50p.  
Reading Top Rank, Desmond Dekker. 7 p.m. 50p, 60p.  
Kenilworth Kinetic, Heads, Hands and Feet. 8 p.m. 60p.

### MONDAY (14)

London Royal Festival Hall, Strawbs, Jonathan Kelly. 8 p.m. £1.20, £1, 80p, 60p, 50p.  
London Hammersmith Odeon, Jose Feliciano, and Mick Greenwood. 6.45 p.m. and 9 p.m. £1.50, £1.30, £1.10, 90p, 70p.

### TUESDAY (15)

Cambridge Lady Mitchell Hall, Roy Harper. 8 p.m. 50p.  
Bristol Colston Hall, Third Ear Band. 8 p.m. 50p.  
Bristol Top Rank, Eddie Floyd. 10 p.m. 50p.  
Cardiff Top Rank, Eddie Floyd.

10 p.m. 50p.  
Birmingham Town Hall, Strawbs, 7.45 p.m. 60p, 50p, 40p.

### WEDNESDAY (16)

Watford Top Rank, Desmond Dekker. 8 p.m. 60p.

## View

Grisly and gruesome murder and plenty of chills in Edgar Allan Poe's classic horror tale "Phantom Of The Rue Morgue" Friday night on Scottish television. 11.05 p.m.

New Seekers sing all six of the songs for Europe in "It's Cliff Richard" Saturday night (BBC 1—6.15 p.m.). There's also the regular gang—Una Stubbs, Olivia Newton-John and the Flirtations. Frank Sinatra and Dean Martin in one of the funnier 'clan' movies, "4 For Texas" on Saturday night. (LWT—6.30 p.m.) Also good to look at for appearances by Anita Ekberg and Ursula Andress.

Saturday Matinee movie is "On The Avenue," thirties musical set against the background of a Broadway show, with Dick Powell and the lovely Alice Faye. (BBC 2—2 p.m.)

Bob Copper, writer of the recently published and much praised "A Song For Every Season" featured Saturday night in Aquarius. Bob, one of the best known

folk musicians in Britain, visits some of his favourite traditional sights and the famous Lewes bonfire night. (LWT—10.40 p.m.)

Drifters group profiled in Monday night's "Sounding Out." Members Bill Frederick and Johnny Moore piece together the story of the group's various singers—Clyde McPhatter, Rudy Lewis etc., and group is seen in concert at Orchid Purley Ballroom. (BBC 1—11.10 p.m.)

Mick Greenwood Band and Jimmy and Vella featured in "Old Grey Whistle Test," introduced Tuesday night as usual by Richard Williams. (BBC 2—10.50 p.m.)

## New sounds

New singles next Friday (18) from Cliff Richard, Olivia Newton-John, Cher, Ray Stevens, and re-releases from Little Anthony and the Imperials, Jerry Butler and Bobby Sheen.

New Cliff Richard single is "Jesus" song he's done on his show and had plenty of requests for. Olivia Newton-John comes up with her version of George Harrison's "What Is Life." Cher's follow up to "Gypsies, Tramps and Thieves" is "The Way Of Love" from her recent MCA album, and new from Ray Stevens is "Turn Your Radio On."

Re-issued next Friday due to 'popular demand'—Little Anthony and the Imperials "Gonna Fix You Good" from 1966, Bobby Sheen "Doctor Love" from 1966, and Jerry Butler "Moody Woman" from 1969.

Also out next week: Honey Cone "One Monkey Don't Stop No Show"/"Stick Up," Hot Chocolate "Mary-Anne," Steve Miller Band "My Dark Hour," B. J. Thomas "Rock and Roll Lullabye," Dionne Warwick "Amanda," Chrystal Generation "Wanted Dead Or Alive" and Johnny Nash "Stir It Up."

## Right on

700 people disappointed at Well-ingham Rock Street Youth Centre last weekend when Mott The Hoople failed to make the gig because Ian Hunter had been struck down with food poisoning. However club has issued those there with vouchers assuring them free entry for another Mott the Hoople show to be fixed up pretty soon.

After one appearance on Hughie

Green's Opportunity Knocks 21 year old Newcastle singer/instrumentalist/composer John Miles has signed a recording and publishing deal with Orange Records worth £17,000! His first single, "Come Away Melinda" is released next Friday (18). An album is being recorded for late March release. Obviously a name to watch. Look what that programme did for Neil Reid!

## Too bad

Bachelors hokng one of their twice yearly fan club parties Wednesday (16) at the Birmingham Theatre where they're currently appearing in Jack and the Beanstalk. Party will be at 5 p.m., between houses, in the Theatre Bar. Fan Club members all welcome—non members who wish to join up should get in contact with Pat Williams at Dorothy Solomons Enterprises, Piccadilly House, 33 Lower Regent Street, S.W.1. Phone 01-734 9786.

## Oh really?

Middle Of The Road who fly out to Singapore this week for a two month Middle East tour have been told that owing to a clamp-down by the Singapore Government they will all have to get their hair cut. As the group is rushing around madly at the moment preparing for the tour it looks like the boys will have to have their hair cropped at the airport just before they leap aboard the plane!

## Folk

Caretakers, a Sunday night weekly folk club, opens this weekend on the premises of Unit One, a youth centre in Uxbridge, with Tir Na Nog. Future programmes include Jo-Ann Kelly (20), Sam Mitchell (27), Bridget St. John (March 5), Mike Chapman (12).

TOP RANK PRESENTS					
READING SUITE	FEB 13	BRISTOL SUITE	FEB 15	CARDIFF SUITE	FEB 15
	<b>DESMOND DEKKER</b> and the <b>ACES</b>		<b>EDDIE FLOYD</b>		<b>EDDIE FLOYD</b>
with ERASMUS CORUM		with SARAH GORDON & BONDAGE		with SARAH GORDON & BONDAGE	
STATION HILL READING	7-11 MEMBERS 50, GUESTS 60.	FAIRFAX ST BRISTOL	7.30-11 Adm. 50.	QUEEN ST CARDIFF	10-2 Adm. 50.
WATFORD SUITE	FEB 16	CROYDON SUITE	FEB 17	★ Coming Soon ★	
	<b>DESMOND DEKKER</b> and the <b>ACES</b>		<b>THE CRYSTALS</b>	PERCY SLEDGE THE DRIFTERS MARRY JOHNSON TAMI LYNN SOLOMON BURKE BEN E. KING THE EQUALS	
with ERASMUS CORUM		with DE-HEMS		with Supporting Attractions	
THE PARADE WATFORD	8-12 Adm. 60.	LONDON RD. CROYDON	8-12 Adm. 60.		

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DISC  
MUSIC POLL  
AWARDS  
1972

# results

DISC  
MUSIC POLL  
AWARDS  
1972

**Top Group  
World**



1. LED ZEPPELIN
2. Faces
3. Four Tops
4. T. Rex
5. Beach Boys
6. Who
7. Crosby, Stills, Nash and Young
8. Rolling Stones
9. Carpenters
10. Creedence Clearwater Revival

**Top Singer  
(Male) World**



1. ELVIS PRESLEY
2. James Taylor
3. Tom Jones
4. Rod Stewart
5. Robert Plant
6. Neil Diamond
7. Cliff Richard
8. John Lennon
9. Cat Stevens
10. Paul McCartney

**Top Singer  
(Female) World**



1. DIANA ROSS
2. Carole King
3. Melanie
4. Cilla Black
5. Joan Baez
6. Cher
7. Shirley Bassey
8. Joni Mitchell
9. Aretha Franklin
10. Judy Collins

**Top Group  
Britain**



1. T. REX
2. Who
3. Faces
4. Moody Blues
5. Rolling Stones
6. Led Zeppelin
7. Beatles
8. Emerson, Lake and Palmer
9. Deep Purple
10. Black Sabbath

**Top Singer  
(Male) Britain**



1. ROD STEWART
2. Cliff Richard
3. Tom Jones
4. Cat Stevens
5. John Lennon
6. Robert Plant
7. Marc Bolan
8. Roger Daltrey
9. Elton John
10. Paul McCartney

**Top Singer  
(Female) Britain**



1. CILLA BLACK
2. Olivia Newton-John
3. Sonja Kristina
4. Sandy Denny
5. Maggie Bell
6. Shirley Bassey
7. Lulu
8. Clodagh Rodgers
9. Mary Hopkin
10. Dusty Springfield

**Best Live  
Group**



1. WHO
2. T. Rex
3. Faces
4. Rolling Stones
5. Four Tops
6. Emerson, Lake and Palmer
7. Led Zeppelin
8. Moody Blues
9. Mungo Jerry
10. Slade

**Best Musician**



1. GEORGE HARRISON
2. Hank Marvin
3. Keith Emerson
4. Eric Clapton
5. Jimi Hendrix
6. Marc Bolan
7. Pete Townshend
8. Jimmy Page
9. Elton John
10. Paul McCartney

**The Winners featured . . .**

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**Best Singer/  
Songwriter**



1. JOHN LENNON
2. Neil Diamond
3. Cat Stevens
4. James Taylor
5. Carole King
6. Paul McCartney
7. Marc Bolan
8. George Harrison
9. Elton John
10. Gilbert O'Sullivan

**Brightest  
Hope for 1972**



1. LINDISFARNE
2. Slade
3. Wishbone Ash
4. Rod Stewart
5. Olivia Newton-John
6. Labi Siffre
7. Wings
8. America
9. Gilbert O'Sullivan
10. New World

**Best 1971  
Single**



1. MAGGIE MAY—Rod Stewart
2. My Sweet Lord—George Harrison
3. Get It On—T. Rex
4. Hot Love—T. Rex
5. Won't Get Fooled Again—Who
6. I'm Still Waiting—Diana Ross
7. Brown Sugar—Rolling Stones
8. You've Got A Friend—James Taylor
9. I'm Leaving—Elvis Presley
10. Till—Tom Jones

**Best 1971  
Album**



1. IMAGINE—John Lennon
2. Every Picture Tells A Story—Rod Stewart
3. Electric Warrior—T. Rex
4. Who's Next—Who
5. Tapestry—Carole King
6. Teaser And The Firecat—Cat Stevens
7. That's The Way It Is—Elvis Presley
8. Tarkus—Emerson, Lake and Palmer
9. Ram—Paul McCartney
10. Every Good Boy Deserves Favour—Moody Blues

**Best Disc  
Jockey**



1. JOHN PEEL
2. Jimmy Savile
3. Tony Blackburn
4. Dave Lee Travis
5. Johnnie Walker
6. Noel Edmonds
7. Rosko
8. Kid Jensen
9. Bob Harris
10. Johnny Moran

**Top Radio  
Show**



1. SOUNDS OF THE SEVENTIES
2. Scene And Heard
3. Pick Of The Pops
4. Tony Blackburn Show
5. Top Gear
6. Jensen's Dimensions
7. John Peel's In Concert
8. Dave Lee Travis Show
9. All Our Yesterplays
10. Savile's Travels

**Top TV  
Show**



1. TOP OF THE POPS
2. Monty Python's Flying Circus
3. Old Grey Whistle Test
4. In Concert . . .
5. Persuaders
6. Cilla Black Show
7. Star Trek
8. Alias Smith and Jones
9. Morecambe and Wise Show
10. It's Cliff Richard

**Top Film**



1. SOLDIER BLUE
2. Love Story
3. That's The Way It Is
4. Woodstock
5. And Now For Something Completely Different
6. Mad Dogs And Englishman
7. The Go Between
8. Vanishing Point
9. Gimme Shelter
10. Little Big Man

# Jerry Lee and New Seekers dates

**JERRY LEE LEWIS** and **New Seekers** tours are set. **Jethro Tull's** London venue is revealed. And **Gene Pitney's** visit is arranged.

Jerry Lee, plus James Royal and Country Fever, kick off UK dates for Mervyn Conn at Stockton ABC on April 22, followed by London Palladium (23), Glasgow Kelvin Hall (24), Gloucester ABC (26), Birmingham Theatre (27), Ipswich ABC (28), Peterborough ABC (29), Manchester Free Trade Hall (May 2), Hull ABC (4), Liverpool Empire (5 and 6), and Coventry Theatre (7).

Afterwards the package moves to the Continent for three weeks of concerts, starting Paris Olympia on May 8.

● **NEW Seekers'** month-long tour starts immediately after their "Eurovision Song Contest" appearance next month. Dates are: Newcastle Odeon (March 28), Huddersfield ABC (29), Birmingham Odeon (30), Scarborough Grand Hall (31), Preston Public Hall (April 1), Oxford New Theatre (2) Cardiff Capitol (3), Hanley Victoria Hall (5), St Albans City Hall (7), Chatham Central Hall (8), Bournemouth Winter Gardens (9), Folkestone Leas Cliff Hall (11), London Royal Albert Hall (12), Sheffield City Hall (13), Hull ABC (14), Manchester Free Trade Hall (15), Liverpool Empire (16), Plymouth ABC (21), and Northampton ABC (22).

● **JETHRO TULL'S** tour, starting March 2 (for which dates have already been announced), now includes consecutive concerts at London's Royal Albert Hall (March 21/22).

The group returned from record-breaking European dates this week, including Rome, where they topped the figure set by the Rolling Stones at the Palaid De Sport.

● **GENE Pitney** makes a 10-city UK concert tour next month, opening at London's New Victoria Theatre (26) and continuing through April at venues to be set. Pitney arrives February 15 to finalise dates and record. He then goes to the Continent and returns for the tour on March 18. A new single will be released to tie in with the British dates.

## EXTRA DRIFTERS

**DRIFTERS** have added four dates to their UK tour—Southampton Adam and Eve Club (March 2), Willesden Apollo Club (4), Wolverhampton Cavendish Suite (5) and Peckham Mr B's Club (19).

**FOUR Seasons** spend a month in Britain this summer doing a week of concerts and three cabaret stints, two of which are—Sheffield Fiesta (week from June 4) and Stockton Fiesta (June 11).

● **Creedence Clearwater's** first two albums—"Green River" and "Bayou Country"—are out February 18, shrink-wrapped together and priced £2.99.

## T. REX BEGIN NEW ALBUM

**T. REX's** follow-up album to the chart-topping "Electric Warrior"—and the first on their own T. Rex Wax Company label—was started in France recently, for possibly May release.

The group recorded at the Chateau D'Herouville, a farm mansion studio complex on the outskirts of Paris, which has also been used by the Grateful Dead and Elton John. Pink Floyd go there soon.

The first track finished is titled "Ballrooms Of Mars." Today (Thursday) the band goes to America for a three-week debut bill-topping tour, taking in New York's Carnegie Hall on February 27.

## HUMP SINGLE

**ENGELBERT HUMPERDINCK** marks five years since his first hit with a single based on the theme from the movie "Nicholas and Alexandra." Meanwhile, more guests for his BBC-TV series are set.

Humperdinck, launched on "Palladium" TV five years ago this month with "Release Me," has recorded "Too Beautiful To Last," which he will sing on his own series this Sunday (February 13), with Mary Travers and Gilbert O'Sullivan guesting.

Other names are: Jose Feliciano and Wilma Reading (20), Rod McKuen (27), Ray Stevens and Dana (March 5), Randy Newman (12), Nancy Wilson and Bobby Darin (19) and Jack Jones (April 2).

● **Dana's** next single on February 24 is "New Days, New Ways." And ex-Move man Carl Wayne has "covered" John Lennon's "Imagine" as his debut solo disc.



DEEP PURPLE'S Ian Gillan

## Orchid—new "Rainbow"

**DEEP PURPLE, Family, Chuck Berry, John Mayall** and the Faces are among bookings for another London rock venue opening soon.

Purley's Orchid ballroom, reputed to have the largest capacity in Europe, is being turned into the city's southern "Rainbow" by a company called Fox Enterprises. Says spokesman Brian Mason: "There's a lot of fans in South London who can't get to the 'Rainbow' because it's too far away. The Orchid will become our answer to the 'Rainbow.' Whoever they feature—we'll have the same week virtually."

The Orchid opens February 22 with Deep Purple and plans a regular major name rock attraction every two weeks. Admission will be 80p.

Also set are Family (March 16), Chuck Berry (23), John Mayall (April 4) and Faces (11). T. Rex and Sly and the Family Stone are among artists being arranged.

A charity concert for Greasy Truckers, an organisation started to acquire a London warehouse as a concert and arts lab venue, will be staged at the Rundhouse on March 13, starring Brinsley Schwarz, Man, Hawkwind, Byzantium and the Blackheath Foot and Deathmen, and recorded by United Artists.

## DISC

# NEWS

edited by  
MIKE LEDGERWOOD

## Another Marmalade man goes

**ANOTHER** member of the Marmalade has left. He is rhythm guitarist Pat Fairley, in future concentrating on the band's business affairs.

Fairley follows in the footsteps of Junior Campbell and Alan Whitehead, both of whom left in the last six months. The Marmalade will remain as a four-piece—Dean Ford, Hughie Nicholson, Dougie Henderson and Graham Knight.

Vocalist Dean told Disc: "The group is moving very quickly and Pat decided he could be more use handling the business side; which he's always done anyway. We were quite astounded when he first mentioned the idea, but realised it was for the best after a while."

Fairley will handle the Marmalade's promotion, and three publishing companies. A Marmalade maxi-single—"Radancer," "Just One Woman," "Sarah" and "Jody"—is due early March.

lose a lot of their character."

The new Kings line-up will be launched later this month on a three-week US tour opening February 25 in Florida.

**CAROL GRIMES'** Uncle Dog has been joined by Sam Mitchell on slide guitar, while Terry Stannard replaces John Mitchell on drums. The group's LP, "Uncle Dog," is due in April.

## RADIO NEWS

**TONY BLACKBURN** will do his Radio 1 morning show on March 2—the day he marries Tessa Wyatt. And David Gregory, who made his BBC debut on the Saturday afternoon slot last autumn, takes over the programme between March 3-17, while Tony is on honeymoon.

**TERRY WOGAN** takes a week's holiday from February 28, and is replaced on his weekday afternoon slot by Ed Stewart.

**TONY BENNETT'S** London Royal Festival Hall concert on February 19 is to be transmitted "live" by the BBC—between 7.30 and 10 p.m. on Radio 1, and from 8.30 p.m. on Radio 2.

**JIMMY SAVILE** joins Radio 4's "It's Your Line" telephone programme on February 15, answering listeners' questions.

**KID JENSEN** interviews Paul McCartney on Radio Luxembourg this Saturday (February 12) between 10.30 and 11 p.m.

## NELSON PLANS

## TO RECORD

## IN LONDON

**RICK Nelson** plans to record in London during his visit for concerts with the Stone Canyon Band. Rick, who arrives next week, originally wanted to cut a "live" LP—his first with the Stone Canyon Band was cut at the Los Angeles "Troubadour"—but is now hoping to book studio time to put down a few tracks in London before his first date at Birmingham on February 25.

As well as the newly-released "Rudy The Fifth" LP on MCA, a maxi-single of four Nelson hits is being released by United Artists on February 18—"Hello, Mary Lou," "Never Be Anyone Else But You," "It's Late" and "Young World."

## KINKS TO ADD BRASS?

**THE Kinks** are considering expanding their line-up for concerts with a four-piece brass section.

Remarks Ray Davies: "This is something I've wanted to do for some time. In the past, I've always written a lot of material which included the use of brass on our records, as on 'Muswell Hillbillies,' when we used the Mike Cotton Sound. When we work 'live' minus the brass the songs

## STACKRIDGE TO IRELAND

**STACKRIDGE** are to stage shows in Ireland later this month despite the recent violence. The four-day college tour takes in both Eire and N. Ireland.

Group plays Dublin University College (February 24), Derry Magee College (25), Coleraine Ulster University (26) and Belfast Queen's University (27).

Stackridge's Andy Davies told Disc: "With the grave anti-British feeling last week we were naturally concerned about going. But the respective social secretaries of the colleges have all assured us that we will not be in any of the main trouble spots and there's no likelihood of any violence."

"Our aim will be just to get people to forget everything else for a couple of hours and have a good time. We've been featuring Irish jigs in our act for a long time, so they should go down well."

Stackridge have a new single on MCA out March 3 titled "Flark," their most popular stage number.

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# Next week's great Disc

# POLL WINNER'S PARTY

Full report



**Kenny Young**

Writer turned singer

# EXCLUSIVE INTERVIEW WITH JOHN SEBASTIAN IN HOLLYWOOD

Plus Reviews, features, and full news coverage

# Albums

- 1 (2) **ELECTRIC WARRIOR** T. Rex, Fly
  - 2 (3) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
  - 3 (1) **TEASER AND THE FIRECAT** Cat Stevens, Island
  - 4 (5) **BANGLA DESH** George Harrison, Apple
  - 5 (4) **IMAGINE** John Lennon, Apple
  - 6 (6) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
  - 7 (7) **LEAD ZEPPELIN** Led Zeppelin, Atlantic
  - 8 (8) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
  - 9 (9) **TAPESTRY** Carole King, A & M
  - 10 (11) **TAMLA MOTOWN CHARTBUSTERS Vol. 6** Various Artists, Tamla Motown
  - 11 (13) **JESUS CHRIST SUPERSTAR** MCA
  - 12 (14) **MUSIC** Carole King, A & M
  - 13 (10) **HIMSELF** Gilbert O'Sullivan, MAM
  - 14 (12) **SHAFT** Isaac Hayes, Stax
  - 15 (20) **GATHER ME** Melanie, Buddah
  - 16 (16) **FRAGILE** Yes, Atlantic
  - 17 (15) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
  - 18 (17) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
  - 19 (—) **FIREBALL** Deep Purple, Harvest
  - 20 (22) **MORE BOB DYLAN'S GREATEST HITS** CBS
  - 21 (—) **NEIL REID** Decca
  - 22 (17) **MEATY BEATY BIG AND BOUNCY** Who, Track
  - 23 (—) **FOG ON THE TYNE** Lindisfarne, Charisma
  - 24 (21) **THE CARPENTERS** A & M
  - 25 (—) **YOUNG AND COUNTRY** Jim Reeves, RCA
  - 26 (—) **MIDDLE** Pink Floyd, Harvest
  - 27 (—) **BEST OF T. REX** Fly
  - 28 (18) **AMERICA** America, Warner Bros.
  - 29 (—) **WOYAYA** Osibisa, MCA
  - 30 (—) **THE COMEDIANS** Various Artists, Granada
- Two titles "tied" for 17th, 20th, 24th and 29th positions.

