

DISC

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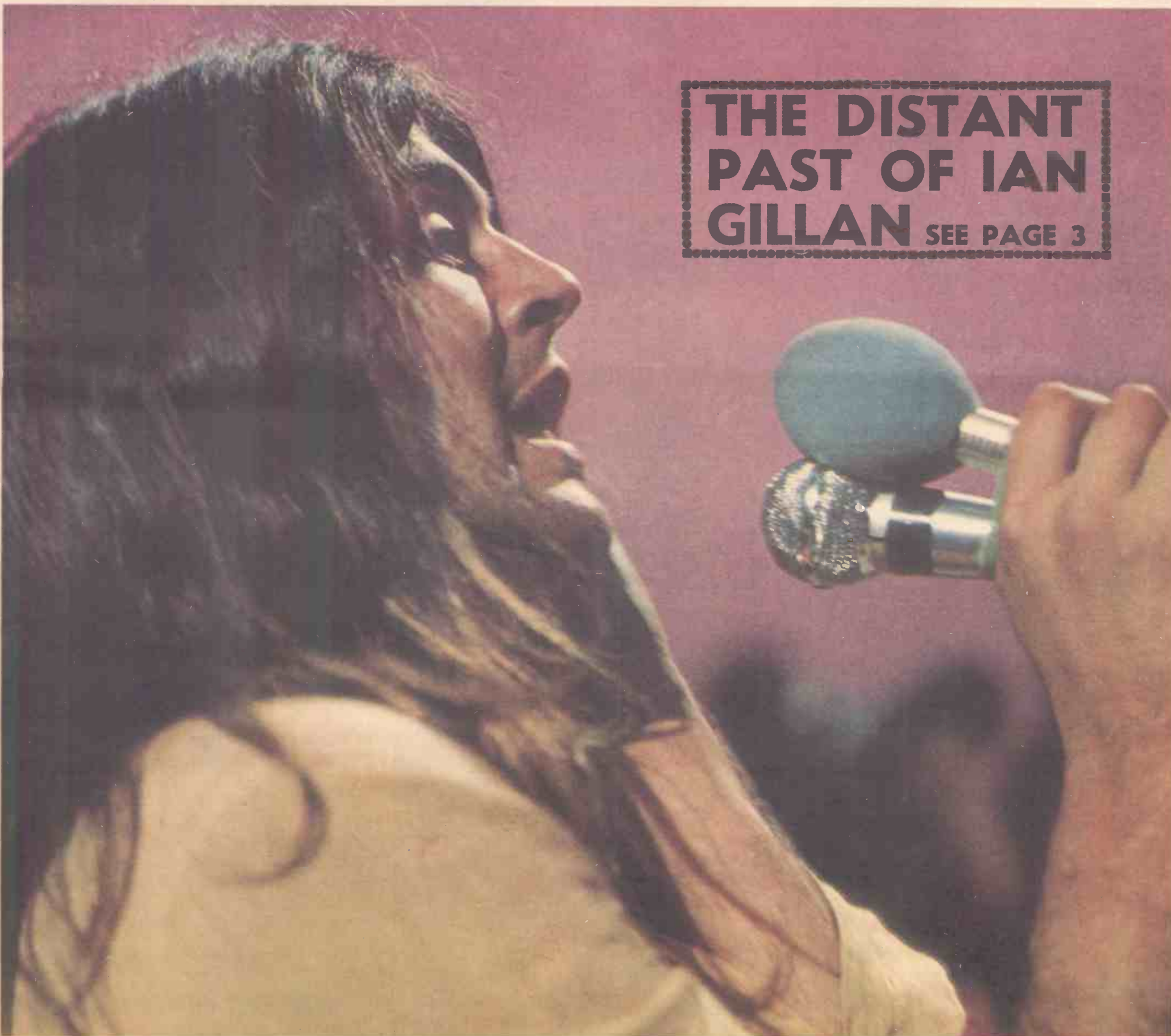
USA 30c

**ORIGINAL
BYRDS
RE-FORM?**

**New Wings
man speaks
out**

FULL STORIES PAGE 4

**THE DISTANT
PAST OF IAN
GILLAN** SEE PAGE 3



INSIDE—Ron Wood . . . Thelma Houston . . . Dionne Warwick . . . Skip Battin . . . and much more

HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY PHIL SYMES

Live

THURSDAY (27)
 Birmingham Kinetic Circus, Rory Gallagher and Nazareth. 8 p.m. 75p.
 Newcastle City Hall, Pink Floyd. Sold Out. 8 p.m.
 Croydon Top Rank Suite, Curtis Mayfield. 8 p.m. 75p.
 Liverpool Childwall Hall County College (Abbey Road), Stack-waddy. 8 p.m. 30p.

FRIDAY (28)
 Birmingham Barbarella's, Detroit Emeralds. 8 p.m. £1 and 80p.
 Swansea University, Brett Marvin, Adge Cutler, Harry Strutters. 8.30 p.m. £1.
 Edinburgh University, Osibisa. 9 p.m. 50p.
 Ayr Caledonia Hotel, Tear Gas. 8 p.m.
 High Wycombe Town Hall, Wild Angels and Genesis. 8 p.m. 60p.

SATURDAY (29)
 Boston Starlight Rooms, Yes. 7 p.m. 60p.
 London Rainbow Theatre, Mountain, Jimmy McCulloch Band. 8 p.m. £1.50, £1.25, £1.75.
 Bristol Top Rank, Curtis Mayfield. 8 p.m. £1.
 Hull University, Arthur Brown's Kingdom Come, plus Natural Gas. 8 p.m. 25p.
 London, ICA, Nash House, The Mall, S.W.1, Continuum, 7.30 p.m. 50p, 30p.
 Strathclyde University, Hookfoot and Houseshakers. 8 p.m. 50p.
 Glasgow University, Osibisa. 9 p.m. 60p.

SUNDAY (30)
 London Royal Court Theatre, Georgie Fame and Alan Price. 8 p.m. £1-£5.
 Croydon Fairfield Hall, Strawbs and Jonathan Kelly. 8 p.m. 80p, 70p, 60p, 50p.
 London Rainbow Theatre, Mountain and Jimmy McCulloch Band. 8 p.m. £1.50, £1.25, £1, 75p.
 Birmingham Barbarella's, Stone The Crows. 8 p.m. 60p.

MONDAY (31)
 Birmingham Town Hall, Cat Mother and the All Night News Boys. 7.30 p.m. 60p.

TUESDAY, FEB. (1)
 Birmingham Barbarella's, Curtis Mayfield. 8 p.m. 80p.

WEDNESDAY (2)
 Swansea University, Humble Pie, Doris Troy. 8.30 p.m. 60p.
 Keele University, CMU and Carole Grimes, 8 p.m. 40p.
 Birmingham Barbarella's, Curtis Mayfield. 8 p.m. 80p.
 Birmingham Town Hall, Free. 7.30 p.m. Sold Out.

New sounds

Out next Friday (February 4) is Hollies first single with new member Mikael Rickfors, titled "The Baby." Also out are singles from: Ann Murray—"Let Me Be The



CHONG (left) and CHEECH

One," Matthew Ellis—"Two By Two," Rock Candy—"Roly," Roy Orbison—"God Love You," Linda Leyton and the Statesmen—"Mrs. Fullaway," Ian Matthews—"Da Doo Ron Ron," Bo Diddley—"I Said Shut Up Woman," Joe Simon—"Drowning In a Sea Of Love," Al Stewart—"You Don't Even Know Me," Jake Holmes—"Trust Me," Free Movement—"The Harder I Try (The Bluer I Get)," and Ronnie Mack—"Wings."

Book

"Positively Main Street, An unorthodox view of Bob Dylan." Published by New English Library February 3, price 30p. Or more precisely an unorthodox view of Toby Thompson, a Dylan buff who goes in search of Bobby and almost finds himself. Written in the breathless beat style of Kerouak and Ginsberg, the book is the story of one man's nomadic gropings to unmask a superstar.

We're thrown so many red herrings, distracted so often by Thompson's preoccupation with his own voyage that we forget who the central character is. He's never even met Bob Dylan but he does OK with Echo, the "girl from the north country," who has long blonde Swedish hair that rolls and flows. Normally we might forgive Toby for his self-indulgence but we were after the real Dylan. We know what's in his dustbin from A. J. Weberman. But what's in his head? Toby doesn't know. He knows he grew up in Hibbing, Minn. and we're introduced to friends and relatives and he drives us to the Uni-

versity of Minnesota where Bob studied. But who needs it?

View

SATURDAY (29) Cliff Richard Show features New Seekers singing another Song for Europe as well as regular guests Olivia Newton John, Flirtations, and Dandy Nichols as "Una's Mum." (BBC-1—6.15 p.m.)

"Alexandra's Ragtime Band," classic musical with Tyrone Power and Alice Faye, and 28 Irving Berlin songs gets showing BBC-2 on Saturday (2 p.m.). Well worth watching for the nostalgia as well as the music. Twigg guests on Film Night Saturday and talks to Sheridan Morley and Philip Jenkinson about her film career and particularly about "The Boyfriend," her Ken Russell directed musical debut. (BBC-2—10.30 p.m.)

Ralph McTell is the artist "In Concert" Saturday night. (BBC-2—11 p.m.)
 The Old Grey Whistle Test on Tuesday (February 1) features Poco, break away group from Buffalo Springfield. (BBC-2—10.50 p.m.)

Rave

Christine Holmes has been voted top female vocalist by "Stage and Television Today" publication in their awards for Club Acts to the Year. She will be appearing in an all star cabaret to mark the presentation of the awards at the Manchester Golden Garter on 30 January. Granada TV will be televising the

show which will be networked throughout ITV at 10.30 on February 1.

Addresses

RAY STEVENS, c/o 221-223 Oxford Street, London, W.1.
 EAST OF EDEN, c/o Carol and Steve, 52 Dundee Road, South Norwood, London, S.E.25.

Oh really?

Island are releasing an album of Tibetan Bells on March 24. By an Afghanisthan dweller called Henry Woolf, Island boss, Chris Blackwell heard him playing his bells, freaked and signed him up. Out on March 24, costs £1.49.

Rock on

Just opened up—a concert hall for semi-pro groups in London. Hall is decorated in concert hall style so up and coming groups can have a chance to perform to a concert-type audience. At present gigs being held every other Thursday but if response is good then they'll be more frequent. Next is February 3 and groups playing are Gwennywa, Plain Cover, and solo artist Del. Place opens 8 p.m. and admission charge 50p. Address: Corinthian Suite, 3 Circus Road, St. John's Wood, N.W.8.

Semi-pro groups who'd like to play there are invited along.

Folk

Following John Martyn's appearance on "The Old Grey Whistle Test," the BBC received over 40 telephone calls saying how good he was—the first time anybody has ever rung the show, let alone 40 people. So he was instantly re-booked.

On

"COMPANY"—Her Majesty's Theatre, Haymarket, S.W.1. The show that won the New York Drama Critics Award for Best Musical of 1971. And it comes as a sad disappointment. The main problem is that the whole thing is so typically American that much of the dialogue and gags fall by the wayside when presented to an English audience. It's a musical set around the great American hang-up—marriage. Right or wrong? Worth-while or not? Larry Kert plays

Robert, a 35-year-old bachelor, surrounded by married friends all of whom think he should be paired off with some nice girl. But from observing their marriages he just can't make up his mind whether to or not. Some of it is very funny—particularly the scene where Jenny and David experiment with 'smoke,' and go through the motions of being uncontrollably stoned, but most of the rest really drags.

The only outstanding performance in the whole play is Elaine Stritch's. And she has most of the best lines too. As for the musical content, only one number comes anywhere near being a showstopper—"Another Hundred People." The rest is pretty second rate and completely unmemorable.

And another thing—I'm getting tired of 'economy theatre;' where you just have one simple set all the way through. Arty it may be but I'm a lazy audience and I like to have pictures painted for me rather than trying to conjure them up myself. I really miss the painted backdrop and the lavish sets that were so much a part of theatre a couple of years ago.

It was hard to believe the cast were airlifted from their success in the US to play here. Most of them seemed far from confident in their parts. There was no indication they'd been doing this for more than a couple of days.

But perhaps I'm being too critical. Perhaps if I was American I would have gone away aching from laughing a lot with the songs reeling in my brain. But for that reason I don't see it running so long.

Too bad

Hawkwind missed their Dagenham Roundhouse gig last Saturday because their van broke down on the way to the show, and 11,000 fans were disappointed. Group apologised this week and promises to be there instead March 25.

Ladies and gentlemen, for your further entertainment we give you those purveyors of humour... Cheech and Chong (pause for you ask who!). They are in fact America's latest invention, hard rock comedians who describe their particular brand of humour as "ethnic and dope-orientated."

This week their album titled, "Cheech and Chong" (A & M AMLS 67010), entered the American chart at number 28 and it is also issued in this country.

Firstly let's get it straight, there's nothing very new about the humour. Granted it's primarily concerned with sending-up musicians, the US Army, the legal system and religion but that's not particularly original. Their style of humour seems to owe a lot to Bill Cosby and as he has never really caught on over here then why should these?

But it does have its good points. A lovely recording session of blues man "Blind Melon Chittlin'" and an advert for "Acapulco Gold Filters," the weed cigarette. They may be hip, trendy, heavy or underground but they certainly won't take their place alongside Jewell and Warris and Morecombe and Wise or great comedy names of our time. They appear to have great respect for the late Lennie Bruce but I don't think even he would have bust a gut over this. ★ BS

PROCOL HARUM

PROCOL HARUM opened their first ever major British tour at Birmingham Town Hall on Wednesday, January 19. The group, whose "Whiter Shade Of Pale" sold a mammoth twelve million copies throughout the world in the sixties, have spent most of their time in the States and Canada recently, getting things together, recording an album with the backing of a symphony orchestra and generally making a name for themselves across the water. Now they are back in the UK intent on becoming one of the big names of 1972.

Following their one and only big British hit, they suffered from many comings and goings of the original line-up; only Gary Brooker, vocals and piano, remains, although Keith Reed, Procol's present lyricist, was a member of the original band.

The line-up now includes B. J. Wilson, drums, Alan Cartwright, bass, rhythm, local lad Dave Ball, lead, and Chris Coppings, organ.

Playing to a near capacity house, Procol used material from their latest—yet unnamed—album which was recorded in Ontario, Canada, including "Salty Dog" and "Whaling Stories." Gary sounded the world like Stevie Winwood particularly on an interesting new number "Bringing Home the Bacon." Brooker's piano and Chris Coppings' organ mingled well together but were too often drowned by B. J. Wilson's expert but far too noisy drumming.

Procol, who last toured briefly with Jethro Tull about ten months ago, proved themselves to be a very versatile band and should make a considerable mark in months to come. Musically they were in complete contrast to the gentle acoustic harmonising of Amazing Blondell who preceded them on stage. In all a fine night's entertainment. — NICK CAVALIER

TOP RANK PRESENTS

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|---|---|---|--|
| JAN 30th THE PIONEERS with TONY MORGAN'S MUSCLE POWER D.J. MIKE DAY Adm. 50p. STATION HILL READING | FEB 7th DETROIT EMERALDS with ERASMUS CORNUM with D.J. Adm. 50p. FAIRFAX ST. BRISTOL | FEB 8th DETROIT EMERALDS with TONY MORGAN'S MUSCLE POWER D.J. MARK ANTONY Adm. 60p. THE PARADE WATFORD | FEB 8th DETROIT EMERALDS with FREDDIE MACK SOUNDS D.J. TONY TRAVIS Adm. 60p. LONDON RD. CROYDON |

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PROFILE

IAN GILLAN

IAN GILLAN, still grey-faced from a bout of hepatitis, moodily scanned the date sheet for Deep Purple's US tour before winging across the ocean. Florida to South Carolina to Buffalo, New York and on to Detroit... 14 dates in all with five days of leisure scattered here and there.

Was he going to survive?

"I'm looking forward to the tour," he said. "I'm feeling quite comfortable. I wouldn't say I was back to full strength but I'm ready."

Hepatitis is a very thorough disease. It sucks the body of its strength; robs the carrier of his appetite. He becomes nauseous. The head pounds and a bout of jaundice is thrown in for good measure.

"I didn't even want to smoke," says Gillan. "The only solution is complete rest and a non-fat diet with plenty of protein."

The January batch of American appearances is by way of an apology for what was supposed to have happened last October. The group played a gig in New York after which vocalist Gillan was taken sick. He was sick again in Virginia and collapsed at Chicago airport.

A far-sighted Warner Bros. executive, who had noticed a peculiar yellow taint to his complexion, took him to a city hospital.

This was around 7 p.m. and the queues had formed for the first of two sell-out concerts. Apologies were made, money refunded and, to quell any riotous notions that might have been brewing, the other band members jammed and jived around for a couple of hours. The crowds apparently went home happy, which is more than can be said for Purple.

Gillan, meanwhile, was being probed and tested. "I stayed in that hospital from the Sunday until the following Friday. It was

How Garth Rocket joined Deep Purple

really horrible. I desperately wanted to get out. Not that I wasn't being treated well, mind you. I finally blagged the doctor into letting me go and he made me promise not to look too yellow."

Gillan staggered back to London and went to bed for a month and the group found themselves with more time for idling than they can remember. Rested and eager for more action they were dispatched to Montreux, Switzerland to record an album in the town's Casino. But the Casino burnt down and almost devoured Frank Zappa and The Mothers who were on stage at the time, not to mention the Rolling Stone's mobile studio on loan to Purple, which was resting in a muddy field outside.

Purple people, without a key between them, smashed a side window clambered inside, released the handbrake and heaved the truck away from the threatening blaze.

Next choice was the Pavilion but they were ousted from there by local cops who complained of too much noise. They next turned to an atomic shelter, a basement vault that had been used during the war to store treasures and a mountain chateaux—eventually settling for the Grand Hotel, a spiffing joint reeking unashamed luxury.