## BUBBLING UNDER in alphabetical order.

- ANDY WILLIAMS GREATEST HITS CBS
- BLACK MOSES Isaac Hayes, Stax
- GLEN CAMPBELL'S GREATEST HITS Capitol
- HOT HITS Vol 9 Various Artists, MFP
- NON-STOP 13 James Last, Polydor
- RAINBOW BRIDGE Jimi Hendrix, Reprise
- STONES Neil Diamond, MCA
- THE PERSUADERS John Barry, CBS
- THE POINT Nilsson, RCA
- WHO'S NEXT Who, Track

# Progressive

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

- 1 (1) **BANGLA DESH** Various Artists, Apple
  - 2 (3) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
  - 3 (6) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
  - 4 (—) **SPOTLIGHT KID** Captain Beefheart, Reprise
  - 5 (4) **TEASER AND THE FIRECAT** Cat Stevens, Island
  - 6 (7) **THERE'S A RIOT GOIN' ON** Sly and the Family Stone, Epic
  - 7 (5) **WOYAYA** Osibisa, MCA
  - 8 (2) **IMAGINE** John Lennon, Apple
  - 9 (13) **FARTHER ALONG** Byrds, CBS
  - 10 (8) **TEN MAN MOP OR MR RESERVOIR BUTLER RIDES AGAIN** Steeleye Span, Pegasus
  - 11 (12) **ROUGH AND READY** Jeff Beck, Epic
  - 12 (—) **AMERICA** America, Warner Bros.
  - 13 (—) **TAPESTRY** Carole King, A & M
  - 14 (15) **MUSIC** Carole King, A & M
  - 15 (—) **JAMMING WITH EDWARD** Various Artists, Rolling Stones Records
- Two titles tied for 2nd and 10th 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, W1; Magic Photograph, 4 Soho Street, W1; Imhof, 112 New Oxford Street, WC1; KINGSTON:— Musicland, 11a Church Street; BRIGHTON:— Tiger Moth Records, 25 Meeting Place Lane; CHESTER-FIELD:— Some Kinds Mushroom, 7 Newbold Road; MANCHESTER:— Record Rendezvous, 9 Blackfriars Street; Hime and Addison, 37 John Dalton Street; LIVERPOOL:— Bems Ltd., Whitechapel; EDINBURGH:— Bruce's Record Shop, Rose Street; FALKIRK:— Brian Findlay Ltd., 38 Callender Riggs, Strathgairn.

# CHART SERVICE Singles

- 1 (2) ● **TELEGRAM SAM** T. Rex, T. Rex
- 2 (1) ● **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
- 3 (3) ● **MOTHER OF MINE** Neil Reid, Decca
- 4 (14) ▲ **SON OF MY FATHER** Chicory Tip, CBS
- 5 (10) ▲ **HAVE YOU SEEN HER** Chi-Lites, MCA
- 6 (5) ● **HORSE WITH NO NAME** America, Warner Bros.
- 7 (4) ● **BRAND NEW KEY** Melanie, Buddah
- 8 (6) ● **STAY WITH ME** Faces, Warner Bros.
- 9 (7) ● **LET'S STAY TOGETHER** Al Green, London
- 10 (8) ● **WHERE DID OUR LOVE GO?** Donnie Elbert, London
- 11 (18) ● **AMERICAN PIE** Don McLean, United Artists
- 12 (9) ● **I JUST CAN'T HELP BELIEVING** Elvis Presley, RCA
- 13 (13) ● **MOON RIVER** Greyhound, Trojan
- 14 (17) ● **ALL I EVER NEED IS YOU** Sonny and Cher, MCA
- 15 (11) ● **MORNING HAS BROKEN** Cat Stevens, Island
- 16 (19) ● **FAMILY AFFAIR** Sly and the Family Stone, Epic
- 17 (12) ● **THE PERSUADERS** John Barry, CBS
- 18 (20) ● **BABY I'M A WANT YOU** Bread, Elektra
- 19 (27) ● **STORM IN A TEA CUP** Fortunes, Capitol
- 20 (15) ● **SLEEP SHORES** Johnny Pearson, Penny Farthing
- 21 (26) ● **MY WORLD** Bee Gees, Polydor
- 22 (—) ● **LOOK WOT YOU DUN** Slade, Polydor
- 23 (23) ● **IF YOU REALLY LOVE ME** Stevie Wonder, Tamla Motown
- 24 (16) ● **SOLEY SOLEY** Middle of the Road, RCA
- 25 (—) ● **DAY AFTER DAY** Badfinger, Apple
- 26 (24) ● **SHAFT** Isaac Hayes, Stax
- 27 (22) ● **THE ONEDIN LINE** Vienna Philharmonic Orchestra, Decca
- 28 (21) ● **SOFTLY WHISPERING I LOVE YOU** Congregation, Columbia
- 29 (25) ● **NO MATTER HOW I TRY** Gilbert O'Sullivan, MAM
- 30 (—) ● **DAY BY DAY** Holly Sherwood, Bell

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

## PHIL SYMES TOP 30 TIPS

- WITHOUT YOU Nilsson, RCA
- GIVE AND TAKE Pioneers, Trojan
- POPPA JOE Sweet, RCA
- THE SPIRIT IS WILLING Peter Straker and Hands of Doctor Telency, RCA
- FLIRT Jonathan King, Decca
- JESUS CHRIST SUPERSTAR Various Artists, MCA
- IRON HORSE Christie, CBS
- FREEDOM FOR THE STALLION Lee Dorsey, Mojo
- MEET ME ON THE CORNER Lindisfarne, Charisma
- I WROTE A SIMPLE SONG Billy Preston, A & M
- SUPERSTAR Temptations, Tamla Motown
- THE BABY Hollies, Polydor
- WHITE LIES, BLUE EYES Bullet USA, Philips
- HEY BIG BROTHER Rare Earth, Rare Earth
- TOMORROW'S A NEW DAY Crabby Appleton, Elektra
- WHAT THE WORLD NEEDS NOW/ABRAHAM MARTIN AND JOHN Tom Clay, Tamla Motown
- JUST ANOTHER MINUTE Norman Hitchcock, Polydor
- MOTHER AND CHILD REUNION Paul Simon, CBS
- SAY YOU DON'T MIND Colin Blunstone, Epic

# AMERICA Albums

- 1 (1) **AMERICAN PIE** Don McLean, United Artists
- 2 (2) **BANGLA DESH** Various Artists, Apple
- 3 (3) **MUSIC** Carole King, Ode
- 4 (5) **HOT ROCKS 1964-1971** Rolling Stones, London
- 5 (4) ● **LEAD ZEPPELIN** Led Zeppelin, Atlantic
- 6 (8) **TEASER AND THE FIRECAT** Cat Stevens, A & M
- 7 (20) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Cotillion
- 8 (7) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 9 (6) **CHICAGO AT CARNEGIE HALL** Columbia
- 10 (11) **MADMAN ACROSS THE WATER** Elton John, Uni
- 11 (14) **JACKSON 5 GREATEST HITS** Motown
- 12 (9) **WILDLIFE** Wings, Apple
- 13 (10) **E PLURIBUS FUNK** Grand Funk Railroad, Capitol
- 14 (13) **KILLER** Alice Cooper, Warner Bros.
- 15 (12) **GATHER ME** Melanie, Neighborhood
- 16 (18) **TAPESTRY** Carole King, Ode
- 17 (16) **MORE BOB DYLAN GREATEST HITS** Columbia
- 18 (15) **BLACK MOSES** Isaac Hayes, Enterprise
- 19 (17) **SANTANA 3** Columbia
- 20 (25) **CHECH AND CHONG** Ode
- 21 (23) **THE STYLISTICS** Avco
- 22 (26) **THE LOW SPARK OF HIGH HEELED BOYS** Traffic, Island
- 23 (19) **ALL IN THE FAMILY** Sly and the Family Stone, Epic
- 24 (21) **THERE'S A RIOT GOIN' ON** Yes, Atlantic
- 25 (—) **FRAGILE** Badfinger, Apple
- 26 (28) **STRAIGHT UP** Rare Earth, Rare Earth
- 27 (—) **RARE EARTH IN CONCERT** Capricorn
- 28 (27) **JONATHAN EDWARDS** Osmond Brothers, MGM
- 29 (—) **PHASE 3** Roberta Flack, Atlantic
- 30 (29) **QUIET FIRE** Roberta Flack, Atlantic

COURTESY OF "CASHBOX"

# Singles

- 1 (2) **LET'S STAY TOGETHER** Al Green, Hi
- 2 (1) **AMERICAN PIE** Don McLean, United Artists
- 3 (3) **DAY AFTER DAY** Badfinger, Apple
- 4 (7) **PRECIOUS AND FEW** Climax, Rocky Road
- 5 (8) **NEVER BEEN TO SPAIN** Three Dog Night, Dunhill
- 6 (11) **WITHOUT YOU** Nilsson, RCA
- 7 (9) **HURTING EACH OTHER** Carpenters, A & M
- 8 (6) **SUGAR DADDY** Jackson 5, Motown
- 9 (16) **DOWN BY THE LAZY RIVER** Osmond Brothers, MGM
- 10 (14) **ANTICIPATION** Carly Simon, Elektra
- 11 (13) **STAY WITH ME** Faces, Warner Bros.
- 12 (4) **CLEAN UP WOMAN** Betty Wright, Alston
- 13 (18) **BLACK DOG** Led Zeppelin, Atlantic
- 14 (20) **JOY** Apollo 100, Mega
- 15 (30) **SWEET SEASONS** Carole King, Ode
- 16 (5) **SUNSHINE** Jonathan Edwards, Capricorn
- 17 (12) **BRAND NEW KEY** Melanie, Neighborhood
- 18 (23) **FIRE AND WATER** Wilson Pickett, Atlantic
- 19 (25) **EVERYTHING I OWN** Bread, Elektra
- 20 (19) **KISS AN ANGEL GOOD MORNING** Charley Pride, RCA
- 21 (21) **THE WITCH QUEEN OF NEW ORLEANS** Redbone, Epic
- 22 (24) **THAT'S THE WAY I FEEL ABOUT CHA** Bobby Womack, United Artists
- 23 (—) **LION SLEEPS TONIGHT** Robert John, Atlantic
- 24 (28) **DON'T SAY YOU DON'T REMEMBER ME** Beverly Bremers, Scepter
- 25 (22) **MAKE ME THE WOMAN THAT YOU GO HOME TO** Gladys Knight and the Pips, Soul
- 26 (29) **TOGETHER LET'S FIND LOVE** 5th Dimension, Bell
- 27 (—) **MY WORLD** Bee Gees, Atco
- 28 (10) **YOU ARE EVERYTHING** Stylistics, Avco
- 29 (15) **DROWNING IN THE SEA OF LOVE** Joe Smith, Spring
- 30 (—) **COUNTRY WINE** Raiders, Columbia

COURTESY OF "CASHBOX"

# SINGLES

A COMPLETE GUIDE TO THE WEEK'S RELEASES



A COMPLETE GUIDE TO THE WEEK'S RELEASES

## ENGELBERT HUMPERDINCK

**Too Beautiful To Last** (Decca F13281-stereo).

Poor Engelbert is rapidly becoming the singing man's Tony Blackburn. It's so easy to knock him and thousands do, probably in their minds with justification. Certainly, like Tony he lays himself open to criticism, particularly at the moment with the TV series.

Perhaps he's better heard and not seen, and this single certainly does him no discredit. The theme, I'm told from the film "Nicholas and Alexandra," it's packed with a Mantovani-style orchestra, silky and floating with Hump singing the rather wistful song with a moderate degree of tenderness.

In fact it becomes quite catchy after a bit, and if he sings it often enough on TV, could be a hit.

## NEIL YOUNG

**Heart Of Gold** (Reprise K14140).

Stalwart readers will probably remember that Neil Young's voice has a strange and immediate effect on me. I generally find myself liking the songs but hating the singer; that whiny sheep's tone tends to turn me

right off.

So you'll be intrigued to learn that I've already grown very fond of this song, taken from his forthcoming "Harvest" album. It's nothing special mind you—a good simple (and commercial) straight country song with snatches of steel guitar, harmonica and good steady rhythm acoustic.

What has gone is that whine. Here Neil is singing (to me anyway) better than at any time previous. Also he's not leaving his voice out there in the cold but keeping it well accompanied so that it blends in with the guitar.

It's a sad song—searching everywhere for the heart of gold "and gettin' old." Towards the end the solo merges into some nice close harmonies and I see this very definitely as Neil Young's first chant single.

## CCS

**Brother** (RAK126).

In the past I've been a little too hasty in dismissing CCS singles—and have paid the price by watching them climb the chart (as, of course I still do with Fortunes, Neil Reed, Al Green and Chicory Tip, to name just four from this week's chart. Though, to be fair to myself, I am right sometimes too). The fat brassy sound of Most's musicians and the gruff big bad wolf tones of Alexis Korner are so alien to normal chart material, the trap is an easy one.

Trouble is, John Cameron's arrangements always catch you unawares. As here, when I was pen poised to describe it as a big band jazz instrumental featuring lots of solo flute, when in comes Messrs Korner and Thorup to do a raving Paul and Paula type vocal refrain.

The brass really does pound along here, bigger and fatter than ever before and again I've got to warn you to watch out. You could be buying this shortly without even knowing it, the effect becomes that hypnotic.

## IAN MATTHEWS

**Da Doo Ron Ron** (Philips 6006 197-stereo).

And before you start thinking falsely, as we did the other week, that folk singers have suddenly gone mad for the old pop tunes, let me point out that Steeleye Span's "Rave On" is the only similar venture on single.

But whereas that failed because the band took the mickey out of themselves and ruined the effect, Ian and friends could succeed—and well.

This is the old Crystals' smash of 1963, here sung totally unaccompanied save for the combined off-beat clapping of a dozen or so friends. Many of these join Ian (or maybe it's his voice multi-tracked) for a complete range happy harmony, including some incredible bass notes that even Mike Love could not better.

Ian also produced the sound, and it's one of which he can be well proud.

## CILLA BLACK

**The World I Wish For You** (Parlophone RS938-stereo).

How nice of Cilla, wishing us all the nice things she does in this song. As if she needed to care! But she does.

I'm being flippant, but Cook and Greenaway have managed to capture the lass's character in this fast accelerating number. I always get the impression, true or false, that she does care about each and every one of us.

This is a tricky song, one that it's tempting to dismiss as being too involved and too busy. It is fast for Cilla and packs in a lot of words, so there appears to be little impact. But by the end you realise there is a catchy bit in there somewhere, and you'll be buying the record to discover where it was.

Fiendish clever this Cookaway lad!



PAUL SIMON . . . wins on quality

# Paul v. the Uniques for chart honours

**PAUL SIMON/UNIQUES—Mother and Child Reunion** (CBS 7793—stereo/Trojan TR 7852).

*And maybe you bet you'd never see the day when Paul Simon and the Trojans stable would be linked together. On the other hand you've probably already heard, this, the opening track from Simon's solo album debut and know the reason.*

*Certainly this is reggae, real good down-home untampered reggae, written by Paul of course and embodying as fine and catchy a chorus as anything the Pioneers or Greyhound have ever done. Which is also why the Pioneers and Greyhound have combined as the Uniques to cover it.*

*Simon wins on quality and vocals. His voice has that appealing sad inflection to it which helped make his association with Art Garfunkel so successful. His is also the more polished, with an excellent team of ladies helping out in the chorus, good muted guitar and one-chord organ. The Uniques substitute piano, speed up the already fast beat and come up with what is probably a better dancing record.*

*'T will be an interesting race, this one.*

## COLIN BLUNSTONE

**Say You Don't Mind** (Epic EPC7765).

This has been a little late arriving, but never mind, I shall still wax lyrical about it, in the pretext that someone, somewhere may not yet have received the message.

The message is that Colin Blunstone, one-time lead singer with the late Zombies, is the most exciting British talent to emerge during the past year. His

soft, almost icy cool voice and the remarkable string quartet treatment his songs have been given by fellow Zombie and producer Rod Argent are unique. And that's a rare achievement in our stereo-typed times.

Ironically this is not one of Colin's songs but the old Denny Laine piece, which he in fact had re-released a couple of weeks ago to try and steal some of the Blunstone thunder. It's a trick that won't work, and it must be said that any of Colin's own songs from the "One Year" album would have made an

equally good single. Turn this over, for instance, and find "Let Me Come Closer."

Without wishing to be slushy, his is perhaps best described as true lovers' music. By which I mean that if you are in love, and therefore feeling sentimental, it will have a marked emotional effect. And that's a good thing to have!

## JOE SIMON

**Drowning In The Sea Of Love** (Mojo 2093 008).

The fate of America's top soul men in Britain never fails to surprise me. They are giants in America yet here seem to mean absolutely nothing. Then, just when you least expect it, they click and can do no wrong. Latest example of this is Al Green who, with two big hits in a row, must create something of a record for this kind of music.

Now it's Joe Simon's turn—or at least it should be. For me he is everything that Al Green is, and some more. He has the same lazy, but controlled approach and the same immaculate way of phrasing a song.

This, a Gamble and Huff tune, is surely the best he's recorded since "Message To Maria," a great melody, an impeccable production where everything happens just at the right moment, and of course, a good voice. My copy didn't sound very hot, but I'll trust that was a manufacturing slip-up. Like Lee Dorsey's "Stallion" the other week, this needs hearing. So hear it.

Quick spins

**STRANGE** policy of Motown to keep releasing tracks from Marvin Gaye's "What's Going On" album. The songs heard in context are amazing, and we're all agreed this was the best soul album of 1971, if not of all time. So why keep flogging it on singles. The latest is "Mercy Mercy Me (The Ecology)." Just think, if you buy this and also bought "Whats Going On" and "Save The Children," you could almost have bought the album instead. False economy and a bad move. (Tamla Motown TMG 802.)

EMI also trying to steal the new Hollies' thunder by releasing "Long Cool Woman In A Black Dress" from their last LP. Not a bad heavy rock song but no competition for "The Baby." (Parlophone R5939—stereo.)

David McWilliams returns with "Maggie's Coming Home," a bouncy folk/rock thing with nice Floyd Cramer-like piano, but not a very exciting melody (CBS 7782-stereo.)

The enigma that is Lovelace

Watkins has a plummy new single "Angel She Was Love." (York SYK 513-stereo.)

Solid funky r-n-b from Buddy Miles on "Give Away None Of My Love." Written by Uncle Otis, but not familiar to me. (Mercury 6052 127-stereo.)

Peter and Gordon live, disguised as Gary and Stu for a breathy love ballad "Sweet White Dove." (Carnaby 6151 003-stereo.)

Very complex—Luther Grosvenor's "All The People" has far too much happening in it to register. (Island WIP 6124-stereo.)

Nice rather sentimental melody to "Friend Of Mine" from Mick Greenwood. (MCA MKS 5082-stereo.)

Jo Jo Gunne have a right wailing rave up on "Run Run Run." Good sound. (Asylum AYM 501-stereo.)

That infuriatingly catchy "Dance Dance Dance" has another treatment (a couple of weeks ago it was by Cats) by Fluff. It could bite. (Decca F13273.)

A welcome return for Carla Thomas on "Love Means You Never Have To Say You're Sorry," which has some nice production touches. (Stax 2025 082.)

Fragile harmonies and very gentle love song—"Watching You Go" from Milkwood. (Warner Brothers K16141-stereo.)

Jerry Lee Lewis latest to stab with "Me and Bobby McGee." (Mercury 6052 117-stereo.)

Jackie Mittoo could get sued by the Beatles for calling "Carry That Weight" "Wishbone" and making out he wrote it himself. Saucy sod! (London HLU10357.)

And Danta with a good mild Afro-beat, a lady singer reminiscent of early Linda Lewis and a good song "Freeway." (Epic EPC7776-stereo.)

Lonnie Mack's "Lay It Down" was for me one of 1971's pearls. "Rings," his new single does not match that standard, but tends to sound like Ray Stevens, both in voice and words. (Elektra K12039.)

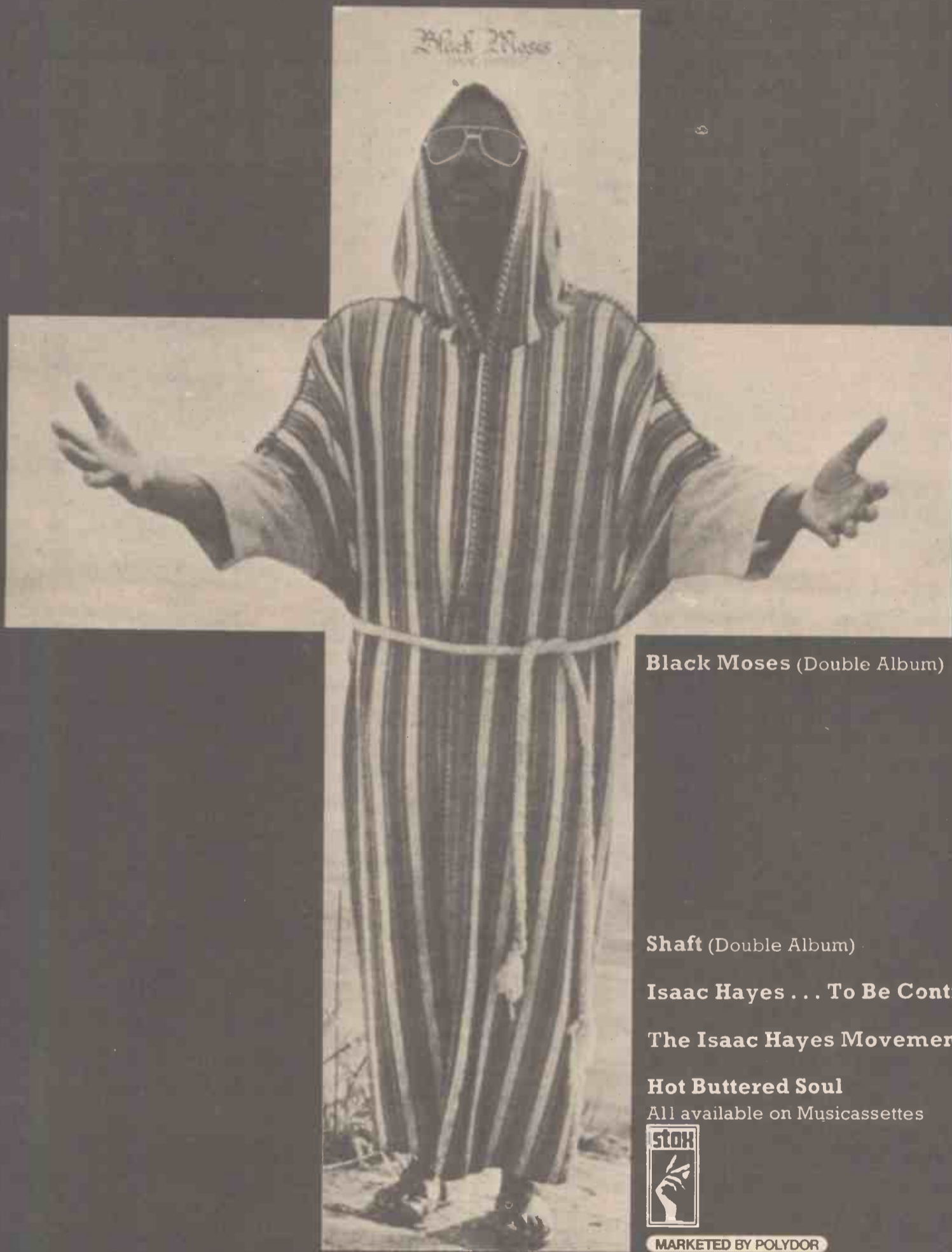
**ALSO RECEIVED:** Butterwick—My Sweet Potato (MAM63); Gary Charles—When You Run Out Of Breath (B&C CB174); Crossbones—Shakin' All Over (Penny Farthing PEN780); Free Movement—The Harder I Try (The Blue I Get) (CBS7768); Happy Ending—To Be With Her (Decca F13269); Jake Holmes—Trust Me (CBS7767); Sammy Jones—Mefdocino (Solux SI 002); Brian Martindale (Sioux SI 002); Brian Martindale (United Artists UP35337); Pamela Peterson—Finally (Theme From Gumshoe) (Polydor 2001 278); Putney Bridge—Oh Day Oh Day (Chapter One SCH163); Rich Mountain Tower—Thank You Maggie (London HLO 10359); Melody Smith—Do What You Wanna Do (CBS7759); Stoller's Team—Sapporo (Theme to BBC Winter Olympics) (Decca F13280); T. Man and T. Bones—True Born African (Sioux SI 007); Jake Trackray—Country Boy (Columbia DB8858); Henry Turtle—Do You Believe (Columbia DB8859); Mike Vernon—Let's Try It Again (Blue Horizon 2096 007); Alex Welsh and his Band—Breathalyzer Song (Polydor 2058 194); Robert Young—Love Remembers (CBS7764).

NEW SINGLE

NEILDAMOND  
CRUNCHY  
GRANOLA  
SUITE

UN 536





**Black Moses** (Double Album)

**Shaft** (Double Album)

**Isaac Hayes . . . To Be Continued**

**The Isaac Hayes Movement**

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MARKETED BY POLYDOR

## ANDREW TYLER TRACKS DOWN THE ELUSIVE PAUL McCARTNEY AND SITS IN ON THE RECORDING OF WINGS' FIRST SINGLE

*"Give Ireland Back To The Irish  
Don't Make Them Have To Take It Away."*

I started with a bellyful of courage in a pub round the corner from E.M.I.'s Abbey Road Studios. It's 7.30. A loose barman re-fills my glass with Scotch. An old man is shaking violently and throwing-up on the carpet. Collar up, head down and out into the snow.

"Studio 3, please."

"Who is it you wanted?"

"I've come for the Wings session."

The sleepy man at the desk waves me through. Studio 2, where the Beatles made their magical sounds, is just down the corridor but that's another story. A clean-shaven man, about 30, his greasy hair pushed back behind the ears, looms over and shakes my hand ecstatically. "Hello, Donald Disc."

I remember now. "Here, There And Everywhere," Yesterday," "Tomorrow." He's Paul McCartney, of course, shorter than I expected and a little swollen around the midriff. But I'd know him anywhere. The brilliant eyes and pout give him away. He dashes off to fiddle with a speaker box and Linda grabs her Ikon and points it at me. "I'm just going to do this. For the record, you know."

Click. She's a blonde, slender creature, long delicate fingers and equipped for London's winter in a green woollen sweater, a long cotton dress that reaches her ankles, black woollen socks and basketball shoes.

I can see Henry McCulloch sitting at the back of the studio, head down over his Gibson. Denny Seiwell, the man who went for his tom-toms, is barricaded behind a sound screen in the far left-hand corner. He's a big bony fellow with a jutting jaw. When he plays he fills his cheeks with air.

Denny Laine, in jean top and bottom, is helping shift equipment. And there's Ian Horne, roadie and background noises.

"Okay, let's try the end bit again," says Paul. He picks up his Fender bass and settles on the far side of a hinged screen that cuts off the top third of the studio. The others gather themselves in position—Denny L. and Henry S. on the near side, Denny S. in his fortress to the left and Linda to their right on piano.

### BACKING

"Give Ireland Back To The Irish..." They're trying for a backing track but it's early days.

They run through the piece once and Paul comes over. "It's something I woke up with this morning," he tells me. "It'll be our next single if it works out. If people want it. It's all about the mess in Ireland."

He does a little dance and

sings me a couple of bars then heads off for the sound room.

He moves so fast. Part of the McCartney legend is to do with his energy. Here, there and everywhere, adjusting volume and tone on amps, flicking buttons on any one of a half-dozen keyboard instruments in the studio, coercing just the right sound out of the machine. McCartney the perfectionist. Ready for another go while his sleepy companions sup tea and munch chocolate biscuits.

Many hours later there was the debris of stoned, sleep-hungry bodies strewn over chairs in the sound room. Linda was asleep across her husband's back; Henry and the Denny's could have used some matchsticks to prop open

their eyes and Paul McCartney was tapping out rhythms and playing with dials on the space-age control panel.

### INTERVIEWS

He doesn't look very Cuban-heeled fab these days, dressed in a black waistcoat and tee-shirt and pale blue trousers. He also wears basketball shoes.

Studio 3 was already straining under Wings' offensive. A three-foot pile of amp and speaker box covers had taken shape on some tables. Plastic cups, coke cans and cigarette butts were all over the place and Linda just poured a double Scotch over an organ top—Denny L's cup not being where it should have been.

Ian asks me if I wouldn't

mind waiting in the sound room as I'd probably get in the way of things. But 15 minutes later I can see Paul signalling me through the booth's panoramic window: "Mr. Disc. You can come in here if you like."

They try a couple more takes while Tony Clark, the EMI engineer, tries for a balance, listening in on each instrument separately. It's a simple, sing-along tune using G, D and A7 chords for the verse and a chorus in a minor mode.

"Give Ireland back to the Irish

Make Ireland Irish today."

Paul had been inspired by "Bloody Sunday" and Bernadette Devlin's attempts to throttle Reg Maudling in the Commons. "This one's for Reggie," he kept saying



PAUL McCARTNEY... "Hello, you must be Donald Disc."

# PAUL ON THE WING

before takes.

They break for tea, Scotch and joints. "How about an interview?" I wondered.

"I'm not sure I really want to sit and start answering all those questions. I never did like talking into a tape recorder. You say one thing and by the time it hits the media it becomes so separate from what you really meant. I suppose I could drag you in and go through the whole thing

... 'On drums we have, blah, blah'. But I'd come out sounding like Lovelace Watkins."

### TREMENDOUS

9.30 p.m. They relax with a bit of Johnny Cash corn. Henry's ready for a take but Tony in the sound room isn't. "When You are in love it's the loveliest night of the Year." 10 p.m. Tony's ready at last. They try a take but listening in on the replay sense they've lost something.

"We should have done it this afternoon when it was still fresh," says Denny L. Paul agrees: "We've lost some of the feel but it's a better sound." He calls through on the monitor to Tony: "Couldn't you make it sound more like a record. Something more electric. It sounds too much like a

band."

As the night wears thin he wages a subtle battle to arrest control of the sound panel from Tony. Eventually he dominates as he dominates every other situation. By this time Henry has come through with a superb guitar line for the intro and verse. Denny supports with a compact rhythm that serves as a second lead and Linda backs with choppy chording on piano.

"Do you think I should use organ or piano," she's asking. "Whatever feels best," says Paul. 11 p.m. They decide on smaller amps and more baffles and Ian zooms away in the grey Bedford van to collect them. Linda settles for electric piano. More tea, dope and things. The breaks are coming more often as their strength goes.

"Great Britain, you are tremendous, nobody knows like me

Meanwhile back in Ireland there's a man who looks like me."

They sense they've found a suitable backing track among the half dozen takes, and gather round a couple of mikes at the far end of the studio for vocals. But no, it's a compromise. They start the whole process again. Bring on the big amps again. Okay let's get going.

By 3 p.m. they've found a good take and Paul, headphones clamped over his ears, doubles up on his original vocals. The others form a semi-circle around a second mike and Denny L. conducts them through the eehs, oohs, ahs and hand claps. They keep missing cues and giggling. Henry contributes a strangled howl.

But the replay sounds great. Everyone is in the sound room talking over what's needed to fill the gaps. They decide on a bottleneck guitar intro from Henry. He tries a dozen takes with Paul at the panel telling him over the monitor: "A little more savage... yeah that sort of thing but leave out the end bit." He whittles it down to four or five notes.

The final touch. Paul wants to add a few of his own lead guitar lines to the last few bars. Henry and Denny back him with straight rhythm guitar while he rehearses his bit. He takes 15 minutes to get it right.

The time is 5.30 Wednesday morning. They've been working on the song for 14½ hours, 11½ in the studio. They'll be back for more overdubs, maybe a penny whistle for the chorus.

"All I can say is good-night," says Paul, and he, Linda and Denny drums stride out of Studio 3, Abbey Road.

Colin Blunstone's  
**Say you don't mind**

Hit single from his new album ONE YEAR

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✿ **THERE** are so many polls now, aren't there? Perhaps too many — and it's difficult to know how much of a barometer these poll results are anyway. Studying the "Disc" poll results during a long train ride to Glasgow I came to two conclusions.

The first—and more important—is that they reflect the sort of general musical taste that you will hear catered for on isolated programmes such as Noel Edmunds' rather than the sharp polarisations of Tony Blackburn on one hand and the "Sounds of the 70s" on the other. The second conclusion is that fan-clubs and other lobbyists can still influence these results — hence, surely, the appearance of Elvis, Cliff, Cilla and others.

It would be absurd to pretend that Noel's two hours a week has any real influence on the tastes of "Disc" readers. Tony Blackburn with his massive audiences and daily programme cannot fail to have a much greater influence. However, I do believe that Noel does more accurately reflect popular taste than anyone else. It's quality stuff—sometimes slightly denatured—but never the arrogant, impertinent nonsense that you hear much of the time on the radio. I'm talking, of course, as though "pop" music were intended to be heard and enjoyed—as I believe it should be—rather than be provided as a sort of shrill background to the drab patterns of daily life. So accept these comments as being taken from that particular standpoint.

You'll notice how few black singers appear in the International sections. In fact Aretha Franklin is the only one. I know Diana Ross and Shirley Bassey are physically black but their music is usually gratingly white. The more easily assimilated singers dominate both the

male and the female lists — Carole King, Melanie, Joan Baez, Joni Mitchell, Judy Collins, James Taylor, Neil Diamond and Cat Stevens—they're all there.

Smooth, not particularly demanding and often very good indeed. Meatier stuff creeps into the male list with our Rod, Robert Plant and John Lennon and it's good to see them there. Too much moody introspection can't be good for us.

John Lennon comes top of the best singer/songwriter category—gratifying. He's followed closely by four of the "smooth" ones—the Noel Edmunds show folk. Marc Bolan is there—just after Paul McCartney—and will probably be a deal higher next time round. The T. Rex phenomenon is only just getting under way. In a similar poll across the Atlantic Elton John'd be a lot higher—and I was surprised that there was no sign of Neil Young at all—and how about Rod Stewart too?

I don't want to belabour seemingly racial angles—I've mentioned in this column before the lack of real "black" music on the radio—but the appearance of the Four Tops as the only black group in the top International Groups is sad as the comments about Diana Ross and Shirley Bassey could apply in

DISC  
MUSIC POLL  
AWARDS  
1972

only slightly lesser degree to them. The Beach Boys don't appear to be fashionable, yet they appear regularly in these polls—highest of the "smoothies"—and the Group poll is dominated by the more powerful bands. Zeppelin, the Who, the Stones, Creedence, T. Rex—and, in second place, the Faces. Ooooooo hoooooo.

The Faces dip a place in the British group section and T. Rex storm to the top—nothing very startling there—but check the list and see how many of them are heard on the radio. I don't personally enjoy the music of ELP, the Moody Blues, Black Sabbath and Deep Purple but I know that a great many do and it seems extraordinary that their records are rarely, if ever, heard. I don't believe that it is the job

of the "Sounds of the 70s" to accommodate them though—they are hugely popular and should be heard in the body of daily radio output.

Good times and a measure of hell raising are coming back—and not before time. I expect to see Lindisfarne in the Best Live Group category next year. The Who, Faces, Stones, Mungo Jerry and Slade are all groups which have a good time on stage—or give the appearance of having a good time. T. Rex are recapturing the wholesome vulgarity of the rock era and Led Zeppelin aren't exactly delicate. I've never seen the Four Tops live.

The appearance of Hank Marvin in second place in the Best Musician category must surprise everyone except those who voted for him. Not because he isn't a good musician but because his music is so far removed from the music of the others in the poll. There are seven guitarists, one bass-player, an organist and a pianist so those who see the demise of the guitar hero are in for a disappointment.

The last few years have been poor years for solo lady singers in this country and it would seem that it is only the shortage of solo singers of the Joni Mitchell, Judy Collins genre and the small numbers of ladies

working in groups that accounts for the appearance of Dusty, Lulu and Clocy. It was a personal disappointment that Bridget St. John did not appear and I can only assume that the same people who voted Hank Marvin into second place in the Musicians category voted Olivia Newton-John into the same spot in Top British Singer (Female). To round the thing off Cliff himself came second in the corresponding category for menfolk. I'm glad Rod Stewart came first.

Lindisfarne are a worthy "Brightest Hope." The section of the poll presented perhaps the most diverse examples of musical taste—all the way from the extraversion of Rod Stewart and Lindisfarne to the "Opportunity Knocks" appeal of New World. Olivia Newton-John does it again—although only 5th this time. Slade and Wishbone Ash are both powerful and exciting bands—no moodiness there—and the fact that the first four in this section are what could be called "good-time" performers bodes well for the next twelve months.

Neither Hank Marvin, Cliff nor Miss Newton-John in the Best Single or Best LP sections. T. Rex would presumably have won if—like George Harrison and Rod Stewart who topped them—they had released but one single in the past year. The LP section makes, I think, more interesting reading because it includes records which have not been heard on Radio 1 at all, several which will have been heard only on the "Sounds of the 70s" and the rest will have been heard, perhaps, on Noel's programme. Although I don't listen to Radio 1 as much as I should, I would venture to suggest that one of these LPs has been widely featured during daytime, weekday broadcasting despite their very wide popularity.

In view of some of the previous results it came as a surprise that the "It's Cliff" thing wasn't the top TV programme. I assume that many of the Cliff fans voted

for "Top of the Pops." It seems that those responsible for TV planning assume that the only substitute for the breathtaking banality of TOTP is something very serious and solemn. Why it's impossible to have a good time without adolescent humour and Pan's People is beyond me.

In view of what I've claimed above it might seem to refute my arguments that Noel Edmunds programme isn't the Top Radio Show. However, the very polarisation that I spoke of is reflected in the actual results and if it were possible to take a sort of musical average of those programmes that have been voted for you'd come up with something like Noel's show. This may all read like a hymn of praise for Noel E. but really it's more of a plea for more catholic programming by Radio 1. I'm glad to see that at least one non-BBC programme has appeared and congratulations are due to Kid Jensen for being the only person who consistently reminds us that there are alternatives to the Beeb.

Finally, we have the category for the Top Film and I'm here forced to admit that I haven't seen a single one of them.

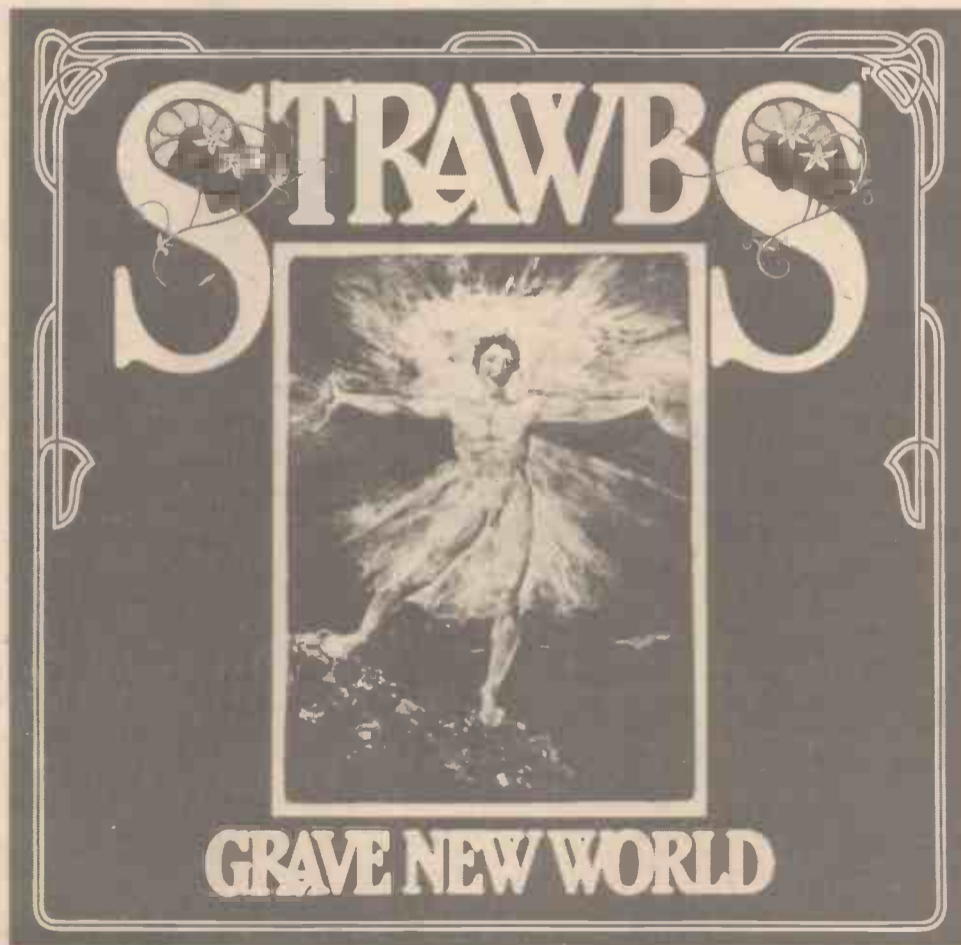
An interesting poll in many ways—one that reflects a moderate course musically and that, by extension, forms a plea for tolerance and acceptance of the tastes of others. Captain Beefheart is no threat to anyone and neither is Andy Williams.

John Peel

## STRAWBS TOUR DATES

### FEBRUARY

- 11 SOUTHPORT FLORAL HALL
- 12 MANCHESTER FREE TRADE HALL
- 13 BARNESLEY CIVIC HALL
- 14 LONDON ROYAL FESTIVAL HALL
- 15 BIRMINGHAM TOWN HALL
- 17 QUEENS HALL BARNSTABLE
- 18 GUILDHALL PORTSMOUTH
- 19 WESTON-SUPER-MARE WINTER GARDENS
- 20 DARLINGTON CIVIC HALL
- 21 BRISTOL COLSTON HALL
- 22 SOUTHAMPTON GUILD HALL
- 23 NORWICH ST. ANDREWS HALL
- 24 NEWCASTLE-UPON-TYNE CITY HALL



## STRAWBS TOUR DATES

### (CONTINUED)

- 25 HULL CITY HALL
- 27 SWINDON WYVERN THEATRE
- 29 OXFORD TOWN HALL
- MARCH
- 3 LUTON COLLEGE OF TECH.
- 9 DUBLIN, EIRE TRINITY COLLEGE
- 10 DERRY, N. IRELAND MAGEE COLLEGE
- 11 COLERAINE NEW UNIVERSITY OF ULSTER
- 12 BELFAST QUEENS UNIVERSITY

David Cousins with Richard Hudson, John Ford, Blue Weaver and Tony Hooper have created a rare and joyful album of their songs and music. "Grave New World" lifts above all the styles and transitory catch-phrases used in music today.

Have a listen.

AMLH  
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LINDISFARNE (left to right)  
Rod Clements, Ray Jackson,  
Ray Laidlaw, Alan Hull, and  
Simon Cowe.



## LINDISFARNE FOR THE CUP

IF THERE are any among you who doubt that Lindisfarne deserve their award there is one sure way to dispel those doubts—go and see them live.

I've raved about this group ever since I first received "Clear White Light Part 2" just before Christmas 1970. Here was a sound that lifted me, refreshed and delighted. I played it for weeks on end, but then forgot about them—until "Lady Eleanor" which revived all the earlier enthusiasm. Since then they've become probably the only British group I've really wanted to see on stage.

I was right. I left the Queen Elizabeth Hall last Friday feeling more exhilarated than by any concert since the first visit of Aretha Franklin. That's the feeling Lindisfarne generate, maybe not as exciting as a soul show but every bit as lifting and happy.