They converted a couple of corridors into a makeshift studio and used mattresses and wardrobes as sound baffles, and a spiral staircase as an echo chamber.

The album, conceived amid the ruin and confusion of those strange days, is "Machine Head," set for release in Britain during March. Most of the numbers were written in the "studio"—songs like "Smoke On The Water," that relates the saga of the fire; "Space Trucking," a rock-n-roll piece, and "Highway Star" and "Lazy" from their last tour.

It's their first album since the September release of "Fireball," a disappointing album in many respects, considering the potential Purple have displayed outside the group format.

Organist Jon Lord, for instance, has done his concerto bit. In September 1970 his three-part "Concerto For Group And Orchestra" was performed at the Albert Hall with the Royal Philharmonic Orchestra. Lyrics for the middle passage being provided by Gillan. A year later Lord produced another, and more satisfying, marriage of rock and classics with his "Gemini Suite," commissioned by the BBC. Albert Lee on guitar was especially memorable.

Gillan has also dabbled outside the group. He took time off to record vocals for "Jesus Christ—Superstar," an album that stormed to the top of the US charts and is now making waves here.

Just recently he has edged into the production business with two companies—Pussy Music and Pussy Enterprises. First project is an album by a youthful new group called Jerusalem. The LP and a single should appear within a couple of months.

Gillan first spotted them at a rehearsal in Salisbury but was unimpressed.

"The next time I saw them they had a new singer and they were bloody fantastic. I had no intention of going into production until that moment."

Jerusalem reminds him of a few bands he used to play in that never made the recording studios.

"But it's not benevolence on my part. I made the record because they are bloody good and it seems a shame for their sound not to be recorded."

"They are still in the formative stages. They are soaking up influences, which isn't a bad thing at all. Eventually they will mellow and mature but right now there's a rawness and excitement that exists with every new band."

He has no more production ambitions, being content to carry on providing Purple's lyrics and vocals.

"You can apply lyrics to any given set of circumstances," he says. "A song becomes a sort of railway line on which you can run your own trains."

There are few songs, aside from the group's own material, that he would feel at ease with. An exception is Presley's "Trying To Get To You."

"It's a sort of country blues number. Just a simple thing. Maybe it was Presley who made it so brilliant. I still get shivers when I hear it."

"Me and my mate Barry Higgins at the Inland Revenue were fanatical Elvis fans at 14. We used to go back to his place from wherever we'd been and play and sing all his songs. I knew every word, tune and arrangement and what song follows what on all his albums up to Blue Hawaii."

"But his brother got married and took all the records with him. In the early days four out of five songs I sang were Presley numbers. But when somebody from the audience shouted a wise remark I thought it was time to start doing something original."

"So I wrote my first song called



"I've Got A Green-Eyed Curly-Headed Cute Little Pygmy Hanging 'Round My Neck." That was about the time of 'Yellow Polka Dot Bikini' and all those weird songs."

"I first sang as Jess Thunder and I was known as Garth Rocket for a while. I was singing five and six nights a week and getting about four hours sleep because I was still at work. I used to skive off afternoons so I could play with the Javelins."

From the Javelins he moved to Wainwright's Gentlemen, The Hickies, and Episode 6, before joining Purple in July 1969.

"Purple also needed a new bass player and Roger Glover who was also with Episode 6 came along to the audition with me. We were so scruffy and up to our eyeballs

in debt. Purple had enjoyed a certain amount of success in the States and when we saw them we couldn't believe it."

"They had a car to get about in and expensive clothes. I was bad enough but Roger had a piece of string holding up his jeans. I was wearing his clothes because he didn't know he was wanted for the audition."

"We had stage clothes but we'd worn them non-stop for three years. They really stunk to high heaven."

"Luckily, when we were on stage we were far enough from the audience that they couldn't tell. After concerts we used to stand our clothes up in a corner."

ANDREW TYLER

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DISC
NEWS
edited by
MIKE LEDGERWOOD
**BECK
DATES
OFF**

JEFF BECK, due to make his long-awaited comeback on a British tour opening January 31 at Bristol Polytechnic, has postponed appearances a month because of a hand injury to drummer Cozy Powell.

Early reports of the injury, at first denied, were confirmed this week. Cozy had laid down the last beat on the last track of the group's second album when there was a power failure in the Memphis studio. During the confusion he fell down some stairs and fractured two fingers on his right hand. The band decided against continuing with a stand-in drummer.

Ernest Chapman, Beck's manager, told Disc: "The injury to Cozy Powell's hand has proved to be more serious than originally thought and he has been forbidden by a Harley Street physician from working for another four weeks."

New tour dates are: London College of Printing, with London School of Economics (March 3), Bristol Polytechnic (4), Sussex University (8), Southampton University (14), Kent University (16), Lanchester Polytechnic (17), and London Roundhouse (19). Four more dates are to be fixed.

Free gig/Faces extra

FREE'S first pre-British tour appearance was a sell-out "surprise" gig at London's Fulham "Greyhound" public house last Sunday night. They played for 90 minutes to 2,000 fans—breaking the house record set by Head, Hands and Feet.

Said Island: "The show was only announced on Friday. They had a good blow. Ironing out some of the wrinkles which have occurred over the last few months."

FACES have added February 10 as an extra date at London's Rainbow Theatre—following the sell-out of their shows at the venue on February 11/12.

CAT MOTHER have added Sheffield City Hall on February 22 to their British tour beginning January 21.

SANDY DENNY'S first entirely solo show — just acoustic guitar and piano—is set for Croydon Fairfield Hall on March 26.

JOSE FELICIANO'S two London shows at Hammersmith Odeon on February 14 now features Mick Greenwood's band as support act. Greenwood also plays Loughborough College with Poco on February 3; and his single, "Friend Of Mind," is out February 11.



BYRDS... original line-up (left to right) Dave Crosby, Chris Hillman, Roger McGuinn, Michael Clark and Gene Clark.

**BACK TO THE NEST
FOR THE BYRDS**

AMERICA'S original Byrds are expected to re-form for a unique one-album-only deal. The 1964 originals who survived until 1967 were then: Roger (then Jim) McGuinn (12-string guitar), David Crosby (rhythm guitar), Chris Hillman (bass), Mike Clark (drums), Gene Clark (tambourine).

The album will be on the US "Asylum" label, which now also has Joni Mitchell, and will be distributed in Britain by EMI, Disc understands.

McGuinn, with the current Byrds line-up, is understood to have special permission from CBS records to make the album.

This could mark the end of an alleged McGuinn-Crosby dispute which has kept them apart for some years now.

The original Byrds were formed in Los Angeles in the summer of 1964 to be the first electric band with a folk repertoire. Their first record was "Mr. Tambourine Man," which some claim was the signal for it all to happen and the direct road to the Woodstock Nation. Woodstock, ironically, was one of the gigs they didn't play.

Meanwhile, in Paris last weekend the Byrds played a special encore at the Paris Olympia following an appeal from the management when fans threatened to damage the theatre.

It was the first time the band had played in Paris and only the second time in France. The first being at MIDEM in Cannes last Thursday.

The Byrds had originally been booked for an hour-long gig between normal Olympia concerts, but played 75 minutes including two encores.

Said a spokesman: Their contract required that they finished by 8 p.m. but the show was such a success that when fans threatened to break up the place after they finished, the management begged the Byrds to go on to pacify the crowd.

**HENRY
GETS
HIS
WINGS**



HENRY McCULLOCH... live debut soon

HENRY McCulloch, ex-Greaseband lead guitar, has joined Paul McCartney's Wings and says the group is likely to make its first "live" performance within the next three weeks.

McCulloch is an additional and permanent member, joining drummer Denny Seiwell; Denny Laine, guitar, bass and vocals; Linda McCartney, keyboards and vocals, and husband, bass guitar and vocals.

McCulloch, who'd never previously met McCartney, received a phone invitation through roadie Ian Horne to rehearse with the band—just two weeks after the Greaseband split. Says McCulloch: "Ian called and asked me to go along to a rehearsal the next day. It was a wee room. The equipment was set up and Paul asked me to play and said that the rest of them would fit in."

McCartney was immediately impressed and invited him back the following day for another

five-hour practice. They plan more intensive rehearsals before the "surprise" debut performance sometime in February.

Said McCulloch: "We got into some rock-n-roll, things like 'Lucille' and some reggae. I've only met him twice, but he seems full of energy and enthusiasm. He comes in and throws off his coat and gets right into it."

"The things we were doing are a lot more controlled than with the Grease, but everything could change in the next few months. There is so much material."

"I can't help having respect for Paul and all the songs he's written and what he's achieved. But it's just another band as far as I'm concerned and that's the way Paul wants it."

**Gallagher,
Mungo UK
tour dates**

RORY GALLAGHER, Mungo Jerry, Ian Matthews, Audience and the Incredible String Band are set for British tours.

Gallagher's first major dates this year start at Birmingham Town Hall on March 8, then Leicester De Montfort Hall (9), Liverpool St. George's Hall (10), Bournemouth Winter Gardens (17), Guildford Civic Hall (21), Brighton Dome (23), Leeds Town Hall (24), Manchester Free Trade Hall (25), Newcastle City Hall (26), and Oxford Town Hall (28). Dates for London's Rainbow Theatre and Bristol are being settled.

MUNGO JERRY, who return from Australia and the Far East next month, start UK concerts with Freddie King (who played here recently with Leon Russell) at Birmingham Town Hall on February 29. Rest of the dates are: Oxford Town Hall (March 1), Wrexham William Aston Theatre (without King—2), Bristol Colston Hall (3), Barry Memorial Hall (4), Cheltenham Town Hall (5), Gravesend Woodville Halls (6), Hull City Hall (10), Bradford St. George's Hall (11), Southport Floral Hall (12); then six shows without King at Newcastle City Hall (16), Blackburn St. George's Hall (17), Hereford Flamingo Ballroom (24), St. Albans City Hall (25), Harlow Playhouse Theatre (30), and Margate Dreamland (April 1).

Ray Dorset's solo album "Blue Excursion" is released tomorrow (Friday); while Paul King's LP "Been In The Pen Too Long" is out March 2.

IAN MATTHEWS' band, Plainsong (Andy Roberts, Bob Ronga and Dave Richards), start UK dates at Leeds University on Sunday (January 30), then do Kent University (February 1), Croydon Technical College (5), Hampstead Westfield College (18), York University (19), Liverpool University (24), Cardiff Cory Hall (25), Bristol University (March 3), Southampton University (4), Penzance Winter Gardens (9), Plymouth Van Dyke (10), Hampstead Country Club (15), and London Roundhouse (19).

Matthews' new single on February 4 is the old Ronettes hit "Da Da Ron Ron."

AUDIENCE dates kick-off at Birmingham Town Hall on February 1, followed by Sheffield City Hall (2), Derby Kings Hall (3), London Lyceum (4), Bradford University (5), Barry Memorial Hall (12), Guildford Civic Hall (13), Preston Public Hall (18), Alsager College (19), Harrogate Royal Hall (21), Glasgow City Hall (24), Dundee Caird Hall (25), Cardiff University (March 3), Harlow Polytechnic (4), Warwick Atherton Hall (5), York Hypnotique (9), Nottingham Polytechnic (10), Hitchin College (11), Sheffield Black Swan (12) and Liverpool Mardi Gras (15).

Their third LP "Lunch" is out March 3.

INCREDIBLES tour—first for two years—includes London's Royal Festival Hall among four dates (for NEMS Peter Bowyer) missed last autumn. The three-hour concerts start at Exeter University on February 18 and Birmingham University (19), then do Brighton Dome (24), Southampton Civic Hall (25), Bournemouth Winter Gardens (26), London Royal Festival Hall (28), plus Cambridge Lady Mitchell Hall (March 3), Norwich Lad's Club (4), Colchester Essex University (5), Middlesbrough Town Hall (9), and Nottingham Trent Polytechnic (10). Incredibles Robin Williamson has a solo LP "Myrrh" out on Island's budget label (£1.49) in mid-March. Explains Island's David Sandison: "There'll now be three or four cheap LPs a year from the company for people who want to do solo stuff or something out of the ordinary. 'Special protects' material, probably identified by stickers on the sleeves."

**THE RETURN
OF
JOE COCKER!**

JOE COCKER is expected back on the road this spring after an absence of over 18 months. Joe whose movements since the break-up of Mad Dogs And Englishmen have been shrouded in mystery, flew to the States at the weekend to join rehearsals with the new Chris Stainton band.

Stainton (keyboards), founder member with Cocker of the Grease Band, has been in America since the Grease Band split.

Providing rehearsals with Cocker go satisfactorily, he will join permanently as lead singer, recording an album within a month and do an American tour in the Spring.

**BRUCE BAND
SPLITS**

Jack Bruce band featuring Jack on bass, Chris Spedding (guitar) and John Marshall (drums) has broken up after six months.

Bruce is to form a new group with Mountain guitarist Leslie West and group's guitarist Corky Laing, Disc understands.

The line-up will fit in playing and recording between Mountain commitments.

**SMOKEY QUILTS
MIRACLES**

SMOKEY ROBINSON has resigned after 12 years as leader of Motown's Miracles to go solo, Disc learned exclusively this week.

Smokey and the group topped Britain's charts in summer 1970 with his own composition "Tears Of A Clown." Other hits include "I'm The One You Need" and "I Don't Blame You At All."

Robinson, writer of some of Motown's biggest hits including the new Supremes single "Floy Joy" intends to concentrate on a solo career and his capacity as Tamla's vice-president. His final appearance with the Miracles was in Detroit last Monday.

TEMPTATIONS tour Britain in April! Promoter Danny O'Donovan has booked the Tamla team for a 10-city European tour—including five dates in Britain from April 10.

It will be the Temptations first trip with new members Damon Harris and Richard Street.

Top Of The Pops tonight (Thursday) is introduced by Jimmy Saville and features Dor McLean, Chicory Tip, Neil Reid, Sly and the Family Stone, Fortunes, Pagliaro, Chi-Lites, T. Rex, Stevie Wonder, New Seekers and Sonny and Cher.

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Next week's great Disc

IN CLOSE-UP
A NEW SEEKER ADMITS...

"I'm only in it for the money"

FLYING BURRITO BROTHERS

The beginning or the end?

Curtis Mayfield



ALUN DAVIES

the Cat's man

Albums

- 1 (1) **ELECTRIC WARRIOR** T. Rex, Fly
 - 2 (2) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 3 (4) **IMAGINE** John Lennon, Apple
 - 4 (5) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
 - 5 (6) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 6 (3) **LEAD ZEPPELIN** Led Zeppelin, Atlantic
 - 7 (7) **TAMLA MOTOWN CHARTBUSTERS Vol. 6** Various Artists, Tamla Motown
 - 8 (10) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
 - 9 (9) **TAPESTRY** Carole King, A & M
 - 10 (26) **BANGLA DESH** George Harrison, Apple
 - 11 (18) **HIMSELF** Gilbert O'Sullivan, MAM
 - 12 (8) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
 - 13 (11) **SHAFT** Isaac Hayes, Stax
 - 14 (21) **FRAGILE** Yes, Atlantic
 - 15 (14) **MEATY BEATY BIG AND BOUNCY** Who, Track
 - 16 (15) **WILD LIFE** Wings, Apple
 - 17 (13) **MUSIC** Carole King, A & M
 - 18 (17) **JESUS CHRIST SUPER STAR** Various Artists, MCA
 - 19 (16) **MEDDLE** Pink Floyd, Harvest
 - 20 (25) **FOG ON THE TYNE** Lindisfarne, Charisma
 - 21 (—) **WORDS AND MUSIC** Benny Hill, Columbia
 - 22 (—) **FIREBALL** Deep Purple, Harvest
 - 23 (12) **THE CARPENTERS** A & M
 - 24 (20) **ANDY WILLIAMS' GREATEST HITS** CBS
 - 25 (19) **MORE BOB DYLAN'S GREATEST HITS** CBS
 - 26 (23) **GATHER ME** Melanie, Buddah
 - 27 (22) **RAINBOW BRIDGE** Jimi Hendrix, Reprise
 - 28 (28) **GLEN CAMPBELL'S GREATEST HITS** Capitol
 - (—) **STONES** Neil Diamond, MCA
 - (—) **I GOT LUCKY** Elvis Presley, RCA
- Three titles "tied" for 28th position.

BUBBLING UNDER in alphabetical order.

- CLUB REGGAE Vol. 2 Various Artists, Trojan
 DID YOU EVER Nancy and Lee, Reprise
 HOT HITS Vol. 9 Various Artists, MFP
 JIM REEVES GOLDEN RECORDS RCA
 MADMAN ACROSS THE WATER Elton John, DJM
 MUD SLIDE SLIM James Taylor, Warner Bros.
 PERSUADERS John Barry, CBS
 SANTANA—THE THIRD ALBUM CBS
 STEVIE WONDER'S GREATEST HITS Tamla Motown
 TOP OF THE POPS Vol. 21 Various Artists, Halmark

Progressive

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

- 1 (2) **BANGLA DESH** Various Artists, Apple
 - 2 (1) **IMAGINE** John Lennon, Apple
 - 3 (4) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 4 (5) **MUSIC** Carole King, A & M
 - 5 (7) **TEN MAN MOP OR MR. RESERVOIR BUTLER RIDES AGAIN** Steeleye Span, Pegasus
 - 6 (3) **A NOD'S AS GOOD AS A WINK** Faces, Warner
 - 7 (8) **LEAD ZEPPELIN** Led Zeppelin, Atlantic
 - 8 (—) **PICTURES AT AN EXHIBITION** Emerson Lake and Palmer, Island
 - (—) **THERE'S A RIOT GOIN' ON** Sly and the Family Stone, Epic
 - 10 (—) **ROUGH AND READY** Jeff Beck, Epic
 - 11 (—) **ZERO TIME** Tonto's Expanding Head Band, Atlantic
 - 12 (13) **BOB DYLAN'S GREATEST HITS** CBS
 - (—) **FRAGILE** Yes, Atlantic
 - 14 (—) **LIVING** Judy Collins, Elektra
 - 15 (11) **ELECTRIC WARRIOR** T. Rex, Fly
- Two albums "tied" for 8th and 12th places.