Theirs is Newcastle Brown music—"commercial pub" music as a colleague cryptically put it recently. And in fact the one item that scored with the packed audience more than any other was Ray Jackson's unaccompanied rendition of a Tyne-Tees TV jingle for said ale.

Apart from a warm stage personality, Lindisfarne score on two more major fronts. Firstly, Ray, Alan Hull and Tiny Simon Cowe are all exceptionally good singers. Ray has the rich deep folk balladeer's voice, Alan's is higher and more sensitive and Simon, when he's given the chance, belts out some quite incredible high notes.

Secondly they are all good but not self-indulgent musicians. Mandolins and open guitar are the main instruments—well no, really the voices are the main instruments. Add to this an honest and endearing attitude towards singles (they like singles and they want a hit) plus the desirable tendency to make their songs too short rather than too long and you should need virtually no further recommendation.

At the Elizabeth Hall, the five were greeted with a football roar of welcome. They announced every number to get the applause over with before starting, wasted little time returning between numbers, were interested only in providing good entertainment and not amusing themselves, and played only 13 songs.

These included "Lady Eleanor," "Meet Me On The Corner," "Fog On The Tyne" and an amazing encore, "Clear White Light." I say amazing for the penultimate number, "We Can Swing Together" did last almost 30 minutes, including a 10 minutes solo contribution on harmonica from Ray, comprising snatches from many a shanty, folk standard, "Three German Officers Crossed The Rhine," "Z Cars Theme" (greeted with boos) and others.

Two songs were brand new Alan Hull compositions—"Poor Old Ireland," which provided the only serious moment of the evening, and "Mandolin King," being played in public for only the second time.

By the time the evening was over, a good hundred of the audience were arms linked in a joyous hokey-cokey, support group Genesis were on stage joining in with tamborines and cow-bells and the atmosphere was just as if Newcastle United had won the FA Cup. (though that's maybe an unfortunate analogy).

Lindisfarne are off to America soon, so you'll have to wait to catch them. Make sure you do.—

DAVID HUGHES

# Lindisfarne—born with pickaxes in their mouths

It is meet and right that our Brightest Hope award this year should go to Lindisfarne, the most sincere, straightforward and no-nonsense band to emerge out of 1971.

They made the final rung of the ladder to success in the latter half of that year with "Fog On The Tyne" and the few months leading up to it, but all through the early part of the year their name cropped up here and there, whisper whisper, so you were quite well aware of them creeping up behind your shoulder.

And from the very early days Lindisfarne stood out because of their distinctive songs—polished Northern pub-folk songs. And they were fiercely proud of their Newcastle roots, they didn't flounder and wallow in the nostalgia of back-home as a lot of Liverpool musicians seem to do, they were just very Geordie. As Alan Hull said to me when I interviewed him last November:

"The kids in Newcastle have given us their support because we've come down to London and shit on a lot groups that were born with silver spoons in their mouths. We were born with pickaxes in ours and we spat them right out at them."

Lindisfarne began ten years ago when Ray Laidlaw got a drum kit from his grandfather for his 13th birthday. Guitarist Simon Cowe lived down the road and they formed a group called the Aristokats which lasted for about two years. Rod Clements (bass and violin) was at school with Simon and then Ray met Ray Jackson (mandolin, harmonica, vocals) at Art College. Alan Hull had been playing with other Newcastle groups all this time and they asked him to join them. The first gig wasn't very successful together, they gave it another go a few months later and late in 1969 the current line-up of Lindisfarne was on the road, known as the Brethren.

Their first album "Nicely Out Of Tune" (so called because they always seemed to do just that playing in sweaty little clubs) sold as well as most first albums, perhaps a little better than some. In between that and the second album, "Fog On The Tyne," they began to build up a following. Bob Johnston was brought in to produce it and that made a few people sit up and think. The result made almost everybody sit up and think, because that made Lindisfarne. It outsold the first album in a matter of weeks and was rated by many as the album of 1971.

Their manager is Tony Stratton-Smith, who managed the Nice, and also has Van der Graaf Generator and Genesis under his wing. He first heard tapes of Lindisfarne in 1970 and found something haunting about the music although everybody else in the office loathed them, but he went ahead and signed them.

"When we first heard Lindisfarne the most important thing was the songs, I thought they really shone. I signed them on the strength of them, and then after that the next thing that convinced me we had an outstanding band was their rare ability to get it on with an audience very quickly."

Certainly he's a happy manager. In March Lindisfarne do their first tour of America opening at Carnegie Hall with the Kinks. In May they tour Europe, during the summer they record their next album and possibly return to America and in September they do a national tour here.

One only hopes that they manage to keep their isolated identity throughout all this hustle and bustle. Their songs so plaintively reflect the North, the whistle-down-the-wind solitariness of the island they called themselves after.

Lindisfarne ought to be sent back to Newcastle for compulsory refresher courses to keep their music so good, honest and true.

CAROLINE BOUCHER

Dear Everyone,  
Ta very much  
for all your votes  
(and the Silver Disc!)

Luv

Collo  
XX  
X

**R**OD STEWART has been showered with awards of one sort and another these past six or seven months. He's received gold, platinum and silver discs, and been named top male vocalist countless times.

In Holland the music industry nominated him International Performer Of The Year. There are about 30 plaques, scrolls, discs and wreaths in all—eight gold and one platinum disc for "Every Picture Tells A Story" and they all hang in his toilet.

It doesn't look like ending for a while yet. "A Nod's As Good As A Wink To A Blind Horse," the Faces last album, released just before Christmas, has already sold one million copies in the US.

"He loves it all," says his publicist Mike Gill, "The awards, the presentations and the whole bit."

1971 has been good to Rod and the Faces and he's been generous with his audiences. At a recent American concert he came on stage with 40 footballs and countless bottles of wine, which were passed among the audience.

At the unforgettable Madison Square Gardens gig last November (23,000 people paid up to £50 for tickets) he forked out \$12,000 of his own money for video screens so that the people at the back could see what was going on.

Then there was the Midlands date the group twice missed. The first time because they lost themselves and the second through illness. When they eventually played the hall they gave away 400 albums to the first arrivals and reduced the entrance fee.

Rod is a flash, unpredictable character with passions for two conflicting life styles. He'll move heaven and earth for a boot around with the Highgate Red-wings on a Sunday morning and manages to keep in touch with his old pals in N6. He still enjoys a pint of bitter in the local but his favourite drink is port and brandy. He usually sips one or two before concerts to soothe his throat.

Then there's the white Lamborghini and Rolls. He lives alone, not counting gardeners and general help, in a 30-room mansion on 17 acres of Windsor soil. He doesn't have a cook since Dee Harrington, his lady friend of five months is supposedly superb in the kitchen. Rod and the Faces' recording history has been a success from the outset even though the group is signed to Warner Brothers

## Stewart on booze and Baldry

and Rod still has 1½ years of his Mercury contract to run. The partnership began when Steve Marriott left what was then the Small Faces in 1969. Rod and guitarist Ron Wood joined them from Jeff Beck. Their initial recording was "First Step" in March 1970. There have been five more albums since then, two attributed to Rod and the Faces and three solo efforts.

His own albums have been "An Old Raincoat Never Lets You Down," in March 1969; "Gasoline Alley," in September 1970, and the magnificent "Every Picture Tells A Story" in July last year and still in the charts. The Faces with Rod have also delivered "Long Player," early 1971 and "A Nod's As Good As A Wink To A Blind Horse," released just before Christmas. "Maggie May," that phenomenally successful single, was co-written with classical guitarist



Martin Quittenton, a long-time friend of Rod's. He's a serious musician who has suddenly become very wealthy as a result of the single. It's a name that might be emerging in the next few months.

Another close friendship that goes back many years is with John Baldry. Rod is currently finishing the production of one side of Baldry's new album "Everything Stops For Tea." As with Baldry's earlier "It Aint Easy," the other side is produced by Elton John.

Stewart and Baldry first teamed up in the Hoochie Coochie Men and later, with Brian Auger and Julie Driscoll, in Steam Packet. John, or Long John as he was then known, later played with Reggie Dwight (whom he described as "his little fat pianist

who wanted to sing") in a group called Bluesology.

Of Rod, Baldry says: "He's not the prettiest of young men with that bleedin' great carrot on his face." Stewart probably gleaned much of his stagecraft from Baldry. They're both flamboyant, energetic performers with a flair for the unexpected. Baldry, bored with his audience at a recent concert in Rochester, N.Y., left the stage mid-act and came back with a chair and a

paper cup full of brandy. He sat for 15 minutes chatting and joking, generally encouraging them to "get off their fat backsides." He went straight into "King Of Rock And Roll" and the place erupted.

Stewart, at 27, is fast approaching that unmagical age. But he's not worried about losing touch with his primarily youthful audience. Says his publicist: "He just doesn't worry about his age. He's not that vain. He's vain

about his appearance and spends a fortune on flashy clothes but he's not into facelifts."

"Rod has worked hard over the years," says Mike Gill, "he's now in the position to do exactly as he pleases. He can be as ostentatious as he likes, he can collect antiques and can still go into a pub and ask for a pint of bitter."

Andrew Tyler

## SOS message is freedom

"SOUNDS Of The '70's" probably owes its success as top-rated radio show to the series' intelligent, straightforward format, basic freedom on content and some of the more perceptive production men.

The show, of course, is actually week-nightly—two hours before midnight, hosted by those purveyors of progressive type sounds—Bob Harris, John Peel, Alan Black and Pete Drummond; with a format covering tape music, on-the-spot studio recordings and record reviews.

One of the series' more experienced producers is Jeff Griffin (31), responsible for Bob Harris's Monday stint and currently in charge of Peel's Saturday "In Concert" spot. He says:

"The thing about the shows is that we have a lot of variety, few restrictions on what we play, and relaxed working conditions between musicians and technicians.

"I believe that if you try hard enough, get good, reliable acts and produce good sessions . . . people will listen, whatever your transmission time. The lack of nightly 'needle time' (a ludicrous 40-minute limit) need not necessarily be a

drawback.

"I find it interesting to put on very contrasting acts and provided they're good, you get a lot of favourable response."

A typical Monday night might, for instance, feature hard-and-fast, mid-50's rock through to a couple of characters rejoicing in the names of Beaver & Krause, whose claim-to-fame is a rather splendid cathedral recording done in the States.

"Bob Harris likes classical music," says Jeff. "And there's no reason why some of that shouldn't be included. We try and cater for the whole spectrum — acoustic stuff to the really heavy bands. And the artists themselves are allowed to virtually play whatever they like."

An example of Griffin's belief that variety is the spice of late-night listening is the combination of little-known Island folk girl Claire Hamill, a bubbling 17-year-old Geordie, with Osibisa in a future programme. "She has tremendous potential," he says. "The two should complement each other very nicely."

One disappointment in the "SOS" series, however, was the failure during the final quar-



D. J. ALAN BLACK

ter of last year of "Ear To The Ground," Griffin's attempt to present a more progressive magazine programme. In his experience on "Scene And Heard," he'd discovered the need for a show to take the overspill—something to cater for the other end of the musical spectrum.

"Unfortunately it bit the dust," he says sadly. "Got lost in all the programme changes. But I'm still very interested in resurrecting it. I'm convinced there's still a market for a progressive magazine show." "Sounds Of The '70's" has been in its present form since last September; before that it went out earlier in the evening with DJs like Stuart Henry and Dave Symonds involved.

The new time-slot and professional approach to the series obviously appeals to the progressive listeners enough to have them religiously tuned to the 10-till-12 spot nightly.

M.L.

# Lindisfarne

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## 'Meet Me On The Corner'

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 STOP BECAUSE I AM WINDING UP THE FILMING OF +LADY SINGS THE  
 BLUES+ I REGRET NOT  
 BEING ABLE TO ATTEND THE AWARDS PRESENTATION STOP YOU HAVE  
 MY SINCERE BEST WISHES FOR A SUCCESSUFL AFFAIR STOP AFFCTIONATELY  
 YOURS  
 DI ANA ROSS.



# The truth about Soldier Blue



Buffy St Marie

LEFT: The telegram from Diana Ross following her victory in the Top Female Singer section of Disc's music poll.

**IF THERE'S** one thing that's true about Diana Ross it is that she never does anything by halves. Her win as World Top Female Singer proves that.

She had a lot of cynics to contend with when she broke away from Motown's top female group, The Supremes, back in January 1970, but finally through artistry and hard work she's silenced them all and come out on top again.

## DIANA KNOCKS THE KNOCKERS

"If you have aims on something," she says, "you should always aim for the highest. That way you're more likely to get there."

It comes as something of a shock when you realise that for Diana it didn't begin just a couple of years ago, rather she's been working hard at achieving this

status for something like 12 years. It was that long ago, 1960 to be exact, that she first teamed up with Mary Wilson and Florence Ballard and went to Motown's president Berry Gordy Jr for an audition.

Since those days it has been one long series of achievements for Diana. Even in the days when she was just leader of the group her name appeared in the Top Female Singer sections of polls. It was obvious then that sometime in the future she'd have to branch out alone.

Diana led the Supremes for ten years through a dozen gold records and record-breaking box offices success everywhere, and then she felt she'd done as much as she could with a group. Of course the fans bemoaned her decision and sceptics predicted a subsequent fall from favour, but Diana was confident.

When initially things moved very slowly for her she remained cool and said: "I'm only a couple of months old—I have to grow again and it's going to take a long time. But I'm not worried; I've got a lot of confidence."

And it paid off. Her second single "Ain't No Mountain High Enough" more than made up for the comparative failure of her first "Reach Out And Touch," selling a million in America and almost topping the chart here. But she was only just beginning. 1971 was the big year for her and the year everyone realised that she

was more than just the Supremes former lead singer.

She was an entertainer capable of capturing the imaginations of everyone from 15-55. She did that largely through her first TV spectacular "Diana!" the first ever given over by a major American TV network to a black female.

The special showed Diana in many lights; she emerged as not only the top vocalist she is, but also as a comedienne, an actress and a fantastic mimic with her hilarious impersonations of Charlie Chaplin, Harpo Marx and W. C. Fields. If up until now people had been unable to see why she had to go solo then this finally illustrated her reasons properly.

Also that year, and contributing largely to her win, she had great record success. She hit with "Remember Me," "Surrender" and "I'm Still Waiting" which nestled in the No 1 position for four weeks. Her first No 1 here since "Baby Love" with the Supremes way back in 1964.

At present Diana is exploring yet another field of entertainment—films. Work on "The Lady Sings The Blues," a film based on the life history of blues singer Billie Holliday, is almost complete. She is achieving her aim to venture into every field of showbusiness.

So far she's succeeded in everything she's attempted; there's no reason why the film shouldn't go the same way. And there's every indication that this is only the beginning rather than the peak of her career. With her kind of determination and talent her achievements should be endless.

PHIL SYMES

### Stained with the blood of the innocent



## soldier blue



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thank the readers of Disc & Music Echo for voting 'Soldier Blue' Top film in their Annual Awards Poll



DIANA ROSS ... into films

A NEW style Western full of explicit and bloody violence. A story of the Cavalry and Indians and a young white girl. A film with a title song written and performed by Red Indian songstress Buffy St Marie that climbed well into the top ten.

Soldier Blue is all this but is all this enough to explain its victory in the poll for the top film.

Personally, I think not. The thing that stands out above all else, for me anyway, is the fact that the film is based on the truth.

Director Ralph Nelson stresses the point. "Soldier Blue is more than an action film, more than a Western. It is taken from real history, shows the real people, and if the truth about U.S. Indian policy is not always pleasant, the time has come for the truth to be told.

"It is a very modern film despite its historical background. It's a story of war, love, survival, escalation and credibility."

Based on two of the bloodiest battles in the Indian wars, Soldier Blue tells the story of the senseless slaughtering of hundreds of women and children by the US cavalry and the atrocities they committed.

The slaughter was based on the Wounded Knee Battle in 1889 when the Cheyenne were the victims and the

commander responsible is a fictitious colonel copied from the officer at Sand Creek massacre in 1864, which caused a shock comparable to the recent My Lai incident in Vietnam.

The Sand Creek incident brought this reported quote from famous frontiersman Kit Carson: "It was a cold blooded massacre, no one but a coward or a dog would have had a part in it." Over 600 Indians were slaughtered there and nearly 200 more at Wounded Knee.

This basis of truth more than anything else seems to be the reason why it ousted such obvious music winners as "Woodstock," the Rolling Stones' "Gimme Shelter," Presley's "That's the Way It Is" and Leon Russell's "Mad Dogs and Englishmen," featuring Joe Cocker.

Star of the film delectable Candice Bergen sees it as a modern film despite the fact that the scene is 1875. "It's not a William S. Hart cowboys and Indians yarn, but a fable on Vietnam. The references are contemporary. The picture looks for solutions to such problems as racial integrity, repression of a minority and armed might.

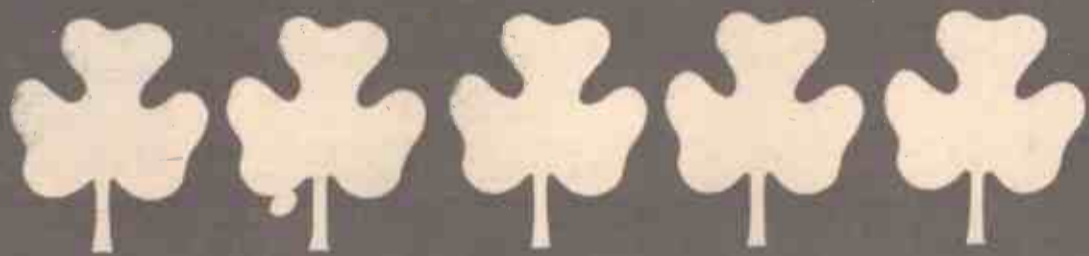
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BRIAN SOUTHALL

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DISC  
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## Marc and the monster fame

"This whole fame thing is a monster," says Marc Bolan, of Top British Group, T. Rex, "you have to be very careful of it, the glam, fab world of glitter and gold."

He looks earnestly into his glass of wine for a moment and then grins because he hasn't changed—he's always had a shrewd streak that has kept him stable—and Bolan knows exactly what's going on, there's no wide-eyed innocence about him. He is talking at his little Venice flat before setting off for a tour of Scandinavia. He had 'flu that morning which he is warding off with white wine, his universal soother.

Nothing much has changed in the flat since I was last there, it is still rather worn and shabby; there is no sign that a well-on-the-way-to-being-a-millionaire lives there, except for his second-hand white Rolls-Royce parked outside (ironically the registration letters are TOF). Marc can't drive, so his wife June ferries him about in it.

Marc has just heard that his latest single—"Telegram Sam"—has sold 200,000 copies in four days.

"I find it phenomenal that we can sell that many records in that many days. It's lovely, and very flattering that that number of people are concerned about me. That gives me a reason. Because now I can see how easily I could fall back and say 'screw you all, I'm going to be a playwright,' I believe that you do what you do because you do it.

"I'd have freaked out if I hadn't been in this for so long—I just get very touched, it goes to my heart not my head."

Marc has always unquestionably been the leader, been T. Rex. "There's no pretence other than that it's my gig." And he is extremely fussy. Because he writes all the songs he knows exactly how he wants them to sound, and rehearses over and over until they sound that way (the band rehearses at least once a

week regardless). He supervises the covers, advertisements and everything else for the records; he designed the logo for the actual record. He decides where the band will play—they haven't been to America since last April although they're clamouring for him over there.

"I just didn't want to go there, I just said, 'we don't need you babes,'" he shrugs and juts out that dogged chin. "I keep an eye on everything because if you don't you get ripped off rotten. I'm not as competent as Allen Klein and it's not a cross I bear gladly but I'm fortunate that I'm able to do that because it totally freaks a lot of people. But when it gets too heavy you just run off to Ireland like we did last week."

T. Rex are working on a film in Germany for TV, and on another one that Ringo is making, and there have been dozens of other movie offers which Marc is thinking about. In six weeks time a book of his drawings is being published—his art is fairly untrained and primitive



MARC BOLAN . . . likes the T. Rex sound.

by **CAROLINE BOUCHER**

but apparently Salvador Dali saw it and flipped.

Then there is the question of the next album which he doesn't want to put out too soon on the heels of "Electric Warrior." It is not yet recorded, but Marc has written most of the material.

"Warrior" was probably the first album with a format, and I was very pleased with it. At the moment I'm top heavy with quieter songs. I'd like to give the next album a similar feel not in the music but the way it was spaced. I think the overall sound will be considerably different—we're much tighter as a band now than we were when we did 'Warrior'.

"I'm very pleased with the band now—I heard a cassette of the Boston gig the other day and was quite impressed with the way we sounded. You don't know what's happening really when you're running about up there. With rock and roll I would never just be a solo artist and work with a backing band, you need a certain tightness you can only get with practise.

"Sure I've changed from the way I used to be, but change is very important to stimulate you. Being solo and acoustic, and doing electric rock now, both have their drawbacks, but I'd rather be doing what I'm doing now. It's not unreasonable to assume in three years time I might be playing acoustic things only."

Marc still manages to write things when he has the time. "I'll be playing about and come across a feeling, run it out, get the chords together and tape it as a rough." He works upstairs in a little bedroom with the floor littered with electric leads and his tape machine, and the little iron bedstead festooned with guitars.

He says the most difficult thing is to transfer the sound in his head into the tape and get the guitar exactly right; that is why he could never cope with somebody else's songs, they have to be his own.

"Telegram Sam" though, he wrote in the recording studio—another writing technique which has inspired a good many of his songs—"Jeepster," "Get It On," "Lean Woman Blues."

Shortly, Bolan will become a dual property owner when he buys a house in South London and another one in Brittany, France. Otherwise he reckons he's pretty contented.

# Townshend: I'm keeping my mouth shut in future

DISC  
MUSIC POLL  
AWARDS  
1972

**DOWN** by the River Thames in Twickenham, Pete Townshend surveys his sparsely furnished fridge and curses the day his wife left for the country. There is no milk—eggs, but he doesn't like them—a bottle of champagne, large jar of mayonnaise and some celery soup which Peter says he can't eat because it's green and makes him feel sick.