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 Phonograph, 8 Soho Street, W1; Imhofs, 112 New Oxford Street, W1. KINGSTON:— Musicland, 114 Church Street. BRIGHTON:— Tiger Moth Records, 25 Meeting Place Lane. CHESTERFIELD:— Some Kinda Mushroom, 7 Newbold Road. MANCHESTER:— Record Rendezvous, 9 Blackfriars Street; Hime and Addison, 37 John Dalton Street. LIVERPOOL:— Mam's Ltd., Whitechapel. EDINBURGH:— Bruce's Record Shop, Rose Street. FALKIRK:— Brian Finlay Ltd., 38 Callender Riggs, Stirlingshire.

CHART SERVICE Singles

- 1 (1) ● **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
- 2 (2) ● **MOTHER OF MINE** Neil Reid, Decca
- 3 (5) ● **BRAND NEW KEY** Melanie, Buddah
- 4 (6) ● **HORSE WITH NO NAME** America, Warner Bros.
- 5 (10) ▲ **STAY WITH ME** Faces, Warner Bros.
- 6 (7) ● **I JUST CAN'T HELP BELIEVING** Elvis Presley, RCA
- 7 (3) ● **SOLEY SOLEY** Middle of the Road, RCA
- 8 (4) ● **SOFTLY WHISPERING I LOVE YOU** Congregation, Columbia
- 9 (11) ● **MORNING HAS BROKEN** Cat Stevens, Island
- 10 (8) ● **SLEEPY SHORES** Johnny Pearson, Penny Farthing
- 11 (22) ▲ **WHERE DID OUR LOVE GO?** Donnie Elbert, London
- 12 (20) ▲ **LET'S STAY TOGETHER** Al Green, London
- 13 (15) ● **NO MATTER HOW I TRY** Gilbert O'Sullivan, MAM
- 14 (18) ● **THE PERSUADERS** John Barry, CBS
- 15 (—) ▲ **TELEGRAM SAM** T. Rex, T. Rex
- 16 (12) ● **SHAFT** Isaac Hayes, Stax
- 17 (21) ● **FAMILY AFFAIR** Sly and the Family Stone, Epic
- 18 (13) ● **SOMETHING TELLS ME** Cilla Black, Parlophone
- 19 (9) ● **ERNIE (THE FASTEST MILKMAN IN THE WEST)** Benny Hill, Columbia
- 20 (19) ● **THE ONEDIN LINE** Vienna Philharmonic Orchestra, Decca
- 21 (26) ● **MOON RIVER** Greyhound, Trojan
- 22 (14) ● **JEEPSTER** T. Rex, Fly
- 23 (17) ● **MORNING** Val Doonican, Philips
- 24 (16) ● **IT MUST BE LOVE** Labi Saffre, Pye
- 25 (—) ● **HAVE YOU SEEN HER** Chi-Lites, MCA
- 26 (23) ● **KARA KARA** New World, RAK
- 27 (—) ● **BABY I'M—A WANT YOU** Bread, Elektra
- 28 (—) ● **ALL I EVER NEED IS YOU** Sonny and Cher, MCA
- 29 (—) ● **AMERICAN PIE** Don McLean, United Artists
- 30 (—) ● **IF YOU REALLY LOVE ME** Stevie Wonder, Tamla Motown

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

PHIL SYMES TOP 30 TIPS

- BLESS YOU** Martha Reeves and Vandellas, Tamla Motown
FESTIVAL TIME San Remo Strings, Tamla Motown
GIVE AND TAKE Pioneers, Trojan
LOOK WOT YOU DUN Slade, Polydor
DIAMONDS ARE FOREVER Shirley Bassey, UA
STORM IN A TEA CUP Fortunes, Capitol
DAY AFTER DAY Badfinger, Apple
I'M A SONG (SING ME) Lou Christie, Buddah
I DON'T KNOW HOW TO LOVE HIM Petula Clark, Pye
SPIRIT IS WILLING Hands Of Dr. Teleny, RCA
LOVE ME, LOVE THE LIFE I LEAD Fantastics, Bell
PAPA JOE Sweet, RCA
FREEDOM FOR THE STALLION Lee Dorsey, Mojo
GOT TO BE THERE Michael Jackson, Tamla Motown
IRON HORSE Christie, CBS
SUPER STAR Temptations, Tamla Motown
I WANT TO GO BACK THERE AGAIN B. J. Arnau, Mojo
IT'S ONE OF THOSE NIGHTS (YES LOVE) Partridge Family, Bell
COUNT ME IN Blue Mink, Regal Zonophone
MEET ME ON THE CORNER Lindisfarne, Charisma

AMERICA Albums

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

COURTESY OF "CASHBOX"

Singles

- 1 (1) **AMERICAN PIE** Don McLean, United Artists
- 2 (3) **LET'S STAY TOGETHER** Al Green, Hi
- 3 (6) **DAY AFTER DAY** Badfinger, Apple
- 4 (7) **CLEAN UP WOMAN** Betty Wright, Alston
- 5 (5) **SUNSHINE** Jonathan Edwards, Capricorn
- 6 (8) **SUGAR DADDY** Jackson 5, Motown
- 7 (4) **SCORPIO** Dennis Coffey, Sussex
- 8 (9) **DROWNING IN THE SEA OF LOVE** Joe Simon, Spring
- 9 (10) **YOU ARE EVERYTHING** Stylistics, Avco
- 10 (2) **BRAND NEW KEY** Melanie, Neighborhood
- 11 (11) **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Elektra
- 12 (15) **NEVER BEEN TO SPAIN** Three Dog Night, Dunhill
- 13 (13) **IT'S ONE OF THOSE NIGHTS** Partridge Family, Bell
- 14 (—) **PRECIOUS AND FEW** Climax, Rocky Road
- 15 (18) **ANTICIPATION** Carly Simon, Elektra
- 16 (16) **I'D LIKE TO TEACH THE WORLD TO SING** Hillside Singers, Metromedia
- 17 (—) **STAY WITH ME** Faces, Warner Bros.
- 18 (27) **WITHOUT YOU** Nilsson, RCA
- 19 (21) **LEVON** Elton John, Uni
- 20 (23) **KISS AN ANGEL GOOD MORNING** Charley Pride, RCA
- 21 (14) **ONE MONKEY DON'T STOP NO SHOW** Honey Cone, Hot Wax
- 22 (26) **MAKE ME THE WOMAN THAT YOU GO HOME TO** Gladys Knight and the Pips, Soul
- 23 (30) **BLACK DOG** Led Zeppelin, Atlantic
- 24 (28) **THE WITCH QUEEN OF NEW ORLEANS** Redbone, Epic
- 25 (24) **HEY BIG BROTHER** Rare Earth, Rare Earth
- 26 (—) **THAT'S THE WAY I FEEL ABOUT CHA** Bobby Womack, United Artists
- 27 (—) **FIRE AND WATER** Wilson Pickett, Atlantic
- 28 (—) **HURTING EACH OTHER** Carpenters, A & M
- 29 (12) **CHERISH** David Cassidy, Bell
- 30 (—) **DOWN BY THE LAZY RIVER** Osmond Brothers, MGM

COURTESY OF "CASHBOX"

SINGLES

A COMPLETE GUIDE TO THE WEEK'S RELEASES



A COMPLETE GUIDE TO THE WEEK'S RELEASES

Reviewed by DAVID HUGHES

In bed or out Lindisfarne are a hit!

LINDISFARNE—Meet Me On The Corner (Charisma CB173-sterео).

This is the third single Lindisfarne have released and third time I have waxed poetic at length about them. It will hopefully also be their first hit, for no one better than they deserve one. If it is, please with every respect, don't give Bob Johnston too much credit. For although he produced this, and indeed the "Fog On The Tyne" album from which it comes, Lindisfarne were going to make it one day anyway.

So saying, I shall flatter Johnston by describing this as early Dylan PLUS—and there's a great amount of plus, including excellent harmonica, a really catchy tune, a great harmony chorus and some fine slapping bass.

It's housed in a jolly colour sleeve picturing the group in bed together, and on the other side are two brand new tunes, a Scottish reel, "Scotch Mist" and "No Time To Lose."

BILLY PRESTON



BILLY PRESTON

I Wrote A Simple Song (A&M AMS877-sterео).

"I don't care if it makes the charts, I only wrote it for you" sings Billy, and by the irony that is show business, this could be the very line to get him back in that chart!

This is his first single for A&M and a brilliant come-back, if that's the right word. This is a subtle tune, cleverly underplayed, that creeps up on you gradually. Symphonic soul, it could be called, for soul it certainly is, but with a symphonic break midway through. There's plenty else to appreciate too; the production is packed tight with interesting tit-bits yet at the same time never sounds cluttered or over busy. Flashes of that unique organ sound too, and the Preston voice is tailor-made for the song. Title track from his new album, so buy either but not both.

HONEYBUS

She Is The Female To The Soul (BELL 1205-sterео).

First Free now Honeybus, at last the pop world is waking up to itself. So many groups blew themselves out for petty reasons that it's honest and encouraging to see a few of the good ones getting together again.

Honeybus, who for the new recruits, had the original hit of the bread ad "I Can't Let Maggie, Go," are here just for this song, which is a pity because although the song is no hit, the old promise of better things is there.

It's simple and uncluttered and delicately led by Pete Dello. Oboes provide a novelty in the backing sound and it could just catch, though for me the whole thing's a trifle understated.

Give them a few months and some live bookings to find their feet again and we should be well rewarded. But is that not to be?

BLUE MINK

Count Me In (Regal Zonophone RZ3043-sterео).

The Mink are another of those groups which completely fool me. Whenever I hate one of their songs (viz "Banner Man") it jumps into the Top Five, and when I like one ("Sunday") it zonks with virtually not a play.

So I approach this with the greatest hesitancy and yet must still say I don't like it, AND that I don't think you will either. Basically it's a "pinch" of the old Cascades' hit "Rhythm Of The Rain," but without the original sparkle. There's some roll-call bugle work which you may like and perhaps the variety of tempos and moods will provide satisfaction, but overall it's pretty dull and boring. Seems to have the "power to the people" message, saying that we could do better than you at sorting out the world's problems. They could also do a lot better at putting their mes-



Marilyn McCoo of The 5th Dimension in action. Will their showbiz image help them get hit?

ALL SHOWBIZ BUT NO HIT

THE 5TH DIMENSION—Together Let's Find Love (BELL 1207-sterео)

It's perhaps non-constructive to say how much I miss the 5th Dimension of old, but it's true nevertheless. Those early days with the flying Jim Webb songs were undoubtedly the best this talented group seem likely to have: and since their parting with Webb things have never been the same. Laura Nyro replaced him for a while but now the five have apparently deserted the quest for brilliant melodies in favour of "showbiz".

This tune is definitely "showbiz," vocally perfect, perhaps too perfect, and therefore lacking in any real impact. Of course it's a good sound and with the quintet in the country could pick up the plays but it has no depth and no lasting quality—and that's a tragic shame. Slow and steady with some nice piano work, but never a hit.

sage across. Another miss, lady and gents, I'm afraid.

TEMPTATIONS

Superstar (Remember How You Got Where You Are) (Tamlam Motown TMG800).

And back to the "Shack" (Psychedelic variety) go the Temptations for their strongest since that earlier single which signalled the start of their dramatic change of style.

"Shack" it was that got them into the Sly Stone Afro-soul sound, using all the voice individually, calling and answering, mixing falsetto with bass and all ranges in between. They earthed-down the beat to a basic jungle sound and really found the roots of soul. That worked, and so will this, if only because it's the most exciting of their singles since. Norman Whitfield and Barrett Strong work, like Curtis Mayfield did with the Impressions, to a strict formula. Often the songs come out sounding computerised, but every so often one clicks. This just has that special something, and even if it misses the national chart will knock the discotheques out stone cold.

ROY WOOD

When Gran'Ma Plays The Banjo (Harvest HAR5048-sterео).

Well on the way to becoming the George Formby (or maybe the Lonnie Donegan if your memory won't stretch back that far) of the Seventies; here's genial Roy adding yet another string to his bow with his first solo single. It's a catchy novelty skiffle-flavoured thing with more than a hint of the Formby's. Applause is dubbed on as granny and grandad wow the audience with their banjo picking.

I don't see this as a hit by any stretch of the imagination, but it does provide further proof that Roy Wood is a lad of no mean versatility. All we need now is for his song to be chosen for Eurovision.

PAT BOONE

Friendly Persuasion (DOT 141).
I make no apologies for put-

ting this oldie back on a pedestal—for me it is one of the most romantic and beautiful ballads ever to come from the teenage idol era. Pat Boone was the Cliff Richard of the Fifties, a clean-cut warm-smiled, God-loving and fearing man who sang crisply and clearly, started with Rock-n-Roll but later found enough security to score at his forte, ballads like this. Delicious corny words, a rich bass tone to Pat's voice and still sounding as good today as when it was recorded in 1957.

If it's played it's got to sell. PS: Also revived this week and equally brilliant in its way is DENNY LAINE'S "Say You Don't Mind" with its earth-shattering falsetto and great string arrangement. It's in competition with a new version coming on single from Colin Blunstone (Deram DM227).

ALSO RECEIVED: Herb Alpert—If I Were A Rich Man (A&M AMS879); Chosen Few—Everybody Just A Stall (Song Bird SB1067); Ethiopians—Solid As The Rock (Big BG330); John Keating—The British Empire (theme) (Columbia DB8854); Living Force—Some People (Chapter One SCH161); London Symphonic Band—Minuet In G (CBS7740); London Symphony Orchestra—Theme from "Family At War" (RCA Red Seal 2169); MacArthur Park—Sh-Diddle-Dum-Dum-Diddle-Dee-Doo-Ha (Decca F13265); Lee Michaels—Can I Get A Witness (A&M AMS882); Milk-

wood—Watching You Go (Warner Brothers K16141); Montanas—Suzanne (MAMR62); Others—Happy Am I (M&M FFMS10014); Max Romeo and Gaytones—Pray For Me (High Note H5058); Saff—People In Motion (Polydor 2121 093); Sir Harry—Last Call (Duke DU127); Sutherland Brothers Band—The Pie (Island WIP6120); Tristar Airbus—Willie Morgan (RCA2170); Peter Vee—Can We Get To That (Parlophone R5937); Ventures—Joy (Jesu Joy of Man's Desiring) (United Artists UP3526); Bob Wright—How It Grows (Bell 1204).

Quick spins

IN all seriousness, why does John let her do it? I've no doubt he appreciates things like "Mind Train," and she (being Yoko Ono) obviously enjoys singing them. But that's really no reason to waste his money having her record wailings that meander between a castrated turkey and a horse short of hay. Perhaps it's done to provide people like me with a chance to go simile hunting; perhaps it's done as a joke. Surely they can't believe it will see more than 50 copies? (Apple 41-sterео).

Remember how I raved over Bob Clarke's "Haunted"? Sadly "Sad" his interpretation of a Bach fugue, does not live up to that early promise (CBS7741-sterео).

Gallagher and Lyle, the writers of defunct McGuinness Flint, tackle "Desiderata" but sing the words rather than speak them. It's a change for the better (Capitol CL15710).

By public demand, Ike and Tina Turner's great straight blues "Crazy 'Bout You Baby." See, she's not all sex! (United Artists UP35219).

Scott English follows "Brandy" with "Waterfall Woman," but the standard is lower. A nice song overdone and drowned in the chorus by vast ensemble of females (Blue Mountain BM1004).

"Here Now" is just the sort of sweet pure song that put the Seekers at the top five years ago. Can the Settlers do the same now? They certainly deserve success (York SYK512-sterео).

"When Love Is Near" is a nice breathy love ballad, girl led, from Sands Of Time (Decca F13272-sterео).

Solid repetition of Worth's "Don't Say You Don't" could grind it inside your head, and the guitar riff also helps (CBS 7728-sterео).

Barbra Streisand goes funky with Fanny on "Space Captain," and although it has certain excitement it doesn't really work (CBS7687-sterео).

"Just For Me And You" — good beauty folk/rock with nice harmonies from Poco (Epic EPC8631-sterео).

DONNY OSMOND does a pretty average version of Goffin and King's classic "Hey Girl." Like Michael Jackson he's no idol here so won't score. Besides we've got Neil Reid! (MGM 2006 087-sterео).

Great raw ragged 1964 style Ortons, giving their all on (get it? pun!) "Spinnin' Top" (Mojo 2092 029).

Terry Clarke's "Lady" has Fleetwood Mac backing and a Justin Hayward voice, which can't do him any harm! (Polydor 2058 191-sterео).

Strictly formula material for Glen Campbell on "Oklahoma Sunday Morning" and it fails for just that reason (Capitol CL15708).

Grunt Futtock are produced by "The Incredible Andrew Loog Oldham." "Rock-n-Roll Christian" is powerhouse heavy R-n-B (Regal Zonophone RZ 3042).

Welcome back Fourmost with a nice lullaby "Goodnight Sweet Dreams," (Phoenix SNIX126-sterео), and Symbols with the old Tremeloe sound on "No No No" (CBS7725-sterео).

Lloyd Sparks makes his reggae sound like old Miracles on "You Don't Care" (BigShot BI106).

HOLD YOUR HEAD UP

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bop

Mac and Katie: out to enjoy themselves

MAC and Katie Kissoon must feel prime examples of the old adage "always the bridesmaid..." This brother and sister duo are a regular supporting act on soul tours; they played on the recent Supremes one, are booked for tours with Martha Reeves and the Vandellas and the Four Tops, and can now be seen working cross country with the Stevie Wonder package.

Even their biggest British hit to date "Chirpy Chirpy Cheep Cheep" only showed at the bottom of the chart while Middle of the Road were perched at the top with the same song.

"But who are we to complain," says Mac, "It's a step in the right direction. It's good experience working with those artists and it at least means we're getting a fair amount of exposure."

Mac and Katie haven't been singing together for more than a year but always the two of them have been in music one way or another. They came from Trinidad just over fourteen years ago and a family interest in music meant they started singing at a very early age. Mac was in The Marionettes, a vocal group that had a minor hit with "Under The Boardwalk" and Katie has worked with the Rag Dolls and later as a solo name. You might also remember Mac from a single called "Get Down With It"/"Satisfaction" that Johnnie Walker used to play a great deal on his Radio show about three years ago.

Then at the end of 1970 they decided to work together: "It meant more company, more attraction and we thought it would be easier to find work, which it was." The act has now become almost a family affair: "Even our mother and father have a say in it; they're the critics. They really let us know what's good and what's bad about the act. We have a brother who comes along to the shows and takes down notes. Afterwards he tells us to do more of this and drop some of that."

The curious thing about them being on so many soul tours is that they don't consider themselves to be a soul act. Says Katie: "We don't base our act on soul although some of the things we do might come out kinda soulful. We like to think of ourselves more as entertainers; we like to think that if you put us in front of any audience we'd go down well. We'd like to play to as many audiences as possible. A lot of experience makes

you into a better artist." What they do concentrate on is a lot of action on stage: "People want to be entertained so you have to go out there and entertain them. We go out on stage and enjoy ourselves and it has the same effect on the people."

They say they don't have any great influences: "We don't listen to many records; we don't buy any. The only songs we hear are the ones our management plays us and those we write ourselves."

Their success here has been limited to stage appearances up to now but in America they've had one big hit—"Chirpy Chirpy" which sold close on a million: "It was such a big hit there because it had a heavier beat than the Middle Of The Road record. The Americans prefer a heavy beat."

The hit did their egos the world of good: "It made us happy to know we have the ability to make a hit," but their great ambition is still to have a hit here. Possibly they'll achieve that with their new release "I've Found My Freedom."

"It would be great to have a hit here as we're based here. And once you've had a hit



ABOVE: St. Cecilia (left to right) Les Smith, Keith Hancock, Graham Smith, John Proctor and Richard Moss. See Cecilia story.



RIGHT: Matthew Ellis (see A degree of success).



LEFT: Mac and Katie Kissoon (see lead story).

here it seems to open up people's eyes all over the world to you."

They have two other ambitions: "We'd like to have a TV programme. A variety show, to show everything we can do. And we'd like to help other up

and coming artists get their breaks. Being as we've had it so hard breaking through we realise just how tough it is for new talent. And there are a lot of good people around just waiting for the opportunity."

BELOW: The "old" Seekers (see Re-bop).



A degree of success...

"HOW about posing for a picture in the nude with your degree held discreetly in front of you?" said the publicity man to Matthew Ellis. Matthew smiled obligingly, but didn't really find it a very good idea. After all, the days when a Cambridge degree in English was publicity stuff have long since passed.

Still, the intention was good, as Matthew's is a new voice and pen worth watching. His second album is due next month and a new single, on both of which are pinned many hopes.

So far the Ellis career has been a bit of a fairy story, but without

the happy ending. He was improvising live music to go with a film he and friends had produced at Cambridge—"very arty and the mixed media idea really got the critics going".

The reception of the songs in that music was good enough to spur Matthew on. He came to London and rented a studio to make some audition tapes. Then came the fairy-tale bit.

"In the next studio was Jerry Dane, who had previously been with Buddah Records. He heard me and asked if I'd like to take up singing as well as writing."

Dane and Ellis got together and the first album was born, sold to EMI, released and thereafter forgotten, as were two singles,

"Avalon" and "Birthday Song." "I was very disappointed as I really thought I had something new and different to offer. On reflection the first album suffered a lot from over-involvement and the songs were too personal. The new one tries a different approach and I hope is more objective."

Despite the initial failure, Matthew was not over-worried. He stayed at Cambridge and took his exams last summer, and only since then has he really got down to singing and writing professionally. Sadly, it's been a very unrewarding profession so far. "I've existed entirely on my parents' generosity, though we're hoping for advance American record royalties soon."

Musically, Matthew Ellis is well worth listening to. As yet he's not taken the plunge into live appearances and fights shy of that aspect of the business, but on record he comes across as a sensitive, interesting new talent, playing and singing good melodic songs.

"Every time I even see 'Top Of The Pops' I get a frustrating urge to go out and do something live. 'I've sponged off my parents for too long."

BOUNDING back, but with their knickers now firmly round their hips or wherever, come St. Cecilia with a somewhat belated follow-up entitled "Don't Want Women, Don't Want Wine." It has nothing to do with Jonathan King, was written by the group's lead guitarist John Proctor, and is designed not to offend the BBC in any way.

"We obviously realised how difficult it was going to be following 'Leap Up And Down'," says Keith Hancock, "and at the moment what we need more than anything else is TV. Lots of people heard and bought the first single, but hardly anyone knows what we look like. So we deliberately decided to do something that was not controversial so that we could go on the telly if the opportunity arises."

Cecilia also say they didn't want to get too tied to J. King. Although they give him much of the credit for their initial success, they say many people still think it was either a JK song or even JK himself disguised as a group.

"John wrote this song in about 30 minutes during a rehearsal and we originally wanted it out for Christmas. But luckily people still remember us, and our fingers are crossed."

But there's a sting in the tail. Keith says the groups' next single is going to be controversial again—"and", he adds, "that will really go!"

CECILIA PULL UP THEIR KNICKERS

RE-BOP

WITH all the fuss surrounding the New Seekers right now, we thought there must be some of you younger and more innocent readers who have really no idea why they should be so New.

So here, especially for you, is the real truth. Yes, there were some old Seekers—a fine thrilling commercial folk ensemble, whose sound of purity was not unlike the "Perfect Harmony" team. And here they are, dramatically captured at "Top Of The Pops" some five years ago. From the left—Bruce Woodley, Judith Durham, Athol Guy and Keith Potger. Potger it was who formed the New Seekers.

✿ There's a good play on the television and the fire is burning low in the grate. In the morning I'll be up before 6.00 to catch the first train into Liverpool Street and I'll have an hour and a half of sitting on my record box in the corridor while the commuters stare glumly out of the windows. It's well worth it though for the air and the quiet and the reasonable pace of the rural life.

Last Sunday, which was the 16th, was the first of a string of Sundays on which I'll be going to the Bull on the Upper Richmond Road in East Sheen. Often such affairs are turgid things with a knot of surly folk sitting on the floor or against the walls with not a sign of a smile among them. Initially I feared the same at the Bull as the first comers sat on the chairs round the wall and looked uncomfortable while I played one or two unpopular records. Fortunately the near legendary John Peel Boot Boys came over in force from Feltham and points thereabouts and turned the night into a night to remember. By closing time it seemed that all there assembled had had a good night and I was looking forward to being at the Bull again on the 30th. (Clumsy plus—to be ignored at your peril.)

This past week has been packed with incident, drama, song, laughter, tears and football. After Friday's programme, which a sixth sense tells me you must have heard, I fled from Broadcasting House to the Empire Theatre in Leicester Square to see about two-thirds of "The Boy Friend." Now the only reason I went was that the Pig was already there and the only reason she'd gone was because John Walters and his dangerously lovely lady were there and we were booked to return to their palatial Purley flat-styled flat with them when the cinematographic entertainment ended.

Both the Pig and I were loth to go to the film because we felt that Twiggy represented everything that we find dreadful about the "groovy London scene" and that the whole concept of "The Boy Friend" was, in a word, muck. We came away deeply ashamed of our preconceived notions having thoroughly enjoyed the whole thing and having been most impressed with Twiggy. Obviously there will be those among you who will say "Oh man, how uncool" and turn on to the stifling drivel of the letters page and if that's so then be off with you before I set the dogs on you.

Later in the week I went alone to see "WR—Mysteries of the Organism" for which the critics have fallen about to a man. I had tried all afternoon to find someone to go with me because I wanted someone else's judgment to compare with my own. In the event, I found myself bored with the whole thing while appreciating why the critics loved it so. There seems to be nothing the film critic likes more than a rather poorly shot film in a foreign language and if they are given the chance to chortle about imageries and sexual taboos they wax positively ecstatic. The Pig is still keen to go and see "WR etc." and so it seems probable that I'll be there again. Ah well.

And so to football. On Saturday John Walters (see above), the Pig and I went to see Everton play Crystal Palace in the Cup—another fascinating experience. The game was certainly an absorbing game—



PEEL

SAVED BY THE PEEL BOOT BOYS

although it wasn't football—and there was widespread amazement that the game went to 90 minutes without conspicuous blood-letting.

The match that the Radio 1 Stanley team played the following day was rather less tense and to our astonishment we won 15-1. We traditionally have trouble finding teams to play who are as ill as we are and the team was even held to a 6-6 draw by a team called, as I recall, the Feltham Ladies. Certainly it was a ladies' team and I made the mistake of staying away from the game. The only trouble with this glorious 15-1 win was that I was the only forward who failed to score. After one Highway-like run the length of the field that left almost the entire opposition gasping in the heavy mud I thundered an unstoppable shot against the bar. After that all the other forwards were so busy trying to complete their hat-tricks that all my running into the open spaces and calling loudly for the ball was in vain.

Tomorrow evening, if I've not fallen asleep in some rude corner, I'm going, in all probability alone again (pause for muted strings), to see

"The Clockwork Orange" — a report will assuredly not appear in this column next week as I will have forgotten all about it by then.

This morning Pig and I listened to the tapes of the new Medicine Head LP and it really is a blinder. I was rather disappointed with the group's previous record but this one is really masterly—Keith Relf's production has been magnificent—and I hope you will hear a great deal of it when it appears in the shops.

Now I must away to bed so that I have a fair chance of achieving that train in the morning. Next week's column will be even duller than this one so order your copy of "Disc" this very minute.

John Peel

25,000 PEOPLE GRUNTED "HEY, HEY, HEY" LIKE THE RUSSIAN ARMY CHORUS



"Now he had whipped into 'Higher' and 25,000 people grunted "hey, hey, hey" like the Russian Army Chorus. Early on in Sly Stones career, it became a cliché to say that his concerts looked like Nuremburg Rallies; but as every fist in the house began to punch at the air, it was that which came to mind." *Rolling Stones*.

Sly and the Family Stone have always produced a frightening power when performing alive — but they've never really caught this atmosphere on record. Until now!

"THERE'S A RIOT GOIN' ON", Sly's latest album has all the tension that the title implies. Its already topped the States LP charts — and the single taken from it 'Family Affair' also reached number one.

Tony Blackburn dared to make it record of the week — you ought to take a listen.

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

FAMILY AFFAIR — SLY & THE FAMILY STONE HIT SINGLE



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PSSS!

PHIL SYMES
SOUL SURVEY!

Booker T.
—come
together
again!

BACK IN THE USA . . .
After all the stories that Booker T. and MG's wouldn't record together again the whole outfit is currently in the studio working on an album and a single for release shortly . . .

Chi-Lites have yet another hit from the "Power To The People" album with "Love Uprising" which was released prior to "Have You Seen Her" and has suddenly gained momentum . . .

While on the subject of the Chi-Lites; Jackie Wilson looks set to have his biggest hit in a longtime with his version of the group's "You've Got Me Walkin'" . . .

Labelle are working on a second album under the supervision of Vicki Wickham . . .

Rod Stewart is expected to produce David Ruffin's next Motown album . . .

Curtis Mayfield producing Jerry Butler for his Curtom label . . .

First release on Eddie Holland's Music Maker's label is "Mama's Little Boy (Loves Loving)" by Brotherly Love . . .

Seems strange to see Laura Nyro showing in both the album and singles Soul charts with "Gonna Take A Miracle," the album she recorded with Labelle . . .

Sly Stone's next single will be "Running Away" if his company takes notice of what the disc jockeys are playing. This track from the new album is getting vast exposure on practically every national station . . .

Donnie Elbert keeps with his winning formula for his first single on Avco—"A" side is his version of Four Tops' "I Can't Help Myself" and flip is the old Supremes number "Love Is Here And Now You're Gone" . . .

New releases: Ann Pebbles "Breaking Up Somebody's Home," James Brown "Talking Loud and Saying Nothing," Black Ivory "You And I," Linda Jones "Your Precious Love," Bobby Patterson "How Do You Spell Love," Roy 'C' "I'm Gonna Love (Somebody Else's Woman)." . . .

Arthur Conley, Solomon Burke, Percy Sledge, and Inez Fox are all set for British tours this year. Arthur Conley starts a 16-day tour early February. Solomon Burke is here for 17 days from March 24. Percy Sledge starts a similar tour

April 2. And Inez Fox tours from May 12. Complete tour dates for Ben E. King and Eddie Floyd are now available:

Ben E. King opens his tour March 2 at Purley Orchid Ballroom, and works through Hull Malcolm's Disco (3), Dunstable California Ballroom and Paddington Cue Club (4), Gillingham Central Hotel and Peckham Mr. B's (5), Hastings Aquarius Club (7), Watford Top Rank and London Samantha's (8), Hanley Place (9), Tunstall Golden Torch (10), Lincoln Aquarius (11), York Hypnotique Club (14), Birmingham Barbarella's and Rebecca's (16-18), Wolverhampton Cavendish and Birmingham Barbarella's (19), Bristol Top Rank and Cardiff Top Rank (21), Camberley Samantha's (23), Halifax Scene Three (24), Scarborough Scene Two (25), Reading Top Rank (26), Croydon Top Rank (30), Whitchurch Civic Centre and Okengates Town Hall (March 1), Birmingham Top Rank and Cedar Rooms (3).

Eddie Floyd opens also at Purley Orchid (February 3) and continues through Halifax Scene Three and Sheffield Shades (4), Dunstable California Ballroom and Paddington Cue Club (5), Rhetford Broken Wheel and Hanley Place (6), York Hypnotique Club (8), Watford Top Rank (9), Sheffield Fiesta Club (13), Bristol Top Rank and Cardiff Top Rank (15), Cheltenham Spa Lounge (16), Samantha's Clubs London and Camberley (17), Croydon Top Rank (24), Reading Top Rank (27).

● Surprise re-release from Tamla Motown coming shortly. Due to discoteque interest and Northern demand they're issuing their first maxi-single, which will feature Four Tops and three oldies—"Bernadette"/"It's The Same Old Song"/"I Got A Feeling." Expect that out early February.

● New UK singles: singles (Friday)—Temptations "Superstar (Remember How You Got Where You Are)" (Tamla Motown), Bo Diddley "I Said Shut Up Woman" (Chess), and a double-sided Mojo single Shirley Brown "I Ain't Gonna Tell"/Oliver Sane "St. Louis Breakdown."

Due to pressing problems the Joe Simon single "Drowning In A Sea Of Love," schedule for January 14, is postponed until February 4. And Motown albums "Undisputed Truth" and Jr. Walker's "Rainbow Funk" are also delayed until February.

● Watch for Betty Wright's "Clean Up Woman." Already No. 1 in America's Soul charts and near that in the nationals. But you'll have to wait until March 3 for Atlantic to release it here. When it comes out I guarantee you it will knock you for six. It's funkier than Jean Knight's "Mr Big Stuff"—if you can believe that!—and will add more soul power to our national charts.

WHAT MISS WARWICKE IS UP TO . . .

DIONNE WARWICKE was in London for 24 hours last week mainly to promote her new album, "Dionne," her first release since changing labels from Scepter to Warner Bros.

Her new record company gave a small press reception in her honour and while they played us the new album she answered questions. Everyone wanted to know why, after such a long and successful working relationship with Scepter, she moved away from them.

"It seems that I was offered something a little more lucrative, something that would insure my future a little better," she answered. "Scepter and I parted the best of friends. I think it was the best thing all round; we'd gone as far as we could with each other."

The album we heard didn't sound very different from her others. Again most of the material is Bacharach/David penned. "No I've never wanted to change my style. I don't think there's anything I could do to change it." The only surprise was hearing her do Lesley Duncan's "Love Song."

"I'll record anything that's good and worth recording. I'm not limited to Bacharach and David. There are a lot of other writers I like—Jaques Brel for instance."

COMMITMENTS

Another reason for her recent change of label, she explained, was that Warner Bros. could offer her so much more. "Warners are also into films and TV; they have a much broader scope. As I hope to end up eventually an actress it seemed the best thing to do."

Dionne has already made one film, "Slaves," back in 1969, in which she played the mistress of a cotton plantation owner. It was a fairly low budget movie and didn't get widespread screening here but in the States it made a lot of money.

She has no definite commitments as far as films go at present but she says: "Right now basically I'm just interested; when the right thing comes along it will strike a nerve and that will be the time to do it."

TV appeals to her equally and she has hopes of a series of her own. "But not a variety show," she stresses. "I've had offers of that many times but I've never wanted it. It's lots of hard work. I'd like rather to be an actress in light comedy, a family type show, something like that."

Occupying most of Dionne's

time at present is Sunday, her own record label, for which she chooses her own acts and then produces them. She formed it six months ago and it now houses artists Leslie Uggams, Liz Lands, Clem Homes and an R-n-B group, The Constellations.

One of Dionne's reasons for being here was to find a suitable British company to release the Sunday product in the UK. She says her motive behind forming the company is to help up-and-coming artists achieve the recognition they deserve.

Dionne is all for helping others. She was wearing on her left wrist a silver military ID bracelet. Asked about it she explained it belonged to a US serviceman captured and now imprisoned in Vietnam. His wife had given the bracelet to her and asked her to wear it until he was released. She vowed she would as a sign of her strong anti-war feelings.

"I hate war; it's useless. Especially Vietnam," she said. Someone asked her if she ever thought about putting those feelings into a song. "I have, in 'Windows Of The World' and 'What The World



DIONNE WARWICKE . . . hates war.

Needs Now Is Love.' That's what those songs were about."