To ease his hunger he feeds his tank of water snails and then phones his wife who is staying up-river with the children in a country cottage they share with some friends.

It's a fine wintry day and the sun filters under the blinds into the open-plan ground floor of the Georgian house. A playpen, high chair and stack of toys mark the presence of children, but there are few landmarks to signify the existence of a celebrated musician in the house—just an acoustic guitar hanging on the wall and a very small pile of albums; all other tools of his trade he keeps in his studio further back in the house.

Last year when the Who won the Best Live Group award, Roger Daltrey simply said "Well we are," and Pete reckons such a fine quote should be left standing for another year.

The Who are busy and happy at the moment, but this year Townshend has adopted a new policy — not to talk about his plans and ideas until they look like happening. In the past when he waxed enthusiastic about future plans, they invariably haven't come off or gone drastically wrong, and Peter is left wishing he'd never opened his mouth.

"And anyway it takes such a long time between the idea and the result. 'Tommy' was typical. Maybe two years before it came out I was talking about a rock opera, and then 18 months beforehand I knew it would be about a deaf dumb and blind boy.

"My nightmare is waking up in a sweat and finding that Fellini in a generous moment offered to do a film of 'Tommy' and we turned him down. It was, in fact, tentatively on the cards, that he might be able to fit it in round about 1976, and because that seemed so far ahead at the time I said we'd make our own arrangements. Still nothing has happened, 1976 isn't that far away, and my nightmare recurs."

Pete also had high hopes for another film last year—the script he wrote called "Lifehouse," a portion of which was to be filmed on location at the Young Vic and fell through. Then the sting was taken out of the project when a good many of the songs Pete had written for it, went on to the "Who's Next" album.

"Part of the script was about what happened at a concert if it was run properly and sincerely—sort of kibbutz music. It sounds very patronising if you talk about the ideals behind a thing. But the big problem with it was that Roger thought the audience would have to be manipulated so much



THE WHO, then (colour) and now.

it would be unrealistic.

"What in effect I wanted to do, was the best rock concert in the world — lights, quadrophonic sound, tape effects etc.—and work towards this terrific occasion with an audience. Although it wouldn't have been on the same scale as Woodstock it would be better because of the intensity, and that's where it fell down because you can't just say 'we're doing the best rock concert in the world on February 11' it was too intangible."

The Who have always managed to steer a tactful path between the Underground and commercial overground. Pete doesn't think it is entirely possible to keep totally in touch with the Underground because their ideals change so fast.

"I try to make sure that anybody who wants my telephone number can get it and talk to me over the phone about benefits and things. The trouble with that is that like somebody phoned me the other day saying would we do a benefit for this underground paper 'Nasty Tales' that got busted. And I put the phone down and I thought 'I've heard of them, what is all this?'"

"The thing about the underground is that you can give them the support of your presence and backing by agreeing with what they're saying. Or you can give them money thereby helping to antagonise the roots of society; the first method you can't do anonymously, the second you can, so sometimes I give money to underground organisations."

"The first method does mean identifying yourself with things—like Lennon does — and then you get yourself into the hypocritical position of driving around in a Mercedes and living in a big house in order to maintain the aura that's necessary to keep the prestige which the underground wants."

"Anyway, it's terribly difficult to get the Who to do a benefit because we've all got such different political stands. Roger's a bit like Robert Plant, he really wants to do something. I don't really. I think it's like all seen in the light of a good moment at a rock concert — none of it really means anything in other words. The problem is that you can't speed up the evolution of man and there's always going to be a cross-section of wise and

evil people in any society.

"But rock is capable of sweeping all that aside. At rock concerts you can achieve these rare moments where both group and audience completely forget themselves and become completely ego-less."

"Some people say that rock should be simple and uncomplicated, let people dance and forget their troubles. On the other hand people say it should be something that stimulates and instructs. In fact those moments of clearness are like moments of awareness of something very infinite or very powerful, and these moments give you strength to change. The most precious moments of my life are those moments on the stage when all is one."

Pete made his first trip to India recently to visit the family and close disciples of his Guru, Meher Baba and to celebrate the third anniversary of his death.

"I got interested in him through the friend who designed the 'Tommy' cover. He and I were lurking round at UFO taking LSD and watching the Pink Floyd, and when I got out of that alive I just latched on to the first thing that came along. That was

flying saucers, and then Baba. At first I got into reading, then into just putting my life to work for me and making the most out of good and bad experiences, it enables me to enjoy life in a detached sort of way.

"Also it helps me to be stronger in times of trouble. I wouldn't go so far as to say if it hadn't been for Meher Baba 'Tommy' wouldn't have happened. I would have hated to get involved with the Maharishi and then found half way through he was a con."

There is still quite a lot of unreleased Who material in the can, but Pete isn't going to release it in album form as he says the songs are weak on their own — they're the padding type songs left after they'd extracted the stronger ones to go on to "Who's Next."

"We're really much much more disorganised than people think we are, so is the Who management. On a man to man basis the only time we're fully aware of what we're doing is on tour together, so what the Who really need in order to make full use of their talents is to form a commune which would drive us all crazy—me first." CB

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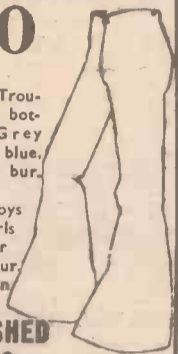
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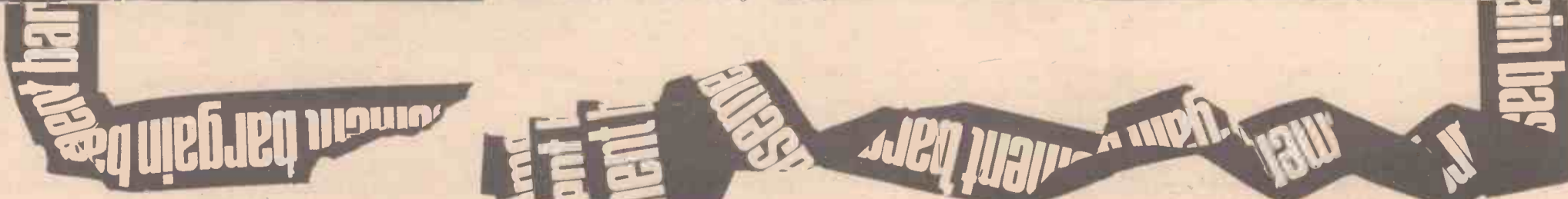
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## TWO MUSICIANS TALK ABOUT THE WINNING SOLO EX-BEATLES

DISC  
MUSIC POLL  
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1972

### What next for Lennon?

by Brian Southall

ON SIDE two of John Lennon's award winning "Imagine" album, the fourth track asks: "How can I go forward when I don't know which way I'm facing." This in many ways sums up John Lennon, ex-Beatle, sometime poet, one time actor, a man of many causes and, above all, full-time musician.

Musically, it is impossible to decide on John's direction. He has done his rock and roll with the Plastic Ono Band, worked with wife Yoko Ono on her very personal recordings and written, performed and produced "Imagine"—his most commercial and undoubtedly his best offering in his long and varied musical career.

But where does he go from here? The Plastic Ono Band looks like being extended with the addition of American band—Crazy Elephant and there may be Bangla Desh or even Irish benefit concerts in the future. Does all this mean that there won't be another "Imagine" album? It's difficult to say but even if there is, it will have to be something to make us forget his award winning, chart topping LP.

One man who will certainly never forget the album is session guitarist Rod Lynton who was featured on three of "Imagine's" ten tracks on acoustic guitar and alongside such "name" names as Klaus Voormann, George Harrison, Alan White and Nicky Hopkins.

Lynton, now working in the dual capacity as publicist and session guitarist with a solo album planned, describes last year's recording as "the highlight of my career. Absolutely amazing, very interesting and immensely satisfying."

The album was recorded at John's Ascot mansion in his own private studio with Phil Spector as joint producer. Lynton was used for three days during which time he rushed from London engagements to Ascot and back again as and when he was needed.

"It was such a beautiful way to

record," said Lynton, "much better than using Abbey Road. There was this enormous L-shaped kitchen and leading off from that was the control room and then the studio itself. The kitchen table was always well stocked with food and drink and whenever we weren't needed we moved upstairs to eat, drink and smoke. I remember playing snooker for one afternoon. It was really informal, John would pop in with George and then pop out again back to the studio."

Lynton's introduction to Lennon followed his beginnings with Rupert's People and Stonefeather and his progression into sessions. He was friendly with Apple executive Mal Evans, and was used by George Harrison for his work with Ronnie Spector and recorded with Ringo Starr. Then came the introduction to Lennon.

"Mal came up and said John was looking for a guitarist and I went along. It was incredibly easy going because although he knew what he wanted from the beginning, he never pushed and always gave me a free hand, he just came up and guided me along."

"He obviously had a framework of what he wanted before any of us got together, we all sat and discussed chords and the construction of each song while the direct production came from Phil Spector."

Lynton's admiration for the Beatles, as a group and individually, has never wavered since the early sixties when he, like everybody else, was first introduced to them.

#### CONFIDENCE

"After my initial influence from Elvis, it was then the Beatles whom I looked to and in particular George Harrison, whose guitar playing influenced me greatly. I think he has the edge with songs at the moment. He's much smoother than John who's raw and basic."

Although he's never played with Paul it's not a case of not wanting to and he recalls being involved in the early stages of the controversial "How Do You Sleep" with its McCartney references.

"I was listening to the guide track, memorising the chords and not listening to the words. Then I sat and took them in and suddenly realised that there I was sitting with John putting down Paul, and that was an uncomfortable feeling as I had no axe to grind."

"But I don't think he felt that strongly about Paul when the album was issued or even when it was recorded. It was a song he put down earlier when it expressed what he felt and that's probably the mark of a true artist, doing something and not changing it even if your thoughts have changed and letting the public hear it."

"Imagine" didn't just give Lynton a chance to record with Lennon, it also did a lot to restore his confidence as a musician. "When you are not playing full-time, there is a psychological loss



Getting it on during the recording of the "Imagine" album John Lennon plays while wife Yoko searches the floor (for the lost chord?) The mysterious man with his back to the camera is ace "session man" George Harrison. Rod Lynton, who discusses Lennon's work on this page, is pictured extreme right.

of confidence. To work with these people gave me back my confidence."

Lynton, despite being a musician of long standing, learnt a lot from the "Imagine" sessions and quotes ex-Spooky Tooth Gary Wright, also used on Beatles recordings, to describe his feelings. "If you play with guys of their calibre then you have to rise to them because they aren't coming down to you."

"You just feel that you aren't make any mistakes and that bit of extra effort makes sure you don't. Really it was all just sheer professionalism—despite being so easy going."

Yes, where do you go from here John? It's forward then I can't wait to hear it.

the hectic nights in Hamburg.

The ultimate outcome, of course, was Preston's inclusion on the "Get Back" single and subsequent recordings.

"George is very good; I rate him very highly," says Billy. "He's extremely musically-inclined. His melodies are great and his chord changes nice. But mostly I admire him as a person... he's a human being."

Although he'd worked extensively with stars like Sam Cooke, Little Richard and Ray Charles over the years—

it wasn't until the Beatles "adopted" Billy that worldwide fame arrived.

Harrison both produced and played on his first Apple release—the hit "That's The Way God Planned It." Remembers Billy: "All the Beatles were quite interested in me at that time — but George had the most free time. They planned an album which Paul was to produce, but George subsequently took over."

"There is a very real mutual admiration between George

and me," adds Preston. "We're pretty much in touch with each other all the time. When he's in Los Angeles I see him quite a bit."

The Harrison/Preston partnership has also extended to songwriting. "He has great feeling for words and we've done several things together; nothing you'd know, because we haven't got round to recording any of them yet. I'd like to put them on my next album though."

Mike Ledgerwood

## Billy's soul brother George

WHEN it comes to musical mutual admiration, George Harrison, Britain's best musician, and Billy Preston, one-time Beatles protégé, are certain soul brothers.

The deep respect for each other's tremendous talent and knowledge is cemented by a firm personal friendship which has evolved between them since that day 10 years ago when they found themselves sharing the same bill in Hamburg.

"When George makes up his mind about something there's no stopping his enthusiasm," explains press agent Les Perrin, on the subject of the "Bangla Desh" bonanza—the money-spinning all-star charity staged in the States last summer, and of which Harrison was instigator and Preston a participant.

George's determination and organising ability was ably demonstrated one day in '69 when he spotted Billy Preston guesting on a Ray Charles TV show, recalled the coloured keyboard/singer from

Thursday 2nd Portsmouth Guildhall  
Friday 3rd Exeter A.B.C.  
Saturday 4th Plymouth Guildhall  
Sunday 5th Bristol Colston Hall  
Monday 6th Birmingham Town Hall  
Tuesday 7th Newcastle Town Hall  
Wednesday 8th York University  
Friday 10th Bournemouth Winter Gardens  
Saturday 11th Sheffield City Hall  
Monday 13th Norwich St. Andrews Hall  
Tuesday 14th Leicester De Montfort Hall  
Wednesday 15th Bradford St. Georges Hall  
Thursday 16th Stoke Victoria Hall  
Friday 17th Stockton A.B.C.  
Sunday 19th Wolverhampton Civic Hall  
Monday 20th Oxford Town Hall  
Tuesday 21st Royal Albert Hall London  
Wednesday 22nd Royal Albert Hall London  
Friday 24th Edinburgh Empire Theatre  
Saturday 25th Dundee Caird Hall  
Sunday 26th Glasgow Greens Playhouse  
Monday 27th Liverpool Stadium

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## Cilla Black bounds back

CILLA BLACK is generally accepted as Britain's foremost female singer these days largely because she appears to devote more time to home audiences than her colleagues. Her domestic responsibilities doubtless account for this.

She recently completed yet another successful TV series, and at the same time scored a hit with "Something Tells Me," specially written for her by the jolly Rogers, Cook and Greenaway. The hat-trick was achieved by winning a Silver Disc for it. (Incredibly, only her SECOND ever!)

All this, plus her super personality, an infectious sense of fun and universal family appeal, finds her kicking off '72 voted No. 1 singer—the title lost last year to Mary Hopkin.

Over the years, I've probably interviewed Cilla more times than most — ranging from a snatched pub lunch in a break from TV rehearsals to a rush-hour taxi ride across town. Inevitably, one runs dry of questions AND answers; particularly as Cilla has expounded on almost every subject under the sun. Sometimes it seems everything's been said. How does she view interviews?

"It does become a bore," she admits. "Sometimes I think 'God, I've got to go in and talk me head off again!' I try and do them all in one go; invariably they all ask the same questions."

"Mostly, people want to talk to me about why I'm so natural. How come I can talk on television to ordinary people? Actually, it's so logical to me that I can't understand why people can't see it. I like talking to people because they make up the world; I find them interesting. I don't care who you are. In fact, I prefer people out of the business."

"I loved interviews at the beginning. I was a real ham! I used to do anything. Have me photo taken. I loved it all. I was never out of me publicist's office. I was a permanent fixture."

"I loved being photographed with the other stars and talking about the Beatles. Now, though, if people ask me about the early Beatles' days—apart from the fact that I can't really remember a lot—I get annoyed. I know about as much as the everyday person who buys a pop paper."

"I don't know Paul, John and George. I know Ringo. I could talk about him because we've been on two holidays together."



CILLA BLACK... hates interviews

I go to his parties and we go out to dinner. I know him very well. I knew Ringo first; he was my friend."

Cilla, now 28, proud mum of Robert John, is a young woman without worries; either personal or professional.

### MARRIAGE

"I think about getting old, but the consolation is seeing Robbie growing up. If I hadn't been married I would be worried. I have a couple of single girlfriends who go on about their looks and put creams on their face at night. I can't be bothered with all that!"

She laughed. "I remember when I was a kid I was going to do away with myself if I wasn't married by the time I was 18!"

"I could have married Bobby (husband/manager, Bobby Willis) within the first six months of meeting him, when I was 19 or 20. I thought he was incredible, but he didn't want to get married. Then I knocked it on the head when me career started. Now, when I look back I'm pleased I didn't get married young. I've always thought marriage and children went together, and I would have probably had a child of, say, seven by now."

Had she ever worried about mixing marriage and the music business? "It never affected me, because I thought that all people in showbiz were old-fashioned and the wrong type anyway. The revolution came when people like me and the Beatles, and ordinary people, got fame and fortune."

"Before that, you only read about showbiz folk whose fathers were either 'millionaires' or 'doctors.' Never ordinary people as such. Then, all of a sudden, the Beatles said they came from the working class—and you had incredible people owning up that they'd had a very poor childhood. It was a very phoney business before we came into it. I wasn't worried because I knew I wasn't that type. I didn't have any illusions that I was going to marry some famous film star!"

Who, I wondered, WERE her idols in those days?

"You mean, who I had a crush on? Oh, Cliff Richard. I adored him. I really did. I remember I'd been in showbiz nine months and was doing the Royal Command show; so was he. He came into our dressing-room because he knew Millie Martin, with whom I was sharing. I'd never experienced anything like it, because he was always UP THERE... and I was always outside waiting for him at the stage-door!"

"To see this bloke come in and Millie Martin fling her arms round him, and he was kissing her and giving all the big cuddles and everything! I was very puritanical at the time and to see THIS... I thought: 'He's a bit flash!' Nobody did that in Liverpool. I got really embarrassed."

"Then he turned round and asked ME for me autograph for his niece or friend or something!"

Cilla went on to recount how she'd met Cliff at a party a few nights earlier... and put her foot in it over religion!

"I mentioned how I thought Sundays were a drag," she explained. "I watch the afternoon film. Then when I bath Robert and put him to bed all I can hear is all this choir music! I said I thought 'Stars On Sunday' was the best thing that's happened... But he didn't like it, didn't think it was any use from a religious point of view. And that led into a big discussion that lasted until four in the morning. He loved it! Said we should do it more often."

Mike Ledgerwood

## Rock's 'old' man still at the top

IS THERE anything left to say about Elvis Presley? A mere 17 years after his initial American success and he's still voted World's Top Male Singer. It's a crown he's held virtually every year since 1957, toppled only spasmodically by Tom Jones when the Welsh wonder was at his peak a couple of years ago.

But isn't it strange that in this new hip era of Robert Plants, Ian Andersons, James Taylors, Neil Diamonds, Marc Bolans and Rod Stewarts—top in the world is a man who this year celebrated his 37th birthday? Yes, THIRTY-SEVEN.

This guy's no chicken—in fact he's a middle-aged man. Yet every Sunday until the end of March, hundreds of thousands of people glue themselves to the radio to hear in 13 parts, the life story of this man; a story that lacks one major contributor, Presley himself, but which, apart from that, has managed to locate just about every living soul who ever passed the time of day with the great man.

The answer must lie still in the fact that to Britain Elvis remains a myth. He's the one entertainer in the world that Britain has never seen. And there's nothing the British like more than a tale of mystery and suspense.

### CLASSY

We revel in it. Look at the space the current Howard Hughes saga gets in the papers; look at the constant attraction of the Loch Ness Monster, the Abominable Snowman, the UFO's and Ronald Biggs.

Elvis Presley belongs on that list. True, he lives and breathes, and we've even been allowed to see him working via the "That's The Way It Is" film. But we've never been allowed to know what he's really like, never allowed to talk to him or touch him.

And now, 17 years later, do we perpetuate or destroy that myth? Let's face it, if Elvis did ever come to Britain you'd be disappointed. After all, where could he play? The Rainbow?—too trendy; the Albert Hall, Festival Hall, Empire Pool, Trafalgar Square, Hyde Park?

Nowhere is big enough or classy enough to accommodate a man like Elvis Presley. In fact if he ever did condescend to meet his British public, the only place that seems suited is the Badley Variety Club or another of those chintzy Northern night palaces.



● ELVIS (above)—almost in camera—pictured in 1956 outside his Tupelo home. Pictured at foot of page Elvis in action also in 1956.

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USA," 14 days in America for £175 all in. Listen to the way he sells it to the fans: "This isn't just the big one—this is the ultimate. A 'tour,' a 'holiday,' a 'pilgrimage,'—call it what you will, but without doubt this will be the journey of a lifetime."

On the holiday (from August 28 to September 10) you fly direct to Nashville, your ears ringing to Presley discs spun en route by DJ Tony Prince; visit "Grand Old Opry," Memphis (including Hume High School, Presley's real home, the hospital where his daughter was born), Tupelo to see where he was born.

One thing, however, is missing. There's no guarantee whatever of seeing Elvis. Perhaps if one of his Las Vegas seasons coincides with your visit you may be lucky. But not to worry. The holiday will surely be fully booked, with people dwelling on the myth. Who knows, if they actually see their idol they could be disappointed.

Todd Slaughter, however, isn't the only man in Britain dedicated to Elvis. At Garden Flat, 57 Prestbury Road, Cheltenham, is Rex Martin, editor of Elvis Today Weekly and the Official Elvis Presley Fan Club News Service. His tightly typed bulletins contain a real hotch-potch of facts, figures and tit-bits. Rex reports on Elvis Auctions, visits he or his friends round the world have made to Elvis meetings, concerts, films, etc. You can buy from him tapes of various Presley Vegas seasons, photos and even 8mm films of Presley's wedding, "Elvis quits the Army," "Elvis arrives in Germany" and others.

### NEWSREELS

You want more? There's Peter C. Wilson, a regular Disc correspondent and another fanatic. Next Saturday (February 19) he's presenting an Elvis Filmorama at Hurlingham Hall, Peterborough Road, London, SW6, with a non-stop session of SIX movies plus the British Elvis, Dave Kaye and the Dykons.

In Coventry on March 4 there's another "four film programme with trailers, newsreels and the usual party extras," while Manchester had a similar event last week.

And so it goes on. And so it will go on, either until a new pop god emerges (and let's say here and now that neither Marc Bolan or Rod Stewart are even starters in that race) or until the great man arrives on Heathrow tarmac to explode his own myth.