The Sunday label won't be Dionne's first venture into production; previously she produced one of her own albums—"Soulful"—an album on which she did all R-n-B material her way. She has another such album finished and it will probably be her next release.

"I enjoy this kind of album because it holds no boundaries. When I do an album of Bacharach/David material I have to sing the melodies as they're written; I wouldn't dare change them. But doing an album like this I have complete freedom to express myself as I wish."

Dionne's never been what you'd call an R-n-B singer, she's tended to concentrate on Bacharach and

David songs. But these occasional R-n-B albums aren't an indication that she wants to get more into that material.

"I've never wanted to be an R-n-B singer, I suppose because I wasn't reared in it. My music can't be categorised and I prefer it that way. You can't say anything more about it other than it's Dionne Warwick music."

Dionne is pretty busy right now doing engagements around the US at supper clubs, colleges and theatres, but she hopes to get back to Britain in the not-too-distant future for another concert. Somewhere like the Albert Hall where she sang in 1970.

"I just love that place. You only have to walk into it and you feel so much love. I can't wait to get back there."

THELMA—AN UNNOTICED TALENT

FOR a lady who has to her credit one of the finest albums of our times Thelma Houston has gone rather unnoticed. That album is "Sunshower," recorded by the lady in collaboration with Jimmy Webb back in 1969. Since then it's become, like the 5th Dimension's "Magic Garden," a collector's item, which only seems to become more and more revered and respected by people within the business, as well as outside.

Miss Houston is no longer working with Jimmy Webb, she's now with Motown and had her first single for the label issued here recently. Like her album the single is almost a work of art. The song, "I Want To Go Back There Again," is an old Motown standard but the lady makes it sound brand new. She exercises her incredible ability to really feel a lyric and that, coupled with a fine Motown production, makes this



THELMA HOUSTON

one of the label's most gratifying singles of their last six month's releases.

But whether this single finally gets the talented lady off the ground remains to be seen, for hers is not the only version of the song on the market at present. Hit-maker Jonathan King has his production of it, recorded by B. J. Arnau, competing for chart honours.

Miss Arnau holds the advantage at the moment as she's here to promote her record. Miss Houston is in Las Vegas playing cabaret at the Frontier Hotel and doing great business.

She wasn't aware there were two versions of the song available here but the idea of the competition didn't seem to worry her too much. "I'd like a hit in Britain naturally, but I've waited this long to get away I guess a little while longer won't matter."

"I'm really excited about being with Motown. It's one of those companies everyone wants to be with but not many actually get to join. I was lucky—when I left Dunhill I became friends with Suzanne De Passe, who is head of A and R at Motown, and through her I got into the company."

She's greatly enthusiastic about her first Motown album which is now complete.

"I enjoyed doing it very much. It gave me a chance to be a little more commercial. The great thing was I had complete freedom to do the songs the way I felt them. That's the only way to work."

Such is Motown's belief in her talent they put several of their best producers to work with her—Johnny Bristol, Hal Davis, Al Cleveland, Berry Gordy himself, and Gloria Jones, a lady who herself used to sing (remember "Heartbeat"?) and who now writes and produces for the company.

Thelma says: "I Want To Go Back There Again" isn't totally representative of the rest of the album. "The whole album is very different but most of it is more R and B sounding than 'I Want To Go Back There Again.' I consider that track pop. Also on it is 'Bobby McGee' and a love song called 'First Time Ever' which is just voice and piano. That's my favourite track."

"The producers wanted to capture some of the prettiness of 'Sunshower' and some of the impact of my live appearances, and I think they've done that. I'm very happy with it."

Messages to PSSS

Dear Phil:

We are extremely pleased and grateful for the honor of being chosen Top Male Vocal Group in the Soul Poll for 1971. Our British fans have been extremely loyal over the year, and we love it. Keep coming to see us and we'll keep socking it to ya. Right On!

a/k/a The Four Tops
Levi Stubbs, Jr.
Renaldo Benson
Lawrence Payton
Abdul Fakir

Dear Phil:

It was quite gratifying to hear that we received the Top Soul Female Group Award. We really have a special feeling for England after our recent wonderfully successful tour and look forward to returning soon.

Love,

Jean, Mary, and Cindy
a/k/a The Supremes

Tamla
& Motown

Left "thank you" notes received from Supremes and Four Tops following their wins in the recent PSSS! Soul Poll. Tops you may recall came out as Top Male Group and Supremes their female counterpart. Temptations, whose "Just My Imagination" was voted BEST SINGLE, sent a long letter in which they hinted at a tour of the United Kingdom in the near future, "perhaps even as soon as early spring" were their own words. They close with "All of us are anxious to put our feet on British stages. So . . . look out, 'cause here we come!"

TAPED

RCA rush-release U.S. Grunt tape releases



SANYO's new portable cassette recorder, MR 4010, with a built-in pop-up microphone. Price is £36.95.

THE first tape releases on the Jefferson Airplane's own Grunt label have been specially imported from America by RCA Records and are now available.

There are both cassette and cartridge versions of the first three Grunt albums: "Bark" by Jefferson Airplane (PKFT 1001/P8FT 1001), "Sunfighter" by group's leader Paul Kantner and vocalist Grace Slick (PKFT 1002/P8FT 1002), and an album by the Airplane's discovery, rock violinist Papa John Creach (PKFT 1003/P8FT 1003).

Future RCA tape releases include cassette and cartridge versions of Buddy Rich's first album for the company called "A Different Drummer" and the Kinks' debut album for the label, "Muswell Hillbillies."

Also scheduled are "Did You Ever" by Nancy Sinatra and Lee Hazlewood, "Nilsson Schmilsson" by Harry Nilsson, "A Song For You" by Jack Jones who, incidentally, is expected to make a concert tour of this country sometime in April, and on the Vanguard label, distributed here by RCA, Buffy Sainte-Marie's "Fire And Fleet And Candlelight" and "I'm Gonna Be A Country Girl Again." Another worthwhile release is by Country Joe McDonald called "War, War, War."

The next releases on the new low-price Caprice cassette series include Elvis Presley's "I Got Lucky," Jim Reeves' "Young And Country" and "Wales — Land Of Song" by the Tredegar Orpheus Male Voice Choir. The Caprice series have a recommended retail price of just £1.75.

SMITH'S SPECIAL

W. H. Smith, the chain store, have introduced a cassette machine specially for tape enthusiasts who want to play cassettes but not record their own sounds.

The player, powered by four HP II batteries, retails at only £8.95, which is considerably cheaper than models featuring recording facilities.

It has fast forward and rewind controls and a free musicassette will be given with each machine. Incredible quality, as you will no doubt agree. But that's not all. There are also two cassette carrying cases available to complement the player. Both are made from foam padded plastic, the larger one at £1.65 holds 15 cassettes and is lockable, and the smaller case which holds six cassettes and has a retail price of 99p.

Folk etc. Tapes" and an illustrated buyers' guide to available models of eight-track cartridge and musicassette playing machinery. The publication is expected to appear twice a year to keep up with tape listings and the second and latest up-to-date edition is now on sale direct from 5/7 Carnaby Street, London W.1.

DOLBY SOUND

The day is fast approaching when pre-recorded tape buyers will be able to enjoy the same quality of sound as obtained from records.

This achievement has been made possible by the Dolby noise reduction unit, which eliminates most of the annoying tape hiss once heard on musicassettes and eight-track cartridges.

Dolby executives have been signing one deal after another, mainly with manufacturers in Japan, for the installation of their noise eliminators. The recent conscripts to the much-publicised system now include Panasonic, National, Technics, Victor Company of Japan, Nivico and JVC. These brand names come under the umbrella of the vast Matsushita group. The deal was signed in Tokyo two weeks ago.

The decision of Matsushita, Japan's largest manufacturer of consumer audio equipment, follows the licensing by Dolby in recent weeks of Sony, Toshiba, Pioneer and General.

In Japan alone, 20 companies are now preparing Dolby System products to be introduced this year under more than 40 different brand names.

This means that by the middle of the year almost every brand of cassette or cartridge playing machine will have the system fitted so to enhance the overall sound of the tape.

Most manufacturers of the actual tapes themselves put their configurations through the Dolby system for further quality.

TAPE BOOK

Whilst Britain's tape sales have been escalating beyond many people's anticipation it's funny that many customers are still totally in the dark about what's what and who's who in the pre-recorded tape line.

So, a special book—and it's not before time either—has been prepared by the musical trade publication, Record And Tape Retailer, which will serve as a guide to the whole tape business.

The music and artists are listed in alphabetical order, so making an easy-to-pick shopping guide for the enthusiast or potential tape buyer. Also listed are the record companies involved in the manufacture of tape, the album titles and code numbers for both cassettes and cartridges.

The book, which is priced at 35p, also carries editorial features on "How To Enjoy And Collect Tapes," "Dolby-ised Cassettes," "Pop, Classical, Rock,

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| Battery/Mains plus Radio | | PHILIPS N2205 | £33.60 |
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- 14 GREATEST HITS Frank Sinatra. ZCRP 368 Y8R 1025
- 15 CLOSE TO YOU Carpenters. ZCAM 998 Y8AM 998
- 16 THE SINGER AND THE SONG Labi Siffre. ZCP 28147 Y8P 28147
- 17 AFTER THE GOLDRUSH Neil Young. ZCK4 44088 Y8K8 44088
- 18 SYMPHONIES FOR THE 70'S Waldo De Los Rios. ZCAM 2014 Y8AM 2014
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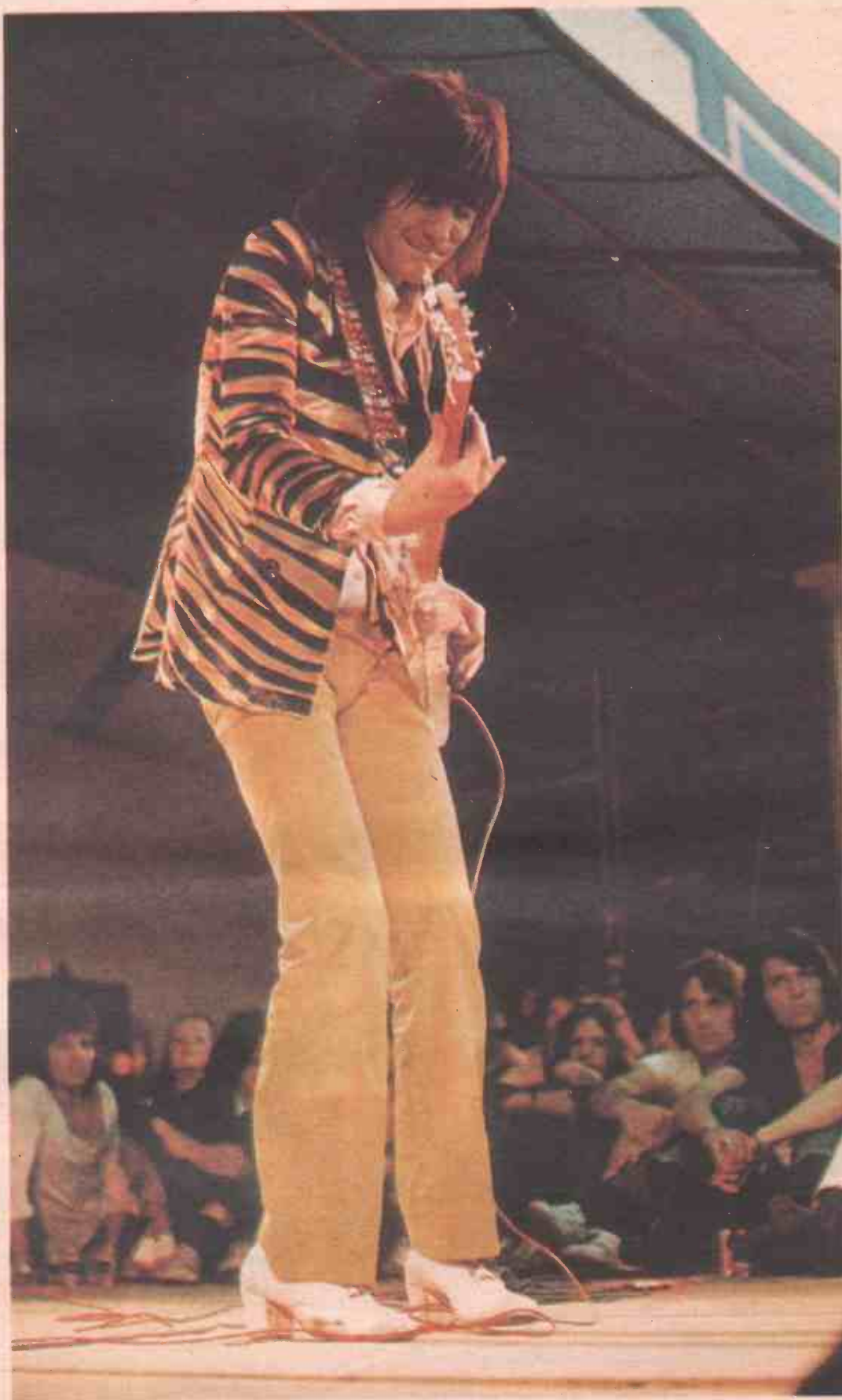
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Ron

RON WOOD is not a
his head turned by
the Faces are. He's
scatty and laughs a lot
cross.

He was in the grocer's the
some supper when a fan spot-
ted him and within seconds
the whole shop was surround-
ed with grinning faces and
waving hands pressed against
the windows, while Wood
helplessly bought his bread
and eggs and waved back.

That sort of thing he doesn't
mind; it's the backlashes of
success that hurt and that's why
he spent the most miserable
Christmas ever this year.

That was in Hawaii. Ron
badly needed a holiday, so he
took his missus out there for
Christmas. The other residents
at the pretty expensive hotel im-
mediately branded the Woods as
filthy hippies and gave them a
terrible time.

They were so organised in their
antagonism, that when Ron rang
through from his room to the hotel
manager to complain, the outraged
residents had anticipated the move
and rerouted the call so he couldn't
get through. Ron and Christine
checked out on Christmas Day, with
the final small satisfaction that they
did so only minutes before being
asked to leave.

But that was ages ago, and Ron
Wood seems to be the sort of easy-
going person who forgets bad things
pretty fast. Not that many bad
things ever happen to the Faces—
they must be the happiest group in
the world, and now that they earn
good money for their good humour,
and have nice houses and cars, lots
of friends, there's not much left
wanting in life.

Except perhaps, a little more free
time to enjoy everything because the
Faces are very, very busy. At the
moment they're supposed to be hav-
ing a month off but Ron's got John
Baldry's album cover, which he's
drawing, to finish; Rod Stewart's
solo album to work on; and a film
score to finish with Ron Lane.

Plus looking for a new house for
himself round the Windsor area be-
cause his present one—a tiny lodge
—has got too small.

Ron has always lived fairly near
London. He was born in Hilling-
don, Middlesex, on June 1, 1947,
and grew up round there. He had a
very happy childhood with his two
older brothers, Art and Ted, and all
three children were talented artisti-
cally and musically.

Art used to be with the Artwoods
—a group that included Jon Lord,
Keef Hartley, etc.; and Ted still is

**“We never foresaw the Rod
thing being quite so big. It's
a wonder we survived, but
I suppose we are an extra-
ordinarily close group”**

Wood: larfin' all the way to the bank

person to have fame; none of still lanky and and never gets

other night buying

by

CAROLINE BOUCHER

the singer with the Temperance Seven. At the moment they're both working in a studio designing album covers.

"They always had lots of instruments knocking round the house, and in the jazz days they always had trumpets and trombones so I used to potter about on them at first," says Ron. "I always went for the drums in those days, and they used to sit me at them at parties. And all three of us went to Ealing Art College too—it's funny, my parents weren't musical or artistic, but they saw that we were interested and encouraged us."

For a long time art came first in Ron's life, music second. After school at West Drayton he went to the legendary Ealing Art College—spawning ground of so many groups—when Ron was there people like Pete Townshend and Charlie Watts were further up the school.

TEDDY BOYS

Up until then the only musical things Ron had done was to sing in a little madrigal group, and play rather half-hearted drums in a jazz group. When the big Holly, Cochran, Presley bit came along it tended to by-pass Ron a bit who had always been more into Bix Biederbeck because of his brothers.

"I had these big cousins who were teddy boys and got into fights and that put me off rock music as much as anything. I used to think 'ugh I don't want to be part of that!'"

The big thing around that time was when brother Art used to take Ronnie down to the Railway Hotel in Harrow to see Cyril Davies and every Friday night the High Numbers—later to become the Who—were on. Ron left art school to work professionally in a little group called the Thunderbirds (Kim Gardener, of Ashton, Gardener and Dyke, was on bass).

After a bit they changed their name to the Birds and then discovered the group in America of that name. They were all for changing theirs, but their manager insisted on keeping it, hoping for a bit of publicity if they were sued which they weren't.

"We had this incredible strong-arm manager who used to literally stand and scream at us to 'get that equipment out of the van, at the double.' It was a most undignified way to arrive at gigs. We used to go out for £70 a night—that was in the days when the Stones were earning £300 a night and that was considered to be a small fortune."

The Birds trailed up and down the country for four or five years and then folded up. Ron had met Jeff Beck during his travels, and decided to ring him up—Jeff at the time was doing very well with the Yardbirds.

"We got together the day after I rang and started talking about America and its potential, although it never actually materialised until about two and a half years later.

Anyway, at the first rehearsal Rod Stewart turned up. We knew each other vaguely.

"The awkward thing at that time was that I was still playing lead guitar and Beck was known quite well as a guitar player, it was a bit tricky but we continued that way for a while with Dave Ambrose on bass. We went through about five drummers and finally ended up with Mick Waller although at the outset we were supposed to have Viv Prince on drums and Jet Harris on bass."

Obviously the situation of two lead guitarists couldn't go on, and being the lesser-known name Ron agreed to step down and play bass. All his friends told him what a bad idea it was, but Ron was insistent. "It wasn't a difficult change to make for me, and I made quite a name in the States as a bass player. It taught me a hell of a lot too."

He was with the Beck group for 2½ years. Then there was a big scene involving management and "Beck's bad vibes," and Ron was fired and rehired and got so sick of it all he decided to make plans for himself. He and Rod were pretty friendly by this time, so when Ron met up with Ronnie Lane and decided to do something, Rod went along to rehearsals too.

They used to use the Stones studio, and for the first months Rod just sat there very quietly until they asked him to join. "He was knocked out and so were we, because we'd all been avoiding vocals up until then." And so the Faces were born. Rod had signed with Mercury records during the lull after the Beck group, and that complicated recording matters and still does to an extent. They rehearsed for another five months, did a guinea-pig tour of

Scandinavia and then started to get the first album recorded.

"Because we'd played all the numbers such a lot they seemed a bit predictable and over-played on album, but we had the germ of what's going on now and it was just a matter of getting things loose.

"We're all really pleased with the 'Nod' album because it seems to sum up what the first two albums lacked and gives a direction for the future. So far the band has just scraped the surface—we've got a lot of good songs up our sleeves and a lot of nice ideas for the future."

Last summer was the most crucial time for the Faces, and having got over that they must be ready to face anything. Rod, by this time, had been singled out almost to a point of seclusion of the group, who had otherwise been getting famous quite quietly.

CARROTS

Rumours of Rod's solo career immediately started to fly around, and all eyes turned to the rest of the group and waited for the sour grapes to drop. They never did. The whole group sailed through the tricky patch; when Rod had to do TV appearances for "Maggie May" he made sure the group got equal exposure by just marching off the stage and leaving them to it at intervals.

"We never foresaw the Rod thing being quite so big, everything was getting along great and then bang! It's a wonder we survived, but I suppose we are an extraordinarily close group. We've all reached the stage now where we can co-operate

within the group. There's so many people in the business who can dangle carrots under your nose, but what they can't guarantee is who you're going to have to live with and spend months on end with.

"Rod was incredibly good about the whole thing—you can have no idea of the amount of offers and temptations he's had, especially on that last tour of the States. He's god over there. But he's got it all together and swore blind that the band was still his cup of tea.

"I think we all get on so well because we've all got a basic upbringing that's the same—we all come from working-class families and we've all had our share of the management that uses you for its own ends scene. A manager should be someone you can rely on."

Fame has just made life even funnier for the Faces, they've bought bigger houses and bigger cars but the whole thing is still terribly funny and they've never fallen for the competitive possession mania as some of the bigger idols have done. Ron is buying a new Mercedes 350 SL shortly, but that's mainly because it has got an overwhelming amount of safety features and he's getting a bit paranoid about travelling.

"In the States wherever we go people recognise us, but we don't get pestered, they just say hello. We get given every drug under the sun—dealers beg us to try this stuff—heroin, cocaine, it's horrific, and it's an expensive way to die.

"I really admire Rod who has been in this game so long and has never got higher than a cup of black coffee. He's got this thing about getting high on it, sometimes we drink cup after cup—he swears by it!"

They've already had a film made

of them by some students—who asked permission to follow them around filming for an exercise at college, and then promptly marketed the result. The Faces had to step in and prevent it because it was such a bad film.

"A film is a good idea and we're thinking of doing one showing exactly what does go on—I suppose "Gimme Shelter" was good in that respect. I saw Mick in LA—we had this incredible session with him and Ike Turner that just went on all night—and then somebody came in and said, 'Hi Mick, I saw you at Altamont.' I nearly died.

"The Stones have always had that revolutionary thing, like the music smells of revolution and that sets something off within certain crowds. We haven't got that dramatic revolutionary thing although we've got elements of it in the music somewhere—we handle it with more humour, and the humour is getting even more predominant."

Ron is very keen on improving himself musically and extending his range of instruments. At the moment he's borrowed an organ of MacLagan's; a set of drums from Kenny Jones and is playing about with those.

"Having played bass with Beck, it gave me a lot more confidence and ideas when I switched back to lead with the Faces. At the time when I made the switch back though I was in a sea of dozens of guitarists, and I thought, what on earth can I do that's different. Then I thought there was no point starting off from a virtuoso standpoint, so I got a slide guitar—Duane Allman turned me on to that. Now I've got into pedal steel guitar—I used it very simply on "Every Picture Tells A Story" and I've done a few sessions with it."

TELEPATHY

He's also bought a Wurlitzer, and a dobro guitar and they've found a guitar maker in Balham who has made him a 12-string, 2-electric and a fretless acoustic bass.

"I want to master the piano—that's my main task at the moment. I play dobro onstage, that's OK, but when I tried doing pedal steel it didn't really work because it took me so long to change over. It's the same if you do acoustic things onstage—it takes ages to get miked up.

"I'm also trying to train my voice, because there's no point trying to play lots of instruments if you can't express yourself vocally."

Writing-wise, Ron usually does the music because "I've never been into words much, I'm just coming round to that now." Working with Rod now, he says, is almost like telepathy—Rod can put words to his tunes easily.

He and Ron Lane have got to write the film music for an American film—"Mahone's Estate"—shortly. Lane has seen it a couple of times and liked it. They're not doing anything too elaborate, says Ron, mainly acoustic things. He's got about five other scripts at home he's been given by people wanting Faces' music to their films.

He's also brushing up his art again—mostly doing pen and ink things at the moment.

This year they're hoping to cut down on work a little—and only doing a ten-day tour of America in late spring.

"Well, the old body can only take so much punishment and we keep on drinking and smoking and doing all this travelling and time changes." He laughs again. The Faces will probably go to their graves laughing.



FACES (left to right) Kenny Jones, Rod Stewart, Ron Wood, Ian MacLagan and Ron Lane



JEFF BECK GROUP (left to right) Aynsley Dunbar, Jeff Beck, Rod Stewart and Ron Wood



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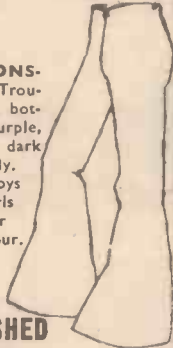
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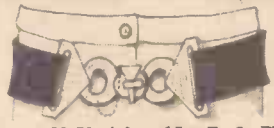
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SEEMON and MARIJKE

They're still fooling around

IT'S peace and love that makes the world go round, and Seemon and Marijke are still in love after eight years. They are one half of The Fool—the other half left a couple of years back and we don't seem to hear too much about them. Seemon and Marijke are flourishing though, and have been for the last few years, in Los Angeles amidst a welter of music, paintings and clothes.

They were in London for a few days to promote their new album—"Son Of America"—which Graham Nash produced for them, and which features a wealth of famous names. They both agreed that they were glad to be back in London because it was such a good place to meet all their friends, and so saying Dave Mason walked through the hotel door with Frisbys for presents. They gave him a coloured shirt which he hoped wouldn't split under the arms like last time.

Last time Seemon and Marijke were in London was when they were running the Apple boutique in Baker Street, although they stressed they only associated with it at the beginning, not when it started to go off at the end.

CALL IT LUCK

Originally they came from Holland where Seemon was an artist and Marijke a commercial artist, and although they hit pretty hard times when they first arrived here they seem to have been blessed with luck ever since. After the Beatle boutique, America opened its arms to them, because BEATLE is still a very magic password out there, and they haven't looked back.

"I wouldn't call it luck though," says Seemon slightly huffily. "We're broke all the time, and I believe in predestination and karma and things like that. It's a matter of doing it, having the courage to do it, and not talking about it—otherwise you lose the originality and end up doing something that ten other people have already done."

Original they have always been. Their clothes, based on Eastern and gypsy designs were original, so were their paintings, and so are their current sculptures.

Before they left LA they had a big sale of all their art—about 350 pieces — to "wind up" their era there, although they want to go

back to build the biggest statue ever up in the Hollywood Hills. It's a giant naked man filled with lights and holding the word "Hollywood" over his head and they reckon it will cost around a million dollars. However, being seldom short of ideas, they have various schemes for raising the money, one of which might be a donation from the city of Amsterdam to Hollywood for all the good films and things they've produced.

Seemon is adamant that it's good for an artist to go into all aspects of the word ART, hence all the things they do.

"As long as you shape it into your own shape then it's original. I wouldn't try to make a copy of Rembrandt's "Night Watch" but you can always make a copy of what's in your own mind. Things really touch each other you know. And we've never been frightened that something wouldn't be commercially acceptable."

At the moment they want to concentrate on music and having made the album—which really is rather good with its mass of different instruments, good tunes, and fun sing-along session atmosphere—are heading next for Morocco which they think will inspire them to get a show together.

They want a very visual stage act and when it is organised they will tour the States and this country with it. But meantime while they travel about they think it might be a nice idea just to leap to their feet and give impromptu performances at little cafes here and there throughout Europe. C.B.

"BEING a Byrd," said Skip Battin thoughtfully "includes everything in my life. It's a part of my life and I'm a part of its life—a very big part both ways."

He put down the daily paper containing a review of the Byrds' first Rainbow Theatre concert. It was a kind review considering the quality of the sound that evening, but it was peppered with the word "nostalgia"—a word that crops up constantly in connection with the Byrds.

"Well," said Skip in his very quiet, very slow drawl "I'm not exactly sick of that word yet, I just wish the reviews would just say that we're doing something different from bringing on nostalgia."

Nostalgia could turn into a dangerous enemy for the group and they realise this. It would be all too easy to get trapped inside its four walls and never progress. As it is you only have to mention the Byrds and people say "aah, 1967" "flower-power," "peace and Mr. Tambourine Man." It's not often they'll say "oh yes, saw them last year—nice new album out last week."

For this reason the group is especially careful about material for albums, and although the Rainbow concerts were recorded, reckon a live album would be a retrogressive step. Onstage it is inevitable that they include some of their old hits—"Mr. Tambourine Man," "Eight Miles High" etc.

"We don't get exactly sick of them" said Skip "it depends on just how the song is constructed as to whether you can enlarge upon it every time you play it—then I relish it. "Eight Miles High" is set up to embellish so that makes it limited to me. "Space Man" I find gives me lots of room to play around, so every time we do that it feels like a first time."

After their disappointments with the last album—"Byrdmaniax"—when the group went off on tour and came back to find the album pressed, packaged with strings, horns and heavenly choirs dubbed on; they have been very particular about the current album—"Farther Along." It is strictly the four of them, and was recorded in London last August. They were so pleased with the studio sound that they're coming back in April to record the next one.

"It's a diversified album, it's clean and we limited the things we



SKIP BATTIN . . . "I want to see the Byrds be a great influence."

MR BASSSMAN

did to ourselves without any augmentation—we produced it ourselves too, and learned a lot from that. Producing means getting the very best out of the performance, and by the best I mean capturing the emotion that the artist means to convey.

"The more perfectly you can transfer the emotion to tape and to the ear of the listener, the better the production and that involves getting the correct sound mechanically. And I think with this album we got down mostly first takes or within the first four anyway."

Writing-wise, the numbers on the album are scattered among the group—Skip co-wrote one with Kim Fowley. Probably his favourite number on the album is, he says, Gene Parsons' composition—"BB Classroom."

"The areas on the album which are country are deep in country music, otherwise it varies from blue grass with Clarence on mandolin and Gene on banjo to electrified 12-string Chuck Berry-ish rock things, like "Tiffany Queen"."

The band has been together in its current form for three years now—

Roger McGuinn being the only original member. "I think we're at a higher state of awareness of what we're going to do musically than ever before. I feel the work we do from now on will be an advance."

Skip reckoned that they have influenced each other's styles of playing quite considerably. Clarence was the deepest of any of them into country music.

"A lot of musicians now have gone through a lot of musical changes and influences, and I think you have to until you start to get your own musical identity which arises from all the things you've done and all the things you want to do."

"I want to see the Byrds be a great influence musically."

The Byrds have got to the position now where they carefully organise tours so they can spend as much time as possible at home with their families (they're all married).

The Rainbow gigs came in the middle of a six-week holiday, and when Roger rang him up to ask if he wanted to do them, Skip

realised how bored he had been getting having not played for three weeks. He wants to buy some land up in North California and build a house, but keep on a house in Los Angeles. He moved out of LA to North California in August but found it just wouldn't work living up there permanently as he had to keep flying back to record, and do various business things.

Skip is a very keen member of the orthodox Buddhist sect, Nichiren Shosu. He joined it a couple of weeks before he joined the Byrds, and found it increasingly important as he went along. He describes it as the religion of today because its aims are so compatible with life today. Basically it involves faith, which obviously increases with your enthusiasm as you go along, and chanting night and morning.

Currently in America it is estimated there are 300,000 members and they have a headquarters on Santa Monica beach in defiance of the prognostications that the whole area is doomed to sink into the sea. Similarly the world headquarters has been built in Japan at the foot of their live volcano.

by CAROLINE BOUCHER

Interview by

LISA MEHLMAN

Lou Reed—back from the underground

"WE WERE all friends, there was nothing else to do, and it was safer than dealing dope," said Lou Reed last week, talking about the beginnings of his former group, The Velvet Underground.

Lou has been in London for the past few weeks recording his first solo album at Morgan Studios. This has represented a departure for a man who is considered by many to be one of the most original talents in rock and roll.

For one, he is not recording in his native New York City—a city that had much to do with the start of the Velvets (as well as the entire Andy Warhol pop scene of the 1960's), and a city where Lou has perhaps his largest number of fans. But recording in London is not the only change Lou has made, for his new album contains no "velvet remnants," Lou is on his own.

"It's been a process of elimination from the start," said Lou in his hotel room overlooking Hyde Park. "First, no more Andy, then no more Nico, then no more John, then no more Velvet Underground. Suddenly I'm Lou Reed. I've always wanted to do some of the songs that I'm doing now. Take away all the distractions, and as far as I'm concerned, I'm down to my bone now. This is hard core exactly where I'm at."

HIGH SCHOOL

The Velvet Underground started in the middle sixties, and was originally composed of Lou on guitar and vocals, John Cale on keyboards, bass, viola and vocals, Maureen Tucker on drums, and Sterling Morrison on guitar. Later Nico joined as singer.

"The first place we played was a high school in New Jersey for seventy-five dollars," Lou recalls, "and half the audience walked out." But when the band started to appear at the Cafe Bizarre in New York City they began to attract attention from some of the New York "avant-garde" community. Filmmaker Barbara Rubin had been hustling people down to see the band perform,

and one of them was poet Gerard Malanga, who was always on the lookout for Andy Warhol—always interested in something new.

At that time Warhol was having a week of his films at the filmmaker's Cinematheque and thought it might be entertaining to have a rock and roll band playing behind the films.

What eventually developed was the group's historical involvement with Warhol as they travelled and performed as part of "Andy Warhol's Exploding Plastic Inevitable." All of Andy's superstars went along with the band, the band sometimes playing in front of his films.

"Andy just had an incredible flair for publicity," says Lou. "We were all over the papers. For a while we were attracting suburban matrons . . . we used to think that if we stole just one coat, it would pay for a month's rent."

"Andy put us into a whole scene that was incredible. I admire him, I really love what he does, and what we did then. People who saw it know that they saw something. It existed. But it couldn't be done now, the time for it is gone."

Some people have had a tendency to associate the Velvet Underground with drugs, or violence, and they became what was almost always media described as a "cult" group. "I'm aware that people say we have this cult," said Lou, "but I don't know if the people who like our music

are 'cultist' or 'avant-garde, they just happen to like our music. Not that too many people liked our music at that time . . .

"It wasn't a violent show, it was a rock and roll show. For it's time it was very loud. It wouldn't be considered loud for now, it was just high energy rock and roll."

Eventually Nico left the band—"She isn't the type of person who stays very long in any one country," said Lou—then John Cale left, and finally one and a half years ago Lou left the band at the end of a highly publicised summer appearance upstairs at Max's, Kansas City. The tapes made by Brigid Polk from that appearance created sufficient underground interest to warrant Atlantic Records' decision to release them as an LP, which they will do shortly. "There were a lot of things going on that summer," said Lou. "Internally within the band, the situation, the milieu, and especially the management. Situations which could only be solved by as abrupt a departure as possible once I had made the decision."

ROCKERS

It becomes obvious very early in our talk that Lou is much more enthusiastic about discussing his present recording situation than reflecting for too long on the past history of the Velvet Underground.

On his new LP, to be released sometime in March by RCA Records as "Lou Reed," Lou has employed the talents of such musicians as Caleb Quaye, Steve Howe and Paul Keogh on guitars, Les Hurdle and Brian Odgers on bass, Rick Wakeman on piano, and Clem Cattini on drums.

"I'm not consulting anybody this time, it's a solo effort with



LOU REED . . . "Some people had a tendency to associate the Velvet Underground with drugs."

my producer — Richard Robinson."

Perhaps more than on any other of his LPs, the ten songs on this new album will show Lou Reed's incredible range and variety of moods within the essential structure of rock and roll.

The songs are a combination of rockers like "Can't Stand It," "Walk It, Talk It," "Ride Into The Sun," easier numbers like "Going Down," "I Love You" and production numbers such as "Ocean" and "Berlin."

From the original Velvet Underground three main musical personalities have emerged: John Cale—who is presently composing and conducting symphonies, Nico—who is living and writing songs in

Paris, making films and hoping to record again soon, and Lou Reed—who is making rock and roll music.

"It's interesting that as three so-called entities we could do one thing, and apart we would all go in different directions. Together we did something that none of us could do alone, and then when you separated us we did things that we would do on our own, but with the added knowledge of what we did before. I'm infinitely broader in concept and awareness because of knowing John and Nico."

"Everybody was capable of doing something and at the time it was just combined. It had an intriguing result—at least it intrigued all of us and a couple of other people along the way."