David Hughes

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# The private life of John Ravenscroft . . .

by Peel's radio producer  
John Waters—the man they  
can't gag

**JOHN** Robert Parker Ravenscroft was born some 30 odd summers ago and after a conventional middle-class upbringing, public school, cold showers, frequent corporal punishment and two years in the army, became the man we know today, John Peel thus disproving the popular theory that such a background is in some way character building.

Six years at a leading public school left him fitted for almost nothing of course, and I am sure that he feels it when we are in company and the assembled are applauding my observations about Wilde or witty asides in some foreign tongue. Still, most people are kind enough not to draw him too deeply into conversation, and I am lending him my illustrated classics. His repartee is usually confined to obscure responses like "so was Hitler."

Physically, he is hardly a fine specimen but this is not through lack of self interest. He examines himself regularly, fearing the worst, and once, when waking up with indigestion which he assumed to be cancer, woke me up to say goodbye. He subscribes to

most fashionable health food theories and while pouring scorn on my draught Bass and chips slimming diet (which I feel sure is approaching the turning point) lives on things like nettle soup and free range porridge and becomes less healthy by the hour.

I have seen him consume a whole packet of chocolate biscuits while assuring me that they are rich in nitrates or some such thing. Most of his exercise is taken on the football field where his eagerness to avoid physical contact and a marked ability to jump out of the way of any ball above knee height he calls "finding space"—a phrase he heard on Match of the Day.

To his friends he can be very generous—buying gifts simply because they might like them and, last year paying for a large party of people to go to Coventry to see Monty Python and share his enjoyment. There are, however, times usually when the moon is full and villagers wear crucifixes while scattering garlic flowers on their thresholds, that he is visited



JOHN WATERS

by a condition known as the "curse of the Ravenscrofts."

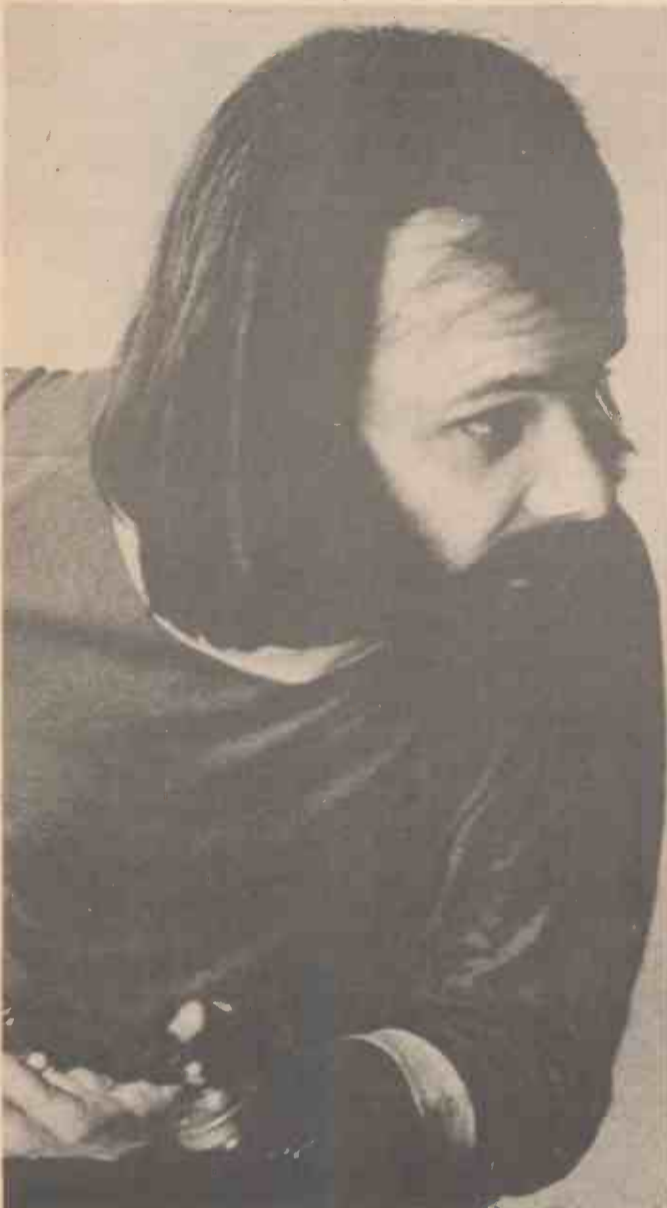
The symptoms are shortening of the arms coupled with lowering of the pockets and finding at the port and cigars end of an expensive meal that he has left his money on the mantelpiece.

His generosity has of course made him the prey of most of the free-loaders on the current scene and he has probably financed more groups than the average HP company.

His naive eagerness to found a better world extends even to the animal kingdom where his approach is positively anthropomorphic. This means that he thinks that squirrels wear trousers and watch little tellies. When Biscuit the Wonder Hamster passed away we had to restrain him from giving the kiss of life as a good puff might have sent the poor wee beastie wizzing round the room like a small furry balloon.

I could, of course, point out the stars who would not have existed without him or the key figures on today's progressive scene who fell about at the early Perfumed Garden and Top Gear shows. I could remind you that through years of devoted listening he has forgotten more about The Good Music than most of his fellow DJs will ever know. I could say that he is my best friend but I will simply point out how lucky he is to have found the love of a good Pig and to be assisted and advised by such an upstanding and reliable being as myself.

"So was Hitler" mumbles a voice from the back of the hall.



JOHN PEEL . . . given to eating free range porridge.

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**THE FACT** that "Top Of The Pops" has once again been voted No. 1 TV show—a title jealously held since the award's foundation five years ago—possibly reflects the sad state of television pop entertainment.

True, the programme is unrivalled in its particular realm—with 12 million viewers, it revolves around what's happening in the hit parade, and doesn't pretend to be anything else but a mirror of the current chart mood—but, by this alone, it's also painfully predictable.

One might even list each week's line-up in advance, simply by scrutinising movement in the chart, personally assessing the prospects of new releases from reviews, and then making a calculated guess at the rank outsiders like Dick Emery—whose chances are enhanced if they happen to have a BBC series at the same time.

Stars like Cilla, Cliff, Lulu and Olivia, plus the "untouchables" such as McCartney, Lennon, Stones and T. Rex, are assured of this valued platform. While "bubbling under" newcomers find it harder; often having to pander to producers' preferences, hustling their hopeful hits via promotion teams at the all-important "BBC Club," TV Centre, London, hub of hype, each Wednesday evening.

The weekly Wednesday around the sprawling TV bars on the fourth floor at the Centre is truly a sight to be savoured. Important production people are besieged by



Top Of The Pops' Pan's People in action.

## STILL AT THE TOP IT'S TOP OF THE POPS

"pluggers" (record promotion men) plying alcoholic encouragement to include their "smashes" in the show. Competition is fierce; with less than 10 record slots to be filled on the show.

Men like Johnnie Stewart, Vernon Lawrence and Stan Appel are the key figures; the "TOTP" front line, with the power to make or break a new record. While frequently there's a bonus in the form of "In Concert" and colour "king" Stan Dorfman, Mel Cornish (currently working on a pilot programme with the Kinks), or even big boss Bill Cotton.

Security at the studios has been tightened since last year's Sunday newspaper scandal, but group-hungry girls still slip through the net and sit themselves somewhere strategic in the bar—their age concealed by make-up and

mature-looking figures.

On the door of the BBC Club—entry strictly membership card only, or admission as a "guest"—the duty commissionaires find themselves somewhat overworked on Wednesdays. Phone messages come thick and fast over the tannoy. If you can't find someone you want at their office—chances are they've checked in at "Top Of The Pops."

"TOTP" is rehearsed all day Wednesday, with the final run-through around five and actual taping (when the dancing dollies are admitted) about 7.30 p.m.

And when the final segment has been filmed about 50 minutes later and the team adjourns to the bar again—the hustle and hype for next week's show starts all over again.

**MIKE LEDGERWOOD**

**No. 1** Top British Male Singer  
Best 1971 Single  
Maggie May

**No. 2** Best 1971 Album  
Every picture tells a story



**I**T IS three years now since Jimmy Page and his manager, Peter Grant, got together to create the ultimate group. Both gentlemen had been in the music business long enough to know the basic ingredients of what they wanted, and both were shrewd enough to know what would appeal.

They scoured the country for musicians and came up with a bass player from session work, a drummer from a Birmingham group, who was nonetheless well experienced, and the singer they found singing in a draughty village hall on the outskirts of Birmingham. They founded Led Zeppelin, and it worked.

This year they've won our Top Group (International) award, for the second year running, and two days after the presentation set off for their first tour of Australia.

Led Zeppelin's success is phenomenal in that they never seem to reach a pinnacle; they continue to get more and more successful. Their career has never got out of control, never run away with them. They've always been up there completely in control. Part of the reason for this is that Zeppelin are a second generation group.

Jimmy Page had experienced life at the top with the Yardbirds, so knew most of the pitfalls. John Bonham had been on tour with Tim Rose, etc., so wasn't totally naïve. John Paul Jones had done a lot of session work and had also been out on the road so could cope. Robert Plant was probably least experienced, but being of a fairly calm and practical turn of mind, was able to cope equally well.

The reason for their success was excitement. At a time when groups were turning out self-indulgent eyes-on-the-floor blues, when Cream had folded and there were too many cheap imitators and no replacements for them, there was a gaping hole in the market.

Their music was interesting, had recognisable form, numbers were reasonably short, mainly fast rock, and their stage act was good, varied and exciting.

To begin with Britain was completely indifferent to their talents. They were billed as "The New Yardbirds" although Jimmy was the only one who had ever been in that group, and so they went to America where they gradually took off.

Eventually Britain sat up as the rave notices filtered back across the Atlantic, and demanded to know why it wasn't on British soil and by British audiences Led Zeppelin hadn't been acclaimed.

As Zeppelin went back to tour America time and time again, this sort of backbiting continued—unjustly in that Zeppelin have always served this country faithfully and well, touring at least once a year and making sure they visit all parts of the country, when it is well known that because of the smaller venues available here, touring can be uneconomical for big groups,

### MILLIONAIRES

Nowadays Zeppelin are entitled to take things a little easier. They have no plans to visit America so far this year, and are organising their tours so that the travelling becomes more interesting.

They're going to Australia via India, because they were so impressed with it on their last visit. They applied to stop off at Singapore but were told that it would be pointless; men with hair below shoulder

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LED ZEPPELIN (left to right) John Paul Jones, Robert Plant, Jimmy Page and drummer John Bonham.



## ZEPPELIN— rising to new heights

length were not allowed through customs. At the moment they're working on organising a tour through South Asia to places they've always wanted to visit.

They're all dollar millionaires, and probably pound ones as well by now. Their records have sold in their millions; they have gold and platinum awards, and receive an annual pat on the back for their contribution towards British exports.

Zeppelin have always managed to sell their albums by word of mouth and live appearances rather than plugs on radio or television. Even now for their fourth album, they didn't get many radio plays, and to this day they've never done more than a couple of TV appearances.

To me, their second album is still the best—capturing their magical stage excitement so well on album, but there is a definite line of progression through the albums. The first one was recorded only weeks after they'd formed; the second

is charged with emotion and excitement; the third is probably the bridge album into their newer softer style; the fourth is the most daring, varied and most thoughtful thing they've done.

Musically they get better. Page has always been acclaimed for his guitar-work (he played that wicked work on Joe Cocker's "With A Little Help From My Friends"), although he admits he has to practise very hard at keeping his hand in.

Bonham is one of the best British drummers around; John Paul Jones, a steady, inventive bass player who is getting more into keyboards and synthesisers every day and Plant's vocals mature and improve with every album.

There are few clouds on Zeppelin's horizon. They are all sufficiently rational, shrewd and in control to steer their careers successfully for a good many years to come.

**CAROLINE BOUCHER**

PSSS!

PHIL SYMES  
SOUL SURVEY!

UNDISPUTED TRUTH

**BACK IN THE USA . . .** SISTERS Love, who've come up with some mighty fine soul records for A & M over the last year, including "The Bigger You Love (The Harder You Fall)" have left the company to join Motown. Group will record in Los Angeles for Motown's newly-formed Mowest label . . .

James Brown has formed another new record label—Togetherness. First artist he's producing for it is a new girl singer Lynn Collins . . .

Atlantic Records have repackaged Isaac Hayes' first album "Blue Haze" as "In The Beginning" . . .

Aretha's "Young, Gifted And Black" album is ready to go out to the shops. It includes: "Didn't I Blow Your Mind This Time," "A Brand New Me," "Long And Winding Road," "Border Song," "Rock Steady" and a few originals . . .

New Undisputed Truth single will be "What It Is," a song also featured on new Temptations' album and was rumored to be their next release. Word has it their next will now be "Take A Look Around" . . .

Dramatics getting heavy air play with "In The Rain" from their "Whatcha See Is Whatcha Get" album. Looks like this will be a single and a huge hit . . .

Michael Jackson's first solo album includes his versions of "Ain't No Sunshine," "Love Is Here and Now You're Gone" and "You've Got A Friend" . . .

The new Ike and Tina Turner single is "Up Here In Heah." Another Holland-Dozier-Holland revival: this time it's Jackie Moore whose new single is her version of their Elgins hit tune "Darling Baby" . . .

Al Green's "Let's Stay Together" album, which has great advance orders and should be a gold album for him, contains a six-minute version of "How Can You Mend A Brokenheart," a version of Eddie Floyd's "I've Never Found A Girl" and eight original tunes . . .

Sad: death this week of Big Maybelle, soul veteran much loved and remembered for "96 Tears," "Mellow Yellow," and "The Egg Plant That Ate Chicago" . . .

New US releases: Archie Bell and the Drells "I Can't Face You Baby," Honey Cone "The Day I Found Myself," Barbara and the Browns "You Don't Love Me."

● IN this year's US Grammy Awards nominations Isaac Hayes up for best single and album with "Shaft"; Marvin Gaye's "Inner City Blues," Stevie Wonder's "We Can Work It Out" and Isaac Hayes' "Never Can Say Goodbye" competing for best Male R&B vocal performance. And best R&B female section nominations include Aretha's "Bridge Over Troubled Water," Jean Knight's "Mr Big Stuff," Freda Payne's "Contact" album, and very curiously,

Diana Ross with "(I Love You) Call Me." Quite extraordinary that one, as she's only sung it once—in her TV spectacular.

● THE Four Tops maxi-single, first of a series planned by Motown, is issued next Friday (18). Three tracks contained on the record are "Bernadette"/"It's The Same Old Song"/"I Got A Feeling." The company has plans to put out similar issues by most of their artists. How about the next being three old Diana Ross and the Supremes tracks? For instance "I Hear A Symphony"/"You Keep Me Hanging On"/"Reflections." Everyone else is having hits with covers of their songs, so why not them?

● DONNIE Elbert's current US hit, "I Can't Help Myself," rush released on Avco next week (18). Seems a little soon for a follow up to me but then who can blame his new record company for cashing in on the success of "Where Did Our Love Go." As for the record itself, I find it just a little disappointing. It has all the dance quality of his current biggie but sounds too much like it. The really despairing thing about it is the B side—would you believe his version of "Love Is Here And Now You're Gone," and even that sounds like "Where Did Our Love Go." Oh well.

## MADELINE BELL—FED UP WITH TRYING TO BE A STAR

"I TRIED to be a star but I didn't get there. The nearest I came was Blue Mink which wasn't really what I wanted anyway. But it's too late now. I'm 30 this year and too old to be a pop star."

After being one of the hardest triers in the business for quite a few years Madeline Bell has finally given up.

Or at least that's the way it seemed talking to her last week. Considering Blue Mink were at the time doing great business at London's prestigious Talk Of The Town she looked surprisingly down in the mouth.

"I'm just pissed off because I want a bigger house and I can't afford one," she explained somewhat disenchanted. "My house is much too small. I like space—all Americans are brought up in lots of space; they might not have anything else but they have lots of room. The house seems to get smaller and smaller but there's no way I can afford to move and it's really getting me down.

"People think because I'm doing this and that I must be earning a fortune. No one can earn a fortune in this country. One way I used to earn a lot was sessions, but there aren't that many any more because groups are doing their own backing."

It sounds strange to hear a member of a regular chart-making group talking about being financially insecure but Blue Mink has never made much money for Madeline as she explains: "The group doesn't make money because we don't work a lot. This Talk Of The Town season is the first we've done in a long time.

The guys don't need it, they make their money from sessions or, in Roger's case, songwriting. But we've been offered quite a bit of work during the next few months and I hope the guys take it—I need the money."

But Madeline's at the stage where she wants to work and make money so much she's even thinking about going out and doing cabaret on her own. "The only problem is I'd have to have a band. I would want a seven-piece band and would need to earn £1,000 a week to keep them which I'm not likely to earn anywhere here. I wouldn't want to take a band out on the road with me if I couldn't pay them what they deserve."

What she does plan to do during the coming months is "work as much as possible abroad. There they pay you in cash—most times before you go on. I don't mind doing cabaret on the Continent because most people don't understand what you're singing and have to be interested.

"In England they understand you so they don't have to look at you. I'd like to do cabaret on the ski-resorts in Switzerland but if I did the club circuit over here then I'd be going full circle."

She's even prepared to take on a long-term backing job. "Someone told me the other night that



MADELINE BELL . . . too old at 30

Tom Jones was looking for a couple of singers to back him on a seven-month tour of the States. I'd like to do that. When you're working with a superstar everything is so well organised. And imagine seven months money!"

Last year she spent ten weeks backing Johnny Halliday on the Continent. "People say to me 'you shouldn't be doing that—haven't

you got any pride'—but I have. All that's important surely is that I enjoy myself on stage.

"Anyway I don't want to be a pop star any more—I don't think I could cope with the responsibility. As long as I'm earning an honest living that's enough for me. And nothing falls harder than a big star."

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# breakfast at melanie's

**S**OMEHOW even breakfast seems a special occasion when you share it with Melanie. Melanie and a dog to be precise. A dog with big sad-filled eyes, huge clumsy paws and a sorry face; the kind to bring out all the maternal instinct in Melanie. It sat on her lap at the breakfast table looking out at the hustle and bustle of Mayfair and trembled. When you're from the country your first trip to the big city can be pretty frightening.

"He's going to have to get used to cities," said Melanie, "I'm going to take him out on the road with me." And there and then we decided his name would be Roadie.

"I'll get up in the mornings and take him for long walks. It will be so nice—it gets lonely sometimes when you're touring."

Roadie was a present to Melanie from a friend she made while here for a week's holiday. The fact that "Brand New Key" was sitting high in the chart had nothing to do with her being here. In fact when she arrived she had no idea that she had a huge hit on her hands.

"I really don't understand it," she said when she found out, "like I didn't understand the success of 'What Have They Done To My Song'. It's weird, those two songs only took about two minutes to write—they were no effort at all—just like doodles.

"I can only think of the song as a doodle; I didn't think about it when I was writing it. I didn't think about writing something cute and catchy, I just wrote it for Peter and me and the people around us."

But Melanie was here for a rest and really didn't want to talk too much about business. Instead, with eyes sparkling, she talked mainly about her new home, a fairy-story house she's having built in New Jersey, and about her pets.

"I got a goat for Christmas," she said excitedly. "I always wanted a goat. I love goat's milk and I figured the best way to get it was get a goat. She's a really great goat. She's sandy-coloured and has these white lines going from the tips of her ears down to her eyes. I don't have to tie her up or anything because she won't leave the house—she knows it's hers. She comes to the door and hoofs at it and I let her in. And she's very clean."

## CANDY HOUSE

Her complete animal family is made up of the goat, a St Bernard, a German sheepdog and two sheep. "I wanted just a baby sheep but the guy I got it from brought it over with its mother, a huge monster sheep that's really ugly. It's got these big, black, fierce eyes. But the baby is beautiful, it's black and all woolly."

She says her neighbours are beginning to wonder what's going on. "It's a fairly residential area and we've got all these animals walking around the garden. The people next door don't know what to make of it."

The house being constructed for Melanie has amazed the neighbours as well. "I asked the builder to make me a ginger-bread house, with lots of candy!" It's being built around the style of a fairy-tale cottage with low beams, brick floors, and she even wanted a thatch roof. But snags have arisen.

"I think the construction man didn't know what he was taking on and it overwhelmed him because he's become an alcoholic! I keep finding empty

bottles around the place and he doesn't show up for work much any more. I feel I did it to him.

"So at the moment I'm living in a half-finished house. The fireplaces aren't finished; none of the things you need to be comfortable. It seems like an overwhelming thing to me. I'm sitting in a draughty, windy house, and I don't know what to do about it.

"I thought about importing some English craftsmen to finish it. But probably if I got the men from England they wouldn't be able to find the materials they would want.

"But when it is finished it will be a lovely house. The kitchen is fantastic. It's warm and has one big giant window that looks out to some woods. Out front there are 12 beautiful pine trees and when spring comes it will be very pretty."

Sorting out her home is one reason Melanie has been detached from the music scene for a while. She stopped working in December, just after the release of her "Gather Me" album and has been off since.

"It was also to get ready for Christmas," she admits. "It takes me an awful long time to prepare for it, what with decorating and wrapping presents. I know some people say Christmas presents aren't so important but to me they are. It's the surprise of opening the presents. I love to watch people open them. We really get into Christmas. This year it lasted for at least 12 days."

Melanie's decided that each year she wants to play a lot of concerts together and then have a few months off. "I hate doing concerts that are spread out because it means that you just begin to relax then have to get into it again. It's better to do a lot at once then have a while to relax. Anyway I want to spend more time at home. Now that I have the house I wanted I'd like to be there to enjoy it."

by  
**Phil Symes**

**WATCHING** Billy Preston in action the other night at Ronnie Scott's you just know something special is about to happen. A & M had laid on ham salads, drinks, Julie Ege, Dionne Warwick and Doris Troy. Billy bounded on stage, looned through a series of acoustic troubles that would have disqualified a lesser man, and gave off a brilliant, joyful performance.