A "couple" of other people is a rather modest understatement—for although the Velvet Underground with Lou, John and Nico was not initially a high commercial success, there are more and more people who are now becoming increasingly aware of just how important that music is to American rock and roll. Lou, in particular has recently been the subject of many adoring articles in the underground music press in the United States. And a number of hard core rock bands including Detroit, featuring Mitch Ryder, have begun to cover Lou's songs.

ESOTERIC

"People said we were esoteric, and maybe we were. But we didn't mean to be, it just worked out that way. Now that a lot of things are removed I know what I know but I also know what I want to do. Some of the esoteric things are still there—just in a different way. Some of the esoteric things are totally gone because the people who are responsible for them are gone and couldn't conceivably be replaced—so there would be no point in pursuing it," said Lou.

Speaking again about his current work, Lou says: "This is the closest realisation to what I hear in my head that I've ever done. It's a real rock and roll album, and my direction has always been rock and roll—I see it as a life force."

"I don't think anybody who has been following my stuff is going to be surprised by what I've done with this new album, and I think that the general audience will find it more accessible."

FOLK TALES

The Bull who joined the Fox

MR FOX have added two new members to their line-up. Richie Bull joined only last week, to play electric bass and bluegrass banjo, and Nick Strutt has been with them since December playing electric guitar, bass and mandolin. The instruments will be used to take some of the pressure from Carol Pegg, who has been carrying most of the tune with the fiddle. The group will start work on the college circuit in February.

"We may still look for a drummer," said Strutt, "but we don't want a real technician. We would like someone with simple ideas, but who plays with a feeling for the music. Bob (Pegg) is writing at a tremendous pace so that we'll have a fair amount of new material to go out with. We'll still do a few of the old numbers like "Elvira Madigan" and "The Gypsy." We have enough to put down a new album, but I don't know when we will be doing it."

● Dave and Toni Arthur have been booked to play at the North Carolina folk festival in April. They will be there for four days. As the booking was made before they added fiddle player John Harrison to the line-up, they don't know yet whether John will be going with them or not.

● Allan Taylor was to have made a short appearance with Andy Roberts recently at United Artists offices, but had to cancel it because he has laryngitis. His new album is due out in the next couple of weeks.

● Steeleye Span have finished rehearsing with the two new members, and open their tour tomorrow (Friday) at Bath University. Further dates are Weston-super-Mare (29); John Peel Show (31); Dundee University (Feb. 3); Edinburgh Caley Cinema (4); Stockport Technical College (5); Trowbridge Town Hall (10) and Lancaster University (11).

● Bill Leader is recording Marie Little from Manchester this week and next week, Peter and Chris Cole come down from Birmingham to make a new album. Albums out soon on Leader/Trailer include the Joseph Taylor—folk songs recorded at the turn of the century about Lincolnshire—The North Carolina Boys, and Keith Roberts who sings songs about his native Wigan and Lancashire.

● The High Level Ranters are bringing out a song and tune book through the Cecil Sharp House in conjunction with Galliard, and it should be available about the same time as London's Albert Hall folk festival on February 18. The Ranters are the main folk singing attraction there. They are also top of the bill on Folk On Sunday (Jan 30), supported by Harvey Andrews.

● Some club dates: London Troubadour (29), Rosemary Hardman; Brighton Preston Circus Stanford FC The Gollard (30); Lewes Pug O' Junch (29) Jackie Byrne; Brighton Springfield FC (28) The Song-wainers.

Rosalind Russell

MEET SOME COOL CATS

CAT MOTHER stole into London a couple of weeks ago from the red-earth apple and sheep farming country of Northern California. They'd come early to see the sights like any other party of wide-eyed, camera-toting Americans.

"We were in Westminster Abbey yesterday," bassist Roy Michaels marvelled. "We've never been in a building hundreds of years old before."

Cat Mother are part of a package tour of Britain and Europe that opened January 21 at London's Rainbow Theatre. Put together by Mick Jeffrey, it includes the first British viewing of a Hendrix film—"Jimi Plays Berkeley," plus the last strands of the Flying Burrito Brothers and Jimmy and Vella, a brother and sister gospel duo.

Judging from some tapes of a new album, simply entitled "Cat Mother," it should be a powerfully interesting visit.

The line-up, apart from Roy, includes organist Bob Smith, lead guitarist Charlie Pritchard, Steve Davidson, a conga player from New Jersey, and Michael Equine on drums.

The group first made their presence felt in June 1969 with an album produced by Hendrix

by Andrew Tyler

called "The Street Giveth . . . And The Street Taketh Away."

The success of that first single—it was covered here by Dave Clark—altered their entire existence. It meant cross-country tours with Hendrix and a move from a thrifty, rural existence in Woodstock, New York State, to a town house in the City.

The group formed in 1967 and played the Village and the Boston scene before moving to Woodstock in the summer of 1968—just as The Band had completed "Big Pink."

Mike Jeffrey, who was living nearby, first took along Soft Machine and then Hendrix, who agreed to produce an album for the band.

"It was really incredible working with Hendrix," says Roy. "He really left us alone. 'We've



CAT MOTHER (left to right): Charlie Pritchard, Roy Michaels, Michael Equine. Front: Bob Smith and Steve Davidson with Roy's daughter Gill (right) and Bob's daughter Jennifer.

never trusted anyone since."

Towards the end of 1969 the disillusion set in. "At the end of tours we had New York City to look forward to.

The group considered moving back to Woodstock, but prices and the demand for space had rocketed. Instead they headed west in a couple of rambing trucks and laid around on

beaches until discovering Elk in Northern California.

They made "Albion Doo-Wah" at Pacific High Studios in San Francisco, an inhibited album that amplified all their problems of the time.

"The new album is more personal. We got into relating what was around us. It's hard to be objective but this is what we've attempted."

IT WAS very suitable to meet John Renbourn on a boat—shades of Lord Franklin and other sea songs—even if it was only moored on the Thames. It's still a dodgy business getting aboard, and especially for someone like me with a pathological fear of water deeper than bath level.

I gingerly tottered down the gangplank to the deck, to the loud barking accompaniment of a St Bernard dog who was chained to the rigging and who evidently was under the impression that I was a pirate, or my furry jacket was a strange breed of animal.

The boat, built in the 1890's, doesn't belong to Renbourn, but is owned by an antique dealer friend. John's lady, Sue, has just got over the sea sickness that the swell of the river brought on, and it's certainly quite difficult getting used to the movement under your feet. Strangely out of place in the old fashioned surroundings, were a television, a phone and a modern bath, but apart from these, it wouldn't be too hard to imagine yourself transported back a hundred years.

At one end of the boat (not very technical, or nautical, I know) there is the captain's cabin, and hidden in the woodwork are two tiny closet beds. At the other end, there are more tiny rooms, one inhabited by a skeleton.

"That's the last journalist that came round here to interview me," said Renbourn.

Taking advantage in a brief lull between tours, Renbourn was writing some new material. Pentangle go back into the studios soon to make another album, their first for Kinney.

John's own new album is out this week and is called "Faro Annie." Unlike his previous albums, it includes a lot of other artists and bears little relation to the quiet, reflective material he is usually associated with.

"It's anything but reflective. It was done in a hurry, because we were changing record labels and I still owed Transatlantic an album. On the album with me are Terry and Danny (from Pentangle), Pete Dyer on harmonica, Doris Henderson, and I have fiddle on it too. It was produced by Bill Leader, and as the studio was being knocked down and rebuilt around our ears, the whole session was chaotic to say the least."

He hasn't used exclusively his own material, or any of the madrigals he is normally so fond of.

"The way it turned out is strange. It's like my first album—there's no worked out stuff on it, just folk songs. The other songs I was working on needed more time to be worked out."

Writing for himself is writing for Pentangle too. The only difference between the two, is that he finds some of the numbers are improved by having extra arrangements suitable to the talents of the group, where his own songs are best left simple.

"The group is really an extension of oneself. You should listen to the Early Music Consort with David Munro, or the



JOHN RENBOURN... "Pentangle is really an extension of oneself."

Renbourn—a case of 'Hello Sailor'

by ROSALIND RUSSELL

Musical Reservata. They are a gas, you'd never listen to me again. They are madrigal groups and often play the Queen Elizabeth Hall. It's not only intellectuals that go to see them either.

"Some of the songs I do are ones I learnt at school. We had a madrigal-mad music teacher who gave us all these things. Although it wasn't until later that I realised there was something in all that. The Westminster library is a good place to find all that sort of thing."

MEDIEVAL MUSIC

As madrigals are a precise style of music, they take considerable working out and can't be fooled around with. John's concert at the Queen Elizabeth hall last year featured much stylised, classical material, a product of John's interest in medieval music.

John doesn't do sessions for anyone now, and the rest of Pentangle are cutting down the session work as well, but John has just produced an album for Wizz Jones. Pentangle are

producing their own album in March.

"We are paying for the album ourselves, and making it, then just handing over the tapes to Kinney. We have a guarantee that they'll release them rather like an open contract. It's a good system. We're having a fairly easy time really."

Apart from date commitments, Pentangle have finished doing the music for a documentary style film called "A Lion Called Christian."

"It was tricky doing the music for the film, as some of the parts were only a few seconds long. We just sat in front of the film and played as we felt. The music is fast lion music, if you can imagine that."

The music they did for "Tam Lin" some time ago, still hasn't seen the light of day, as the film was cancelled half way through. Bert Jansch and John still think vaguely of making another album together, but somehow, says John, "when we get together and have a glass or so of wine to clear the thoughts, rehearsing becomes a little difficult."

ANDREW TYLER GOES . . .

ON THE ROAD WITH THE GROUNDHOGS

OOOH. Tony McPhee! You're Peter Cruickshank and, umm . . . what's his name? Ken Posternickel something."

Mighty Groundhogs are about to triumph in Cheltenham Town Hall but first there's June, Joanie and Sue—plump, young and inseparable backstage visitors.

"We're not groupies," they swear. "We've just come to talk to you. Would you believe I'm a virgin? Who wrote Split Part 1?"

Writing On The Wall, a raunchy Scottish group are warming up the people and Tony McPhee, Groundhog's lead guitar, licks the last of the chicken and chips from his fingers.

Tony, Pete and driver/roadie Alan Laycock—in a grey '72 Zodiac—picked me up a couple of hours earlier in Fleet Street. Silently we slipped through the traffic on our way to drummer Ken Pustelnik's Chiswick place.

Ken has to be woken up. He always has to be woken up, whatever the time of day. He's joyful though. A friend has just found several hundred pounds under a floorboard and rewarded Ken with half the takings.

We bound over the Chiswick flyover onto the M4 and the conversation turns to comics and Neal Adams, a New York artist for Marvel and DC who has designed the group's new album sleeve (to be released in March).

"Who will save the world—The Mighty Groundhogs." That's the theme. The evils of over-population, institutionalised religion, monopoly industry and drugs are all projected through cartoon characters—as are the band who come burrowing out of the earth intent on solving these ills.

We arrive at Cheltenham Town Hall around 7 p.m. and a queue, 100 yards long, has wrapped itself around the white stone building. We cut through a side entrance and sink with a crunch into a muddy cleavage.

We get shown to the shabby changing room which is apparently better than most. "Playing times" are scribbled on a sheet of yellowing paper that's taped to the wall. Illumination comes from two light bulbs that dangle three feet from the ceiling on frayed wiring.

Chairs are stacked seat-to-seat and there's an assortment of peripherals, like trolleys and mirrors, wedged in the gaps. Breathless officials keep bursting in with news of imaginary disasters.

Tony stretches out across three tables and Pete leans up against a wall, eyes fixed on the guitar cases that have just been shoved through the door by Charlie, their roadie. Charlie is back a few minutes later with chicken

and chips for everyone, plus a box of beer, lager and Coke.

Between chips they sign autographs on the black and white posters Alan Laycock is selling at 20p a time. Joanie, June and Sue are magnificent. They get ruthlessly ribbed by the group but keep bouncing back flapping their eyelashes and asking for cigarettes.

Writing On The Wall have finished their set and 15 minutes later, at 9.15, Groundhogs take the stage.

Pete is on the left, Ken in the middle and Tony on his right. A statue of an impressive robed figure stares stonily over their shoulders. They open with "Mistreated" and the eyes immediately fall on Tony McPhee. On stage he's a transformed man—all energy and showmanship.

The Groundhogs sound mostly centres around his playing, which can be highly erratic at times.

He gets into some unbelievably fierce moods and the band struggle to maintain contact.

By far the best thing of the evening is his solo "Groundhog Blues."

They also include "Garden," Muddy Waters' "Still A Fool" and Split Parts One and Two. Part two, which they wedge between "Cherry Red," as an encore, is also outstanding. Cheltenham has gone wild. Several girls seem to be banging their heads against the front of the stage. Everyone is on their feet and the aisles are packed tight.

The applause goes on and on. But the Hogs are not happy with what they've done. Sweaty and glassy-eyed they sit somberly in the dressing room awaiting the inevitable onslaught of adulation.

After an hour or so we pile into the Zodiac and back to London. Tomorrow night it's Sunderland and who knows what.



TONY MCPHEE . . . transformed

SCORPIO

DENNIS COFFEY and
The Detroit
Guitar
Band



AMS 875

FUNK



AMERICA

ARETHA Franklin was in Los Angeles for a few days, but very few people knew about it. Very few people knew she was recording live in Watts—and very few people showed up for that event, but it was a pretty nice experience for those who did. Aretha recorded some gospel tunes at the Baptist Missionary Center in the heart of Watts, all for a future Aretha album. Back of her gospel roots, as they say.

Neil Young's *Harvest* album is delayed yet again—until February 15. That's the date the federal legislation protecting tape and record copyrights goes into effect, which law is intended to curb bootlegging. Neil has been a victim of bootlegging, especially his tapes, so his record company is holding *Harvest* until it can be federally protected. Look for a *p* to appear on U.S. albums released after February 15—that's the symbol showing that the new copyrights have been registered and are therefore protectable.

By the time you read this America will have arrived for their first American tour. Manager Jeff Dexter (whose name should not be unfamiliar to you) was in LA to prepare a few things for the tour. He was also glowing happily about America's exalted Number 3 single in the English charts.

I've always had a penchant for singer-songwriters, but I like to think I'm discerning (don't we all?). I confess this because I'm about to declaim and carry on about a singer-songwriter I've just "discovered," and this discovery comes soon after two other "discoveries," John Prine and Steve Goodman. My new love is Kenny Young. I've never met the man, just heard his brand new album, but from that album I know I'll like him. Such a nice album and nice songs. I'm told Kenny is an American living in London. You have all the luck.

While the Byrds are off in England or Europe, their song "One Of America's Great National Pastimes" is all over the radio air in this town. I'm not even sure if that's the real title; it sounds more like a Coke commercial, but satirical, not pretty like the New Seekers' Coke commercial. I prefer Pepsi myself.

Aretha's back to her roots

Don McLean's American Pie is the Number One single and album in this country, and that's what could be called a rapid rise to stardom. Who ever heard of him two months ago? One month ago? He was around, sure, but so are a few hundred others "around" all the time. McLean is really good, though, he should endure despite the supreme overexposure of that one song. The rest of his songs on the album are just as listenable as "American Pie."

Jerry Garcia is on the road again, but not with the Dead. He and Howard Wales made an album together last year called *Hooteroll*, and now they're off



BYRDS . . . Sound like a Coke commercial



AL GREEN . . . biggest crowds since James Brown

on a short tour (about eight dates) to bring *Hooteroll* to the people.

Al Green, who currently has the Number 3 song in this country ("Let's Stay Together"), was held over at the Apollo Theatre in New York City because the crowds, the biggest there since James Brown and Aretha, clamored for his return. On Mr. Green's next Memphis-cut album is his version of the Bee Gees' "How Can You Mend A Broken Heart."

Allen Klein has formed a record company, Abkco Records. No relation to Apple. No artists

yet, but it's possible that some of the old records from Klein's Cameo Parkway label (long defunct) will be re-released on Agkco—records by Chubby Checker, Terry Knight & The Pack (yes, Grand Funk's manager), Bobby Rydell, the Orlons, and Dee Dee Sharp.

Jerry Lee Lewis has the third successful single version of "Me and Bobby McGee," and it sounds like Jerry's return to rock and roll after several years of making money and records in the country music circuit. It's a good roaring rocking version, but I still prefer Gordon Lightfoot's—which wasn't a hit.



72

BUYING AND SELLING YOUR EMOTIONS

By GAVIN PETRIE



HELEN REDDY . . . Powerful.

RETURNING to Britain the easy way, or hard, depending on how you view it, overland from the MIDEM (the International Record and Music Publishing Market) in Cannes, to avoid another insanity of life-flying, I found my metabolism lacked a few things:

What I really needed, apart from a shot of Andrews Liver Salts, was an overdose of The Faces and several milligrammes of T. Rex to get me on my feet and discover one of the missing ingredients of the event—British rock.

The only British rock band, Stray, hardly got a prominent expose, following the Byrds and Poco in a toruous marquee somewhere around two in the morning in an "Electric Night" the only concession to rock music and kept well away from the MIDEM proper.

It's easy to knock the whole circus. MIDEM does contain a vast majority of Establishment figures.

These figures may or may not know a lot about music but they sure know what sells—that's why the air conditioning system was only supplementary to air moving caused by the flapping of opening cheque-books.

The amazing thing is that musically the English channel is a startlingly wide sea whereas the Atlantic is a mere puddle.

The star system still works here. It was amazing to get caught up in a crush of screaming, autograph book-waving fans, mostly fairly young. It is even more bizarre when you don't recognise the star or stars.

It is a case of whatever turns you on is business at MIDEM. This is the middleman stage of the artists emotional givings and your emotional needs.

● In a German music poll for 1971 as computed by "Schallplatte": Ehon John has been voted "Beliebteste internationale NEUENTDECKUNG for his Langspielplatte Empty Sky." I wonder if he'll sue?

● Marmalade took themselves, some journalists and manager Peter Walsh to a restaurant where, Walsh said, it was expected of the clientele to smash dishes and glasses after eating as a sign of appreciation. After the second smashed glass and the first smashed plate it was discovered to be the wrong restaurant!