Preston, it seems, is out of the wilderness. He's severed his ties with Apple and signed with A & M in Los Angeles, which makes things handy since Los Angeles happens to be his home town. And A & M are not about to sit on this bundle of black energy.

After "That's The Way God Planned It" two years ago, nothing seemed to go right for Billy, but now his new album "I Wrote A Simple Song" and the single of the same name are in the shops.

Five years ago he was standing in for Ray Charles during rehearsals for a Shindig television show and the word got back to Charles that here was a man to watch. Charles took him under his wing and gave him a spot in his revue between 1967 and 1969.

"He's the young man I want to take over what I started," was the way Charles introduced him one night. "That's the greatest compliment from any artist I've ever had," Billy says almost bashfully. "I nearly fell out backstage when he said that."

## QUESTIONS

Billy is not unused to being appointed by the music world's mightiest characters. He started his musical career at three with a one-fingered version of "Mary Had A Little Lamb," and seven years later was accompanying the world's finest gospel artists—people like Mahalia Jackson and James Cleveland, and later with Sam Cooke.

He's worked sessions with, among others, Aretha Franklin, Carole King, Barbra Streisand, Stephen Stills and Quincy Jones, who arranged the strings and horns on his new album.

When he was 15 he joined Little Richard's European gospel tour that found itself doing rock-n-roll, since that was what the audiences wanted.

"We went to Hamburg," says Billy, "and the Beatles were on the show. They used to come backstage and ask me a lot of questions about Little Richard, the States and things and we would jam some in the rehearsals. That's how we got tight."

Billy and the "fab four" got together for parties and the like during the Beatles '64 and '65 American tours and then lost touch until George spotted him



MELANIE... building a ginger-bread house

## Billy's a hit— just the way God planned it



BILLY PRESTON... wants to be the greatest.

on stage at a Ray Charles concert. He sent word out and Billy arrived at the Apple offices one day and ended up playing on "Let It Be," "Get Back" and "Abbey Road."

He likes his Beatles friends and wants no part of the surrounding controversy. "Me and George hit it off best and we hung out more. He plays really nice. He's got good rhythm and lead and he's getting better all the time now that he's playing more. Paul is very soulful... his voice, the range and the things he can do with it. I like his writing, too. I haven't heard the new band or the album. I've heard people say they didn't like it but it's going to take a while to find his groove again.

It's hard getting the right people and the right atmosphere and everything to go around it.

"John is a very good cat. He tickles me. He can just sit there and make faces, or whatever he does, and I just start laughing. And Ringo he's sweet, man. He's such a great cat. He's humble and just likes to have a good time. We used to go out dancing and learning different steps. He likes to enjoy himself. He doesn't hide as much as the rest of them."

Billy hasn't wandered far from the Halleluja Trail since those early gospel days and still considers religion, the non-denominational kind, as the backbone of his whole existence.

"I don't want to build my

career and have to leave it behind to go and worship so I take it with me. I can pray anywhere."

He manages to combine a God-fearing innocence with an almost clawing ambition. He wants to be the greatest—"as big as the people I've worked for." There doesn't seem to be much to stop him. Chart his progress and an irreversible pattern emerges.

Billy's played with the world's greatest artists and on occasions has blown them off stage. His appearance at the Madison Square Garden Bangla Desh benefit concert being one example.

But the real Billy Preston has been repressed for so long that a distinct style hasn't quite emerged. He often sounds uncannily like Ray Charles (listen to "Without A Song" on the new album) and his writing draws on Lennon and McCartney (you can hear "A Little Help From My Friends" in his "Outa-Space" and "Get Back" in "The Looner Tune").

## RESPONSIBILITY

He's just written a movie score for a Paramount picture set for spring release and called "The Legend Of Nigger Charlie." It's the story of an African baby taken, by the slave traders, to the American south. He grows up on a plantation but moves west, when he's given his freedom, to become "a heavy gunman."

"This new film score is going to be the funkiest ever. Shaft was funky but this is going to be funky all the way through. Shaft was all right but it was the first of its kind and that's probably why it sold so well."

He's well pleased with his new band, a young and enthusiastic quartet. George Johnson, just 18, is on guitar; Grady Manning, bass; Robert Sam, electric piano; and Manuel Kellog on drums.

"They're just young guys but they're so good," he says. "They haven't been out here before and it's sort of thrilling for me to see the freshness and excitement."

ANDREW TYLER

# ALBUMS

Reviewed by THE DISC PANEL

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

**KRIS KRISTOFFERSON** — "Me And Bobby McGee" (Monument 64631, £2.29). He can't sing but listen to the words. Kristofferson, apparently something of a reluctant performer, has recorded 12 poems and packaged them in country corn. He doesn't waste his time worryin' 'bout all them notes and things, satisfying himself with simple three or four chord tunes and strumalong arrangements.

It's an intelligent ploy since, like early Dylan, the listener can concentrate on what's being said. His "Me And Bobby McGee"—already tackled by Gordon Lightfoot, Janis Joplin, Jerry Lee Lewis, Bill Haley and others—is a mournful version with beautiful harp playing (and that's what it was all about).

Then there's "Blame It On The Stones," a cutting piece aimed at those who are ready to harness Jagger and Co. with responsibility for all that's wrong in the world. "The Best Of All Possible Worlds" is a wry piece about a run through the summer rain with a bottle of vino and the inevitable confrontation with the law.

"Help Me Make It Through The Night" is such an attractive love ballad that it doesn't matter that we find him struggling for every other note. On "Casey's Last Ride" he uses a more ambitious arrangement—strings, fuller drums and electric bass instead of acoustic. It tells of a man imprisoned in the frigid isolation of a city. And there are more tales of love,



## Kris forgets the notes

travelling and drinking ★★★ AT

**AL STEWART** — "Orange" (CBS 64730, £2.29). The thought of Al Stewart going electric is enough to bring his most ardent fans out in a cold sweat. But fear not for Al, with a little help from Quiver and Brinsley Schwartz musicians and Rick Wakeman, has produced an album well up to his remarkable "Love Chronicles."

His voice still has that fey quality and his guitar playing has improved noticeably especially on the one instrumental track "Once An Orange, Always An Orange," a beautiful classically oriented piece.

Al's strongpoint has always been his lyrics and like his other albums this is full of tales of love; tales which can be related to anyone's life.

With the exception of Bob Dylan's "I Don't Believe You" all the tracks were written by Al, the most instantly commercial being "Amsterdam."

This is an album which really does grow on you the more you hear it. ★★★ BK

**CHICKEN SHACK** — "Imagination Lady" (Deram SDL 5, £2.39). This is the fifth album from Stan Webb's Chicken Shack. He uses two young but proficient sidemen — John Glascock on bass and Paul Hancox,

drums.

The new line-up began a British tour yesterday (Wednesday) at Birmingham's Town Hall and Stan, renowned for his clowning on and off stage, promises a facelift to this image. He won't be abandoning the stage act but plans to tone it down so that the music isn't overwhelmed.

"Imagination Lady" amounts to a vehicle for Stan's pulverising guitar style. With few exceptions the songs move at express train pace with little to distinguish one track from another. Four are Stan's own compositions: "The Loser," "Telling Your Fortune," "Poor Boy" and "Daughter Of The Hillside." He also

includes Tim Hardin's "If I Were A Carpenter." It starts with an unadorned downbeat guitar and vocal intro and after a couple of verses bass and drums join in. Together they wax and wain building and dropping the tension.

They are, much the same mood for the rest of the album. "The Loser," the closing track, provides some welcome vocal harmony relief. ★★★AT

**NINA SIMONE**—"This Is . . . Nina Simone" (Philips International Series 6336 202, £1.25). Miraculous value for money at £1.25. It's the sort of record you leave on the turntable overnight so that it's available first thing next morning. Nina is partnered by producer and arranger Hal Mooney with whom she's worked consistently and profitably for many years.

On most tracks he supports with strings and horns but stays well back on "Come Ye," Nina's own composition, featuring a simple percussive backing. Mostly he lays on old-fashioned intros and the sort of climactic finishes that are perfect for Nina's vocals.

After about 30 plays, I've settled for "I Hold No Grudge" as my favourite track. It's Nina at her best with shades of "I Put A Spell On You."

And listen to how she links "Take Me To The Water" with "I'm Going Back Home." They are songs of love won and lost, plus a couple of modern-day spirituals. There's also a flash of humour with the inclusion of "Brown Eyed Handsome Man," who's bedevilled women since time began. ★★★AT

**THE WOODS BAND** — "The Woods Band" (Greenwich GSLP 1004, £2.39). Well known in folk

circles is one Terry Woods who together with Gay Woods and friends go to make up the Woods Band. They're a lively outfit not unlike Steeleye Span at times, which is not surprising as Terry together with Tyger Hutchins founded Steeleye.

But on this album it is hard to judge their true ability. Much of the album is unadventurous, sticking largely to traditional Irish music with the now accepted soft rock accompaniment.

When they try modern material as on Terry's "Dreams," the group seem to come to life and the effect is more listenable. A good if not inspired album. ★★★BK.

**LAURA NYRO AND LABELLE** "Gonna Take A Miracle" (CBS 64770, £2.29). Here's a funny thing. The mysterious Miss Nyro, whose composing credits include such gems as "Wedding Bell Blues" and "And When I Die," suddenly freaking out in company with Labelle and belting out uncommonly uptempo tunes—and making a real meal of them.

Perhaps she's out of her somewhat depressive period, preferring to turn her vocal talent towards something more lively and exciting. A curious choice, even so, of three numbers popularised by Martha Reeves and the Vandellas—"Dancing In The Street," "Jimmy Mack" and "Nowhere To Run," sticking to the arrangement but managing to lift the melodies above the Motown versions.

Disappointing, in a way, that she's seemingly forsaken her own songwriting in this new set-up with Labelle, but it's an intriguing departure all the same.

Not an immediately enthralling album, but it will grow on you. ★★★ ML

**CBS** SELECTED RECORDS OF THE MONTH  
the music people

**TITANIC**  
—SEA WOLF—CBS 64791

Four Norwegian musicians meeting with an English lead singer resulted in the launching of one of Europe's most successful groups—Titanic. Last year they invaded Britain taking the Marquee by storm and conquering the hit parade with an amazing instrumental. Here is a great record of their exploits which includes their hit single 'Sultana'.



**SLY AND THE FAMILY STONE**  
—THERE'S A RIOT GOIN' ON—EPIC 64613

"I wouldn't trade my group for all the tea in Mexico." That's Sly Stone talking about his "Family" for whom the modern word 'funky' seems to have been invented. A new more mellow Sly has emerged from his musical exile to put together a very personal set of compositions, using his incredibly funky rhythm section and wah wah guitar, but at a slower, more spaced out pace.



**JEFF BECK**  
—ROUGH AND READY—EPC 64619

After two years Jeff Beck, ex Yardbird, has finally joined forces with Cozy Powell on drums, Bob Tench—vocals, Clive Chaman on bass, Max Middleton on piano, and produced an album which is being treated as one of the major U.K. releases this month. Working with truly fine musicians again the brilliant, Beck is back at his best.



**POCO**  
—FROM THE INSIDE—EPC 64543

Sometimes POCO music is a steel guitar being played through a Leslie and sounding like an organ. Sometimes POCO music is an exuberant, impulsive scream of joy. Sometimes POCO music is the melodic web of two guitars or the elliptical meshing of two voices. Always POCO music is people music seen from the inside. This album features their recent hit single "Just For Me And You".



## Music to beg, borrow, steal or even buy.

**LOUIS ARMSTRONG**  
—THE GENIUM OF LOUIS ARMSTRONG—CBS 66225

"The man loved his horn and lived his horn. All his expression was in his music. Louis was a natural. The Man Upstairs intended him to be that. The world lost a champion when it lost Louis Armstrong. And I mean the world, not just the United States. He had an awful lot of soul . . . an awful lot of soul."

Earl Hines.



**BOZ SCAGGS**  
—BOZ SCAGGS & BAND—CBS 64431

If you've ever been in a Boz Scaggs audience, you already believe that music can heal the sick and drive the timid wild. If you haven't, this album will convince you. It combines the energy of a Boz Scaggs performance and the subtle, lovely music Boz creates. Hard, blasting, driving, horn-band rock blended with rolling, gentle, fluid lyricism.



**THE BYRDS**  
—FARTHER ALONG—CBS 64676

This is the first album Roger, Clarence, Gene and Skip have produced themselves. It's bursting with new ideas contributed by all members of the group—their most energetic album since "Fifth Dimension" All facets of Byrds music are explored—from the bombastic 12-string boogie on Roger McGuinn's "Tiffany Queen", to the rollicking irony of "America's Great National Pastime", to Clarence White's banjo wizardry on "Bristol Steam Convention Blues", to the gentle country balladry of "Lazy Waters".



**BILL EVANS**  
—THE BILL EVANS ALBUM—CBS 64533

Since his last album, the music of Bill Evans, master pianist and brilliant composer, has evolved, strengthened, matured, and solidified. There's a difference in the rhythm; the linear movement and the melodic construction have an inner dynamic feeling that hasn't been emphasised for some time. This album has been eagerly awaited by musicians, critics, other pianists and you-name-it. That it fulfils those expectations surprises only Bill. Someone ought to tell him.



# ALBUM EXTRA

**RICHARD HARRIS** "My Boy" (Probe SPBA 6263, £2.40). It's reported that Richard rehearsed solidly for 16 hours before embarking on his current British tour, on which songs from this superb album will be previewed. Such dedication to detail is similarly reflected in the effort and feeling that's obviously gone into the production of this collection of concept songs—each one of which has an amazing magic and meaning.

As it was essentially Richard's brainchild—and a brave move for someone not especially rated as a singer—one gets the feeling that much of the sentiment is self-reflected; him being somewhat a lonely person. Although he was only responsible personally for two numbers—the moving "Why Did You Leave Me" and the sad "All The Broken Children"—contributions from Jimmy Webb and the amazing Martin and Coulter, men behind the beautiful "My Boy" title ballad, have married magnificently with the all-round mood of the album.

Richard sings with sensational style; his big, bold voice enhanced by excellent arrangements and some of the finest production work I've heard in a long while. I rate the "My Boy" single among our modern "standards"; the LP a veritable gem. ★★★★★ ML

**RICHIE HAVENS**—The Great Blind Degree (Polydor Super 2480 049, £2.15). The title also marks the first published writings of Richie Havens, shortly arriving in what seems to be a book of his personal philosophies. That will make interesting reading, for Havens is without doubt one of the deepest, most interesting and complex characters on today's music scene.

It will also be interesting to read HIS thoughts, for this, like most of his earlier albums, contains no original material, but more of his unique interpretations of others' hits. No complaints, for Havens manages to take familiar songs and transform them into something that is all his own. This time he takes "Fire And Rain," Townshend's "See Me, Feel Me," Bobby Scott's "Think About The Children," Cat Stevens' "Father And Son (strangely "pluralised" here), and Graham Nash's "Teach Your Children" plus others. ★★★★★ DH

**ARRIVAL**—Arrival (CBS 64733, 2.29). Really they should now be renamed Return, for this is the second coming of this fine vocal outfit. The first time round I seemed to lead the cheering, praising (justifiably!) their singles and first album. But things didn't go the way they were planned, and only now after too long a resting period are they working again.

I tread softly but will still maintain that this group will achieve great things; they have more originality and talent in them than most of their contemporaries, and Dyan Birch remains one of the finest, most sensitive and touching voices to emerge in recent years.

The band is now reshaped, but Dyan and fellow voices Frank Collins and Paddy McHugh remain with original keyboard man Tony O'Malley. With the exception of "Family Tree," their last single, all the songs here are original, written mainly by Frank, and they encompass a variety of moods. "Glory Be" continues his earlier love of gospel music, "So It Is Written" is soft and gentle with strings and lovely voice, "You, Love And Me" is a tremendous vocal harmony exercise, full of rich chords and a cathedral atmosphere. Listen, too, for Dyan's own song, "Not Preconceived" with its good conga rhythms and flute passages.

Only scar is O'Malley's self-indulgent item, "Understanding." Apart from being the longest track on the album it is badly sung, with Tony suffering from

Ray Charles illusions, and becomes very boring. The rest is so good, though, that I'll even excuse them that! ★★ DH

**RAY STEVENS**—Turn Your Radio On (CBS 64760, £2.29). Ray Stevens is one of pop's most unpredictable characters. He can score with amazing novelties like "Bridget The Midget" and then turn on to strong social comment with "Business Man." Here are more sides to Ray Stevens, mainly the sacred side. Of the 11 numbers eight could be construed as having religious connotations, from the traditional "All My Trials" to gospel things like "Why Don't You Lead Me To That Rock" and "Love Lifted Me." It's not altogether a satisfactory mixture—the slow songs tend to drag a little, and it's hard to accept the change. Vocally and musically there are several highlights, notably the two secular fast numbers, "Turn Your Radio On" and "Have A Little Talk With Myself." ★★ DH

**"THE BEST OF TOMMY JAMES AND THE SHON-DILLS"**—(Roulette Select 2432 002, £1.95). Tommy James is one of America's best and most inventive pop merchants, yet with the exception of the pounding "Mony Mony," he's totally escaped British attention. Surely there must be some connoisseurs ready to appreciate songs like "Sweet Cherry Wine," "I Think We're Alone Now," "Hanky Panky" and "Love's Closing In On Me." The joy of James is that everything he does is different; everything has something special about it. There are 14 good songs here and you should catch up on them. ★★ DH

**DAVE VAN RONK**—"Van Ronk" (Polydor 24 4052, £2.15). Whatever Van Ronk lacks in his voice he makes up for it in his feeling for the numbers he does. He obviously will have nothing to do with a song unless the lyrics (or messages) appeal to him. Like Rod McKuen, Van Ronk makes no pretence about being a balladeer, in fact he makes up the notes as he goes along, but there's something about it—the appeal of a busker who just belts it out for the hell of it. Dave Woods' arrangements do a lot for Van Ronk's singing. Don't dismiss this set at first listening, you've got to sit down and listen, then something grows on you. ★★ BS

**DAVID BEDFORD**—"Nurses Song With Elephants" (Dandelion 2310 165, £0.00). With all due respect to David Bedford (he's not the star athlete for a kick-off) why did you bother? This strange album of five obviously very personal pieces would have been best left on your own personal tapes. It is probably what you have been dying to do for years but really the public has got along quite well without and will continue to do so. Tracks for descant recorders, ten acoustic guitars, girls' voices and plastic pipe twirlers are not the answer to anybody's prayer. It may mean something to David Bedford and even to the Arts Council who offered funds for the commission of one track but it goes either above, below or around me. ★ BS

**FLASH** (Sovereign SVNA 7251, £2.40). When all the double entendres about Flash have died down we can get into the real thing—the music. And it's not at all bad (there's no reason why it should be, of course). Led by ex-Yes man Peter Banks, assisted by Colin Carter, Ray Bennett and Mike Hough and just for the album another ex-Yes man Tony Kaye, Flash offer just five tracks of mainly long instrumental pieces showing the capabilities of the line-up but rather too easily dismissed by the ear. Although it goes on much too long, the opening number "Small Beginnings" is certainly the best. It's Yes influenced, not unpleasant with some splendid solo flashes (?) but just a bit boring. ★★ BS

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RECORD SHOPS



# LIVE MUSIC REVIEWS



ELTON JOHN . . . entertainment all the way

## ELTON JOHN

LAST Saturday Elton John followed through on his success with London Weekend's "Aquarius." ITV's token gesture to BBC-2, by having a massive concert taped at London's Royal Festival Hall. The programme is to be split into two parts.

For me, the first half with Elton, Nigel Olsson, Dee Murray and guitarist Davey Johnstone on his first gig with them, was the more enjoyable.

The second half, with the Royal Philharmonic Orchestra, Paul Buckmaster, modern percussion, guitars and a line-up of back-up vocalists that reads like a who's who of session singers, Elton has done before and very successfully, too. Last time it was just for the hell of doing it. This time there must have been a lot of bread riding on it which could account for the slightest bit of atmosphere missing from the whole thing.

Songs like "Your Song," "Come Down In Time," "Madman Across The Water" and especially "Tiny Dancer" were magnificently successful. But songs that rely on improvisation of delivery, length, etc. like "Take Me To The Pilot," "Burn Down The Mission" and "Indian Sunset" are hindered by sheer weight of numbers of the orchestra.

Nevertheless, the good outweighed the bad and Paul Buckmaster's arrangements are powerful, if they tend not to utilise the whole orchestra, showing his favouritism for strings, and he certainly holds the orchestra together well.

The good did outweigh the bad in this half and it was certainly successful—but above all highly entertaining, something which Elton John always seems to have to the fore of his mind.

The first half previewed Elton's next album, "Honky Chateau," which was made in France and is due out in June of this year. After the dive "Madman" took as far as record sales in this country go, this must have been quite important to him. As far as I am concerned from hearing this preview, he can relax, June just can't come quickly enough for me.

Davey Johnstone slips quite neatly into the EJ line-up, playing banjo, acoustic guitar and electric mandolin as well as electric guitar. As yet his guitar style doesn't quite seem to belong to the Elton John style. It may be because we're not used to hearing a guitar so prominent or it may take him some time to rethink and readjust.

Tracks previewed in this first half were:

Pretty Little Black Eyed Suzy: A very funky number, holding back on piano in favour of lead and bass work.

Salvation: Border Song type of intro. One of his slower melodic songs, with guitar using finger style.

Mellow: An Elton John type of soul with those dramatic if minute pauses delivering the vocals in a really heart-felt style.

Amie: Jean Luc Ponty plays violin on this on the album. It's a rolling, rocking song with dramatic EJ chords.

Mona Lisa's And Mad Hatters: An EJ ballad that builds up. Davey Johnstone plays electric mandolin.

Honky Cat: A fun honky-tonk song with Davey Johnstone on banjo. An overriding "Chinese Laundry Blues" like a Chinese Rolling Stones.

Rocket Man: This is to be released as a single. It's a ballad with highs and lows. Davey Johnstone on acoustic guitar makes it almost like a James Taylor song, but with more guts.

Hercules: Gutsy rocker that really drives. It has echoes of a 50s rocker with all the best qualities on 70s presentation and musicianship. The guitar really works on this.

Fashion Note: Elton John's first half attire was a short silvery sequinned jacket, with three quarter length red trousers with turn-ups, under which he wore knee-length silver boots. In the second half, as a note of deference to the orchestra, no doubt, he wore a subdued pure white evening suit with matching top hat.

It's entertainment all the way with EJ!—GAVIN PETRIE

## BILLY PRESTON

IT SHOULDN'T be too long before we see Billy Preston headlining his own Rainbow concert. For one hour on Friday night he filled that vacuous, foreboding hall with enough good spirit to last until his return.

He faced a not inconsiderable test of character, wedged, as he was, between Gallagher and Lyle and Poco, but he left the audience on their feet begging for more.

He tried out his new single, "I Wrote A Simple Song," plus "The Bus is Coming" from his new A & M album and a few surprises like "Soulful Symphony," where he jokes around on piano with some classical pieces. Also on piano there were straight and funk versions of "There's A Place" from "West Side Story."

He even enlivened that old chestnut "Summertime." "Dig it cos I've got a few surprises," said Billy. His surprises were impersonations of Bach and Ray Charles. Billy worked between 1967 and 1969 on the Charles revue and his impression of the master was so fine it was astonishing.

Billy and his God Squad, a quartet of very capable Los Angeles musicians, officially rounded off with "My Sweet Lord" and Billy, in fiery leather suit, danced his way off stage. He danced back on again a few moments later for the "thank you" song where he thanks his audience, his band and The Lord for coming along and helping out.—ANDREW TYLER

## FREE



Free's PAUL RODGERS

ALL THOSE of us who dug Free and thought we would never see them again together, duly trooped happily along to Newcastle's City Hall expecting to hear all the old Free favourites. And that is precisely what we got.

Those of us who thought custom might have staled their infinite variety (to coin a phrase) were pleasantly surprised. From the moment Paul Rodgers burst into "Travelling Man" the night belonged to Free.

All the old things one associates with the band—obscenely girating Paul, driving beat, all too occasional flashes of guitar magic from Kossoff, even the teeny girls hurling themselves headlong at the stage—all of it just as we remembered it.

"We're back together because we like to play," said Paul Rodgers. The audience needed no more than that. Their own Free were back. It was a time to forget carping questions like "where do they go now?" It was a time to just listen to "Fire And Water," "The Hunter" and "Mr Big" (surely the best they ever did).

The average age of the audience seemed to be even younger than for Led Zep. It made some of us feel a bit like interlopers in a kindergarten. Until, that is, the atmosphere took over. The Zep gig was marred by a lot of shouting but whenever Paul spoke, which wasn't often, the kids shut up.

Such is the charisma of Free. "Free have sold out"—remember the old cry? If the group's split he done nothing else it has silenced that old chestnut.

Free are alive and well, at least for a short time . . . and last Tuesday they were certainly "living" in Newcastle. STU BENNETT

# Sarah and P.J. the bare facts

I AM disgusted by the way some very good stars and artists are treated. Some of them get booted off the stage and are told not to appear again without being given the chance to explain. While other stars can do just what they like and get away with it!

A few years ago, P. J. Proby did a show and his trousers accidentally split. Because of this he was banned from a lot of dates. Now, to my disgust, I read that a certain Sarah Gordon did a show and finished up half naked. But she will be allowed to do more shows. Is everyone a fool not to notice what is happening. Get lost Sarah. Bring back P.J.—Mr. S. Lee, Tyldesley Road, Blackpool.

# POST

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

tish Cryogenic Society is also voluntary.

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The British Cryogenic Society and FRA share the same address, but the two organisations are completely separate.—Geoffrey Pearl, Eastwood Road, Rayleigh, Essex.

## HOLLIES' TROUBLE

IN DISC's "Scene" (29.1.72) you said that Tony Hicks and Bobby Elliott were the only original members of the Hollies, this is not so, as Don Rathbone was the group's drummer right up till their second single, "Searchin'" and Bobby Elliott did not join the group until their third single, "Stay." This leaving only Tony Hicks the original member.—Alan Clegg, Meaford Avenue, Stone, Staffs. ● Apologies for a total brain-storm. You're all doubtless aware that gremlins got at our Hollies' captions too.

I TAKE my courage in both hands and pronounce my pop verdict. The accused—T. Rex. The charge—producing the most inane, tuneless garbage to hit the charts—in the form of their new single. I'd like to know how much longer T. Rex think they can survive. My guess is—no longer. "Telegram Sam" is the absolute limit.

I urge all the teenyboppers to invest their fifty pence on worthwhile music. Marc Bolan is an "unimaginative" freak. He must not be allowed to take us, the public, for a ride ever again. It's up to us to ignore T. Rex and hopefully they'll go away.—Alan Bowyer, Moor Lane, Southport, Lancs.



# RUFUS'S BIG HANG-UP

WOW, RUFUS Thomas really has a hang-up about his skin (Disc 22.1.72). Look at the whole wave of black artists in the American chart: Isaac Hayes, Sly and the Family Stone, Supremes, Stevie Wonder, Temptations, Smokey Robinson, Martha and the Vandellas, does he expect us to believe any of these people aren't black?

Take a look at the real facts—who would choose to promote a 55-year-old, bald-headed solo act over the Jackson 5? Careers are started with youth not skin colour—get off it.—P. A. Jones, Ermine Street, Little Stukeley, Hunts.

## CRYOGENICS AND RADIO

STEPHEN ROBINSON has some of his facts wrong in his witty letter headed "Radio On Ice" (Pop Post 29.1.72).

Firstly, the Free Radio Association has never made a profit. Also, I have not received a salary at any time during the five years it has been running.

Secondly (much as I hate to spoil the pun), the FRA has not gone into "cold store." Every week in Disc the Association advertises its free associate membership.

Thirdly, my work for the Bri-

## WAKEY, WAKEY!

WE FEEL we must apologise to the wonderful Kinks for the dopey audience they had at their Rainbow gig last Monday. What is the matter with London audiences? They just sit in their seats, looking like butter wouldn't melt in their mouths, not only must it be frustrating for the group, but also for those in the audience who do look like they are enjoying themselves. Why is it that in the North, the audience nearly brings the house down for the group, and yet the dozy infuriating Londoners won't even clap their hands.

If we hear the cry "why don't more groups play in London" we'll know what the answer is. Until London audiences wake up and learn how to really enjoy themselves at concerts we wouldn't blame any groups for never wanting to play there again.

Getting back to the Kinks though—many thanks for a wonderful performance. You really are the greatest.—Two happy Kink fans, Luke House, Bigland Street, London, E.1.

## TONY'S "JOKES"

I FEEL moved to express my annoyance at the comments Tony Blackburn makes with monotonous regularity each time he plays a T. Rex single. He always remarks that every T. Rex single sounds the same.

Might I suggest that Mr. Blackburn listens to himself coming out with the same old phrases and "jokes" every morning before passing comment?—Lin Charman, Elm Grove, Horsham, Sussex.

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8. High ones on sneakers (5)
9. Season of '42 (6)
10. Osibisa album (6)
12. Change sides by mistake (6)
13. Eager type with Krause (6)
15. "— Me" (Price and Fame) (6)
18. Primeval Kinky creature? (6)
20. Poetry on at your local cinema? (5)
21. Instructions from the Marvels (4, 6)

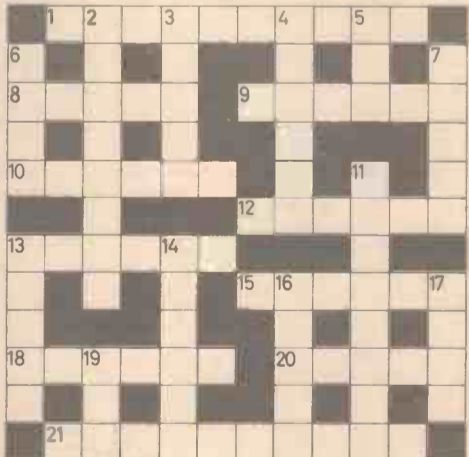
## CLUES DOWN

2. "— — I Have to Cry" (5, 3)
3. Vigorous and having great desires? (5)
4. The trouble with Sam and Dave? (6)
5. Miss Weston (3)
6. What one monkey doesn't stop (4)
7. There's this goin' on for Sly and the Family Stone (1, 4)
11. Singer for whom Dr. Spooner would have had a real need! (4, 4)
13. Marc makes Diddley start languidly (5)
14. Get on by bringing me up with a Jefferson Airplane disc (6)
16. Where Commander Cody gets lost (5)
17. Cast your fate to it (4)
19. The Move in new guise, initially (3)

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# ? POP THE QUESTION


## Geronimo could be back!



**JOAN BAEZ . . . fan club?** See question left.

- ? Are there any plans for Radio Geronimo to start broadcasting again?—B. Harvey, 77 Harefield Road, Forest Row, Sussex. Says a Radio Geronimo spokesman: "I can't see anything happening in this country because of the restrictions on commercial radio. We shall have to wait and see what happens to the local radio thing. No one is really sure whether the system is going to work. It's a matter of keeping the commercial radio project in cold storage for the time being."
- ? Whatever happened to the American folk duo, Danny Zager and Rick Evans, who had an enormous hit with "In The Year 2525" a couple of years ago?—P. Nelson-Blyth, 91 Cortsway, Greasby, Wirral, Cheshire. Says a spokesman for RCA-Victor: "They may be recording again, but we have had nothing from them for ages. There are no records scheduled for release at the time being."
- ? Does Joan Baez have an official fan club, or where can I write to her?—Marian Zanczaj, Lodz 14, U1. Prebacka 38/4, Poland. Write to Joan c/o Manny Greenhill, Folklore Productions Inc., 176 Federal Street, Boston, Mass., U.S.A.
- ? When is the album "Machine Head" by Deep Purple to be released?—P. Clare, Thames Ditton, Surrey. The album may be released at the beginning of March, but no firm date has been set.

Have the Association (if they still exist) any plans for a new album?—K. Robinson, London, S.W.7.  
Says a spokesman for Warner Bros. Records. "We have nothing new scheduled by the Association. And unfortunately all their previous albums have now been deleted."



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.

# E. C. RYDER in "Opportunity Rocks"

by J. EDWARD OLIVER

POP PUN CONTEST: JOKES MARKED WITH ASTERISKS WERE SUBMITTED BY THIS WEEK'S WART-HOG WINNERS: PETER ROCHFORD (HERO), DESMOND ROAD, CROSSACRES, WYTHENSHAW, MANCHESTER, AND P.D. JONNY, HEATH CLOSE, WIRRAL, CHESHIRE. JOKES NOT MARKED WITH ASTERISKS WERE N.T. (JOKES??)

Next week: E. C. Ryder invents a new dance to be performed in an oil-stained mink coat . . . the Oily Fur Twist!

## SCENE

## FOLK TALES

**Remember? Disc February 11, 1967**

Monkees Dolenz and Nesmith arrive and hit back at their many critics—"we're not manipulated puppets," they say.

Beatles renew their EMI Record contract for a further NINE years, now to expire in 1976. Meanwhile the group themselves turn down "Juke Box Jury" and have their new single banned by Radio Caroline whose boss Philip Solomon alleges "strong anti-pirate attitude" by EMI.

On the subject, Caroline this week admits records can be bought on to their air time—for £100 a week.

Joe Meek, man behind the Tornados hit "Telstar" and hits for John Leyton and Honeycombs was found dead in his flat with shotgun wounds last Friday.

Released this week: Troggs—Give It To Me; Marianne Faithfull—Is This What I Get For Loving You; Seekers—Georgy Girl; Tom Jones—Detroit City; Love Affair—She Smiled Sweetly.

In the chart Petula Clark leaps straight in at 7 with "This Is My Song"; Engelbert Humperdinck's "Release Me" up to 8, Marvin Gaye and Kim Weston's "It Takes Two" up to 12 and Tremeloes' "Here Comes My Baby" up to 15.



This merry-looking band of minstrels are among artists taking part in a new "ritualistic spectacle" at London's Roundhouse, entitled "Lila—The Divine Game." Part presented by the Rolling Stones, the evening incorporates Tantric concepts, yoga, music and Kathakali dance. The pictured gentlemen appear under the collective name The Bauls Of Bengal. Er, yes!

**IT'S ALL TRUE**

Despite earlier denials, Disc's exclusive on Terry Wogan "fighting" Tony Blackburn turns out to be true . . . but then, aren't they all?

Strange tales we hear of Rock-n-Roll All Stars posing nude for "Curious" magazine? Those who know have been anticipating Marmalade Pat Fairley's move for years.

Great original version of "The Sun Has Got His Hat On" by Henry Hall played on "Junior Choice" at the weekend. Shows Jonathan King's to be a complete crib, and is also better. Bring back the Bop!

Great Poco were received so well at the Rainbow on Saturday. It gives us renewed faith.

Surprised more musicians haven't followed Rory Gallagher's lead and played special concerts in Ulster.

Lindisfarne manager Tony Stratton-Smith off on crash health farm "dehydration" course this week. Which we will let pass without comment.

Hollies advertisement for new single "My Baby" features photo of 16-month-old Abbey, daughter of Polydor promotion boss Adrian Rudge.

Stevie Wonder made unexpected appearance on drums during Osibisa's set at London's Imperial College last weekend.

Billy Preston says another "Bangla Desh" concert involving George Harrison not out of the question. And this would seemingly endorse Harrison's hopes of staging regular fund-raising benefits.

Stuart Henry late AGAIN on Saturday morning—yet Radio 1 being strangely tolerant. Must be "Friends to foreigners" week!!

Rosko spotted an elderly lady loaded down with suitcases on the motorway between Bris-

tol and London and learning that her car had broken down, drove her to town, entertained her to tea, and paid for a taxi to her destination. A fine example of how to win friends and influence listeners!

Chris Hutchins phoned from America to say that he was NOT the Move's publicity man at the time of the group's publicity postcard stunt in which Harold Wilson was involved. Sorry Chris.

### EXCITING FORMAT

Exciting format for Kinks pilot being finalised for new BBC-TV series by Mel Cornish.

Never was there such chart confusion—"Day After Day" and "Day By Day," and just outside the 30 Nilsson's "Without You," not to be confused with Nilsson's "Without Her."

Alan Freeman suffering from apparent schizophrenia. After his "chat and mush" show "After Seven" on Radio 2, "Fluff" now bounces back with the Radio 1 afternoon strip.

Christie/Edison Lighthouse pop college tour going a bomb. Good luck.

New single from David Ballantyne, "Roof

Above Our Head," produced for Shelter's National Campaign for the Homeless.

Keith Emerson spotted in audience for Genesis last Friday, but absent for Lindisfarne. Still, everyone else stayed.

RNI (remember them?) now planning to relaunch their English service on 270 metres medium wave as from February 28.

Leslie West currently sporting a shirt made by Elvis's tailors. Cost: 500 dollars. It is decorated with gold guitars, outlined in mock diamonds, with Leslie's name written down the guitar necks.

Doors rumoured to be touring soon.

Marc Bolan mourning that Elton John's album "Madman Across The Water" never sold more over here. They're at the "playing-on-each-other's-records" stage.

A group with a future: Roxy, raved about on "Sounds Of The Seventies" a couple of weeks ago, and whose line-up includes ex-Nice man Dave O'List.

Third Ear Band and lots of their friends attended the "Macbeth" film premiere last week to hear their music and see themselves in medieval gear in the minstrel's gallery.

FEBRUARY looks like being a good month for folk singers on radio and television. There is a distinct possibility that the EFDSS will be reported to the Monopolies Commission if any more air time is allotted to folk song.

This week's edition of Radio 2's "Folk On Sunday" has Jackie and Bridie as the main guests, with "Ripley Wayfarers" filling the club singers spot. There is also a feature on Ralph McTell. The programme's producer Frances Line and the indispensable Jim Lloyd, are delighted with the amount of encouraging correspondence they have received since the programme's welcome return four weeks ago.

Toni Arthur, who appears regularly in B.B.C. TV's "Playschool," is the female presenter of B.B.C. 2's "Playaway" on Saturday afternoon. The series finishes in a couple of weeks, but all programmes are due to be repeated almost immediately. Toni Arthur and Dave Arthur also supply the title music for a new children's TV series called "Unsolved Mysteries."

On the 19th of February Canadian singer Bonnie Dobson is recording an edition of Jimmy Saville's "Speakeasy" from a frigate in the Thames. Also on the show is the Rev. Donald Soper, whose pacifist views are well known, together with about a hundred sailors, who presumably are not pacifists. Should be interesting!

Elton John, with his new accompanist Davy Johnson (ex-Magna Carta), has just completed a new L.P. at "Strawberry Studios" in Paris. The record, due for release around June, was produced by Gus Dudgeon. Elton John and Davy are on London Weekend TV's "Aquarius" on Saturday, February 19.

Since Davy Johnson's departure from "Magna Carta," the remaining "Magna's," Chris and Glen, have been doing some work with Colin Scot's ex-drummer and cellist. Colin is now working as a duo with Davy Johnson's brother-in-law, guitarist, Joe Partridge.

Towersey Village in Oxfordshire is holding its annual folk festival on September 8, 9 and 10. An added bonus, if one were needed, is the addition of a traction engine rally. Two of the guests at this year's festival are the "Yetties" and "Dave and Toni Arthur and John Harrison." The Yetties are recording a "Crackerjack" programme on February 15 to go out later that week.

The McCalmans are recording a spot for TV's "Sing High Sing Low" on February 23/24.

A. L. Lloyds radio 3 series is still being broadcast in the middle of the night (11.40 p.m. Wednesdays), but for those that can't get to sleep it's well worth tuning in to.

New records this week include three from Leadersound. A record of Dulcimer music by Roger Nicholson, called "Nonsuch for Dulcimer"; Keith Roberts, (the "Wigan Bard"), first L.P. "Pier of the Realm"; and "North Carolina Boys," a further selection of American Country Music taken from Janet Kerr's field recordings.

by Dave Arthur

# DISC

AND MUSIC ECHO

FEBRUARY 12, 1972

**I**F EVER a guitarist and bass player were destined to play together it was Leslie West and Jack Bruce. Both leaders of their field, with Felix Pappalardi as a common link, it was perhaps inevitable that they should form a band.

"And anyway," says Jack half jokingly, "this will be the best band in the world." And after hearing the tapes of their first rehearsals together I'll go along with that.

West, Bruce and Laing, as they think they'll probably be called, were gathered at Lesley West's enormous West End flat which he has rented while here—for around £80 a week. Although they're all bursting with enthusiasm about the band, the fact that Leslie and Corky are still gigging with Mountain on their tour over here makes things slightly awkward; the strain shows most on Leslie who is hesitant about quite how much to say. The situation was not helped when the news of the new band leaked out too early and when Felix Pappalardi stepped off the aircraft at London airport to start the Mountain tour to be greeted with a front page story about his guitarist and drummer leaving.

"Before we came over here," says Leslie, "Felix decided he didn't want to go on the road any more because he was getting tired; he never had any time to spend at his farm or to produce other people. He decided to stay off the road, so Corky and I were coming over here to look for a band because we couldn't stay off the road, we have a lot of energy to work off."

They had both met Jack before; ironically, Mountain had been the local band in Montreal who opened the show when Cream played there and they had given Cream a lift to the gig in their car. So Lesley rang Jack and asked him if he'd like to play a little; Jack agreed, and with Corky on drums, they went along to Island studios to have a jam. The first number they did was the Stones' "Play

With Fire" which lasted eleven minutes and convinced them they were fated to play together. It was natural, it was brilliant.

All three of them are still rather dazed by the whole thing, by this supernatural force that seems to have taken them over. Jack immediately disbanded the band he'd been playing with in Germany.

"Oh they were fine, we did some good gigs but THIS is different," he says. And for Jack to cancel all his other commitments and concentrate on just one project is phenomenal. Now they do a tour of America starting in mid-March, which has already been so booked out they had to add more dates, and they record as and when their contracts are sorted out. Mountain still exists as a recording band.

Corky takes up the tale, fairly elated seeing it was his birthday the other day and Jack gave him his custom built Probe car as a present.

"We want what we do to be so right. Leslie has never been in charge before so he's worried and nervous. Before, he had no responsibilities except to play the guitar.

"And it's so good to play with Jack, he's a great musician and the music we play is exciting and we enjoy it. You tend to get arrogant in one position for a long time, and that's a very bad thing, you need change."

It is inevitable that the band will get the tag "New Cream." They're a three-piece, Jack is in it, Leslie plays the odd Clapton guitar lick and they generate

the same excitement. And, of course, there's Felix.

The name Cream has always cropped up in connection with Mountain, because to begin with when they were little known, Felix was the tag because he had produced Cream and was known for that. And especially on "Mountain Climbing" he did use some very similar sound techniques as he had on Cream numbers.

"Sure," says Jack, "it always happens, Cream is always dragged into it, but Leslie was influenced by Eric the same as any other guitarist of his age."

Carla Bley, the New York jazz composer, with whom Jack worked on her opera "Escalator Over The Hill" has been staying with Jack for a couple of days, heard the rehearsal tapes of the new

The group that could become the major attraction during 1972. Left to right they are Leslie West, Jack Bruce and Corky Laing. First recordings made by the group suggest they might become even bigger than their "root" groups Mountain and Cream.



## BRUCE SKIMS OFF THE CREAM OF MOUNTAIN

band, and was completely knocked out. She said their music was true jazz.

"So far we've been playing Mountain and Cream things—anything that all three of us know," says Corky. "It doesn't mean we're going to do them onstage though, we've just used them as a starting point. It was funny, it was nostalgic in both directions and yet looking forward to a lot of new things."

"We've written things together already just from playing and going back over them."

Without a doubt, if everything runs smoothly, the West-Bruce-Laing band will be the biggest and most refreshing galeforce to storm through our lackadaisical music business in a couple of years. The very fact that they could play so naturally and easily together from the very first number, shows there is something special about them. Each one of them brings out the other and perfectly complements them.

They should have a mighty future, and could be touring here by the end of the year.

CAROLINE BOUCHER

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