AFTER the business of the day—the wheeling and dealing from stand to stand in the exhibition hall which is on three floors at the Palais des Festivals. Remembering that the majority of the audience have bread and are Continentals, the bill and reaction go like this:

Raymond Lefevre and his orchestra play the MIDEM theme which is captivating—and go on to back most of the acts. Osibisa (who bill themselves as representing Africa). The audience look a bit puzzled and perhaps slightly terrified. Then Karina from Spain, fine voice with typical Mickey Mouse song, warmly applauded; Michel Delpech

from France looks like a moving tailor's dummy in a midnight blue suit. More Mickey Mouse. Rave response, Zdena Lorecova from Czechoslovakia, young chick with a guitar and some interesting song constructions. Mildly received.

Herbert Pagani from Italy. He's also been the comper and sings to a recorded backing track whilst equipment is moved backstage. One of his songs is about Venice sinking beneath its canals. Almost strangles himself with emotion. Wild response from audience with tears in its eyes. Ennio Morricone from Italy. Tiny bald man looking terribly uncomfortable. He has written many good sound tracks for films including "The Good, The Bad And The Ugly." No criticism of his music but the four tracks he conducts the orchestra playing all sound the same. Wild response.

Gheorghe Zamfir from Roumania. He plays the Pipes of Pan, with some heavy friends who play clarinet, whistle, and an instrument resembling the string arrangement for a piano which is hit with hammers. End up jamming like an Eastern European Osibisa. Tumultuous applause. Middle of the Road—Britain. The band that have taken over the affections of the Top Thirty singles buyers belt out their hits. Good Reception. Curtis Mayfield—America. People start to leave before he's set up. So I'm from the wrong side of the channel, but this man deserved to be top of the bill. His restrained type of soulful music with the peace message really comes over.

● And so the week goes on with a few highlights like Buffy St Marie, who played four tracks which appeared to be a sort of "here's what I can do." She played mandolin guitar then piano for "Soldier Blue" on fiddle for the Band's "Cripple Creek," and acoustic guitar for the delightful "Until It's Time For You To Go."

Al Green with more restrained soul and a nice style in the best showbiz tradition. Helen Reddy from America who has an absolutely amazing voice and managed to conquer the Continentals, especially with her version of "I Don't Know How To Love Him" from "Superstar." Her amazing back-up band attracts a lot of attention from audience and photographers alike.

Finally Billy Preston—one of the great ones who wisely had himself moved to first on the bill so that the audience would still be awake.



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ALBUMS

Reviewed by THE DISC PANEL

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

BYRDS—"Farther Along" (CBS 64676, £2.29). After "Byrdmaniax," the Byrds vowed that the next album should be unsullied by anybody outside the group, and this album is the result—very ethnic Byrds.

It's a varied album—starting off with a raging rock number, "Tiffany Queen," and rambling through country things to the bluegrass "Bristol Steam Convention Blues" with lovely banjo and mandolin.

There are some splendid sendup type numbers—like the rock "BB Class Road" to "America's Great National Pastime." "Lazy Waters" is a good example of old Byrds' harmonies (why don't they do more harmonies now?), and is a wistful, reflective little song. They still haven't written anything as exhilarating as "Eight Miles High" or come up with an album as brilliant, but it's as good as "Turn Turn Turn." ★★ CB

HARVEY MANDELL—"Get Off In Chicago" (London SHO 8426, £2.39). Mandell, featured guitarist and vocalist with John Mayall and, before that, Canned Heat amongst others, teams up with jazzers Judy Roberts (piano), John Bishop (guitar), Nick Tontas (bass) and Rusty Jones (drums) and top-line session men Don Cody (bass), Ira Kart (piano), G. E. Stinson (guitar), Dave Cook (organ) and Norm Wagner (guitar) to produce an album composed spontaneously in the studio.

It's an incredible jam session with Mandell turning his hand to production for the first time and even though it has a few rough edges there is the feel of Chicago about it. And that was the whole point, to get over what Chicago really means to Mandell, where he cut his musical teeth with the likes of Curtis Mayfield and Paul Butterfield and before them Louis Armstrong, B. B. King and Bo Diddley.

It's full of powerful and beautiful guitar playing, swirling organ and all of this is topped by the jazzy "Local Days." ★★ BS

RAY CHARLES—"25th Anniversary In Show Business Salute" (Atlantic Super-double 2659 009, £4.30). What can I say. The Ray Charles story on a double album set that shouldn't be missed. It's pure history beginning in 1953 (strange 1953 to 1972 isn't 25 years, but still, who cares?) with "It Should Have Been Me" through "I Got A Woman," "Hallelujah I Love Her So," "What'd I Say," "Georgie On My Mind," "I Can't Stop Loving You," "Busted," and "Yesterday" right up to his latest offerings, successful in

Byrds go farther but get nowhere

America, "If You Were Mine," "Don't Change On Me," the instrumental "Booty Butt" and "Feel So Bad."

Charles is part of our musical heritage and even though he may not be the hitmaker today he was ten years ago, he is still a force to be reckoned with, learned from, and above all, appreciated. ★★ BS

"PAPA JOHN CREACH" — (Grun FTR 1003, £2.29). What a funky old fiddler Papa John Creach is. He must have been around for light years because he looks quite old, but he first came to my notice on the last Jefferson Airplane album, playing his heart out.

He's got most of the Airplane, plus various other West Coast musicians and Jerry Garcia helping out on this album, also a ripping great brass section. Grace Slick does some outstanding vocals on "The Janitor Drives A Cadillac," and there's a memorable fiddling of "Over The Rainbow." Creach has a much more Palm Court fiddle style than other contemporary rock violinists, he is much more of the Stephane Grappell school. But what a good album. ★★ CB

CHARLEY PRIDE—"I'm Just Me" (RCA Victor LSA 3050 (LSA 4560), £1.69). Country music often suffers from bad backup bands but on this album Charlie Pride has surrounded himself with some fine Nashville musicians.

Charlie himself chirps merrily away with that deep southern drawl, complemented well vocally by the Nashville Edition and the Nashville Sounds. Tracks include "On The Southbound," "A Place For The Lonesome," "Hello Darling" and a fine version of "I'd Rather Love You." ★★ BK

CHET ATKINS—"Pickin' My Way" (RCA Victor LSA 3051 (LSP 4585) £1.69).

Chet Atkins never seems to have received the full acclaim in Britain which his considerable talent deserves. But anyone who

has hitherto written off Mr. Atkins as a guitar picker and no more should listen long and carefully to this album.

Country is, of course, included—"Hellacious," "Black Mountain Rag," etc.—but Chet also shows what an intricate guitarist he can be on standards like "Lover Come Back To Me" and "When You Wish Upon A Star."

Chet also includes a fine version of McCartney's "Junk" which for some reason best known to RCA is not credited on the sleeve as even being on the album. ★★ BK

HELEN REDDY — (Capitol E-ST 857, £2.15). It seems to me that the 70s began as the decade of the lady singers. Carole King, Carly Simon, Melanie, Joni Mitchell and Judy Collins have all come to the fore. And Helen Reddy, while probably not ready to take her place alongside these, is certainly not very far behind.

She is an Australian girl who has put her considerable vocal talents to work on the compositions of Lennon, Newman, Russell, Donovan and Carole King and come up with a splendidly balanced album. She may not be a name you know yet but she is certainly worth a play and even a place in the collection of any lover of melodies and lyrics. It's plain nice singing. ★★ BS

CRUSADERS STEEL BAND—"The New Sound" (Chapter One LRS5006, £0.99). Beg pardon, it would appear they're the New Sound Crusaders, not the Crusaders producing a new sound. Subtle difference! Actually this steel band do a fair job converting favourites old and new to the old oil drum—"Candida," "What Are You Doing Sunday," "I Hear You Knocking," "Knock Three Times" and "Let Your Yeah Be Yeah" are just some. ★★ DH

"A CLOCKWORK ORANGE" (Warner Brothers K46127, £2.29). You cannot possibly have missed hearing about it, the film of the year, century, lifetime or



CASS ELLIOT . . . full of emotion.

whatever. Happily the music stands on its own, being almost entirely slices from the classics, either in their original symphonic form or doctored by Walter Carlos's switched-on-Moog. Snatches from Rossini, Purcell, Beethoven, Elgar, plus a couple of original pieces and a finale of Gene Kelly "Singing In The Rain." Just right to introduce

yourself to the popular classics, whether or not you see the film. ★★ DH

PERCY FAITH and his Orchestra play "Jesus Christ Superstar" (CBS 64679, £2.29). And it's not a bad move. Orchestra and chorus combine to serve up the main melodies straight and lush. ★★ DH

SOLO CASS HITS

CASS ELLIOT—(RCA LSP 4619, £2.29). It's good to hear big Mama Cass again and this is a really great start to her new recording career with RCA. Great songs, magnificent orchestral and brass backings and above all, her powerful voice just bursting with emotion.

She drags every ounce of feeling out of Randy Newman's "I'll Be Home" and "I Think It's Going To Rain Today," Bobby Darin's "I'll Be There" and Beach Boy Bruce Johnston's "Disney Girls" and, best of all, the poignant "Baby I'm Yours" by Van McCoy.

All this goes to prove that she has emerged from the successful years with the Mamas and Papas and the not quite so fruitful times with Dave Mason as a solo artist of the highest calibre.

There's nothing to criticise on this collection, Lewis Merenstein's production is first class, the musicians never overshadow Cass and the selection of songs is nigh-on perfect. It's a set that puts Cass right up there with the likes of Barbra Streisand—yes it's good to have you back Mama. ★★ BS

McLaughlin's epic

THE MAHAVISHNU ORCHESTRA WITH JOHN McLAUGHLIN—"The Inner Mounting Flame" (DOUGLAS KC 31067 £2.29). An epic album with enough form for the listener who hasn't come to terms with the fineries of jazz. McLaughlin and his newly-acquired Mahavishnu Orchestra have produced a casebook for the new rock the much-touted marriage of jazz and rock styles. All the material is composed by McLaughlin and while some of it is not easily digested, it's not often that he alienates his listener. "You Know You Know," for instance, could almost be a freak single success. Like many of the pieces, it is based around a simple, dramatic riff (just

nine notes in this case) which is used as a springboard for McLaughlin's guitar and Jerry Goodman's superb violin. On "You Know" drummer Billy Cobham is ready when the music cuts out to fill the gaps, working with and against rhythms.

McLaughlin plays some interesting tricks on the ear, like shortchanging us one or two beats on "The Dance Of Maya" and adding one on "Vital Transformation" so that it sounds as if the needle has slipped. "The Dance", after the opening theme, moves into an old-fashioned rock run while Goodman and McLaughlin exchange prim licks. It develops, like most of the pieces, into a

furiously jam and comes back to the rock and opening theme. When everything does come together for the last few bars you become aware of the art of this man's music.

"A Lotus On Irish Streams" belongs to Czech pianist Jan Hammer. It's a softer piece featuring acoustic guitar. Absent is Cobham's drums. Guitar and violin hold the melody line together while the piano ranges through beautifully. The one criticism is that the music climaxes too quickly and too often. The band has been playing the concert and college circuit in America for the past few months. We can expect them in Britain around March or April. ★★ AT

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ALBUMS

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

OH NO! BONO'S LIVE

SONNY & CHER — "Live" (MCA MUPS435-£2.09). Live albums succeed for two main reasons. They either bring back memories of an unforgettable event—such as "Woodstock"—or they capture the on-stage excitement and atmosphere of a singer or group. When they work they're tremendous, when they don't they're pretty disastrous and sadly this falls into the second category. Recorded at what sounds like the "El Morocco Tea Rooms" it suffers from thin and badly recorded backing and a vast amount of bad and unnecessary chat from Mr. Bono.

To its credit, some of the songs are good, if not exciting. To hear Cher tear her heart out on "Danny Boy," and then be rewarded by a mere ripple is almost heartbreaking. "I Got You Babe" and "The Beat Goes On" are really bad, as is "Laugh At Me." But "What Now My Love," "Once In A Lifetime" and "Something" are good.

An album that with effort and more care could have been really good. As it is, it's mediocre and disappointing. ★★ DH

RICK NELSON—"Rudy The Fifth" (MCA MUPS 440-£2.09). This is Rick Nelson's second album with the Stone Canyon Band (and WHAT a good band they are), but is much more varied than the first which was mainly country. This is much more of a rock album with some good rock compositions from Rick like "This Train." There are a couple of Dylan numbers—"Just Like A Woman" and "Love Minus Zero/No Limit," and a rather dreadful version of "Honky Tonk Women"—Rick's voice is just not the sort to cope with such rough vocal lines. But the Stone Canyon band are a superbly functioning unit—bassist Randy Meisner and drummer Patrick Shanahan working so well together. Regretably, Nelson's vocals are the weakest point on the album. ★★ CB

BROOK BENTON—"The Gospel Truth" (Atlantic Super 2400 202, £2.15). Anyone who remembers "Rainy Night In Georgia" or the earlier hits like "Boil Weevil Song" and "Rocking Good Way" cannot fail to be impressed by this man's voice. It's rich and deep, yet gentle at the same time, and thinking about it, it's a wonder he's never tackled a gospel album before. This has a good blend of traditional and new songs, backed up with giant choir, including the amazing Cissy Houston, and packed with as much meaning as anything by Edwin Hawkins or Dorothy Morrison. "Oh Happy Day" is a great new arrangement, while "Heaven Help Us All" really soars away on the choruses. A great collection. ★★ DH

SPONTANEOUS COMBUSTION—"Spontaneous Combustion" (Harvest SHVL 801, £2.40). First and possibly foremost, this album is produced by Greg Lake, famous as the L in ELP. They are the first band, outside of ones he's played in, he has produced and his influence is fairly evident throughout.

Brothers Gary and Tris Margetts and Tony Brock are the trio and each is featured in long occasionally tedious solos on side one which consists of three of Gary's compositions.

Side two has just three more



JIMI HENDRIX... not his best

JIMI HENDRIX—"Hendrix In The West" (Polydor 2302 018-£2.15). Polydor have done the late Jimi no favours by releasing this album, being, by far, the least flattering recording to date. They will naturally argue that Hendrix fans are eager to lay their hands on anything and everything by the brilliant guitarist but this collection, taken from live performances at Berkeley and San Diego, California and the Isle of Wight, is so sub-standard that you have to question the motives of those responsible for its release.

There's an awful version of "The Queen"—nowhere near as penetrating and satirical as his "Stars And Stripes," plus a

hastily-prepared "Sergeant Pepper." He includes Chuck Berry's "Johnny B. Goode," the guitar work on which is sharply to the point but the vocals are well below Hendrix's capabilities. And we've heard far better versions of old favourites "Red House," "Little Wing" and "Voodoo Chile."

If "Cry Of Love" would have disappointed Hendrix — and many of his closest friends have testified to this—what would he have thought of this package?

If we are down to the dregs now is the time to own up. It would be a great disservice to the man's memory to scrape any deeper. ★ AT

longish tracks, this time group efforts, and they follow the same line; pleasant guitar work and very good vocal harmony work.

Not an adventurous set but a good introduction to Combustion's tight, competent style. ★★ BS

JOHN LEE HOOKER—"Anywhere — Anytime — Anyplace" (United Artists UAS 29235, £2.15). John Lee is one of the big Daddies of the Blues world, best known among non-Blues addicts for his enormous "Dimples" hit in the mid-60s. But this is strictly for Blues fans only.

Original Hooker recordings from 1948-52 which feature the familiar guitar picking, harmonic wailing and rugged vocal style of the Blues. Standout track is "John Lee's Mood" but the real feature is Hooker's unique guitar playing. Blues fans will want this one. ★★ BS

"FORMERLY FAT HARRY" (Harvest SHSP 4016, £2.40). At long last this pretty disorganised group has got its first album out and it really is remarkably good. It's very gentle, country in overall flavour, with some beautiful vocals from Phil Greenberg and Gary Peterson. Production by the group themselves, is clear and to the fore, there's some good uncluttered guitar work and fine saxes on "Please Go Away" by Nisar Ahmad Khan. Despite the heavy sounding titles like "My Friend Was A Pusher" which one would anticipate heralding half an hour of hefty wah-wah this is a fine, peaceful summertime album. ★★ CB

NICKY HOPKINS, RY COODER, MICK JAGGER,

BILL WYMAN, CHARLIE WATTS—"Jamming With Edward" (Rolling Stones Records COC 39100, 1.49). For the bargain basement price of £1.49 "Edward" provides an intimate moment in the lives of three Stones; Nicky Hopkins, their session pianist, and guitarist Ry Cooder.

It was recorded during a bunch of Stones sessions in April 1969 at Olympic Studios. Keith Richard had to leave when his wife, Anita, was taken ill and "Edward" is what happened while he was away. It's not an album to be taken seriously but it's good enough party stuff if the pocket yields the amount required. Although he'd deny it, Nicky Hopkins shines brighter than the other illuminaries. It's his album.

After a mostly disappointing first side, the album finally picks up halfway through side two with the comical "Interlude a la El Hopo," accredited to Hopkins, Cooder and Watts. Nicky leads his pals through a brush with "The Loveliest Night Of The Year" and then "Highland Fling" which begins in true Scots tradition but, like most things of this nature, works itself into a blues jam. Hopkins ends with great sweeping runs up and down the scales.

Elmore James' "It Hurts Me Too" is the only other recognisable piece. It is a rolling, lazy version that includes Cooder's slide guitar and some fine harp playing from Jagger. His singing sounds as if it might have been good but the reproduction gives the listener the impression he's groaning into a plastic bag. ★★ AT

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POST

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Dear Readers,

We're glad if our song "The Luck Of The Irish" (all proceeds from this record will go to the Civil Rights Movement in Ireland), has caused you people to discuss what's going on there! As reader P. Wakeman says, "how would we feel about being occupied by Irish troops?" Mr. Stewart says there are "at least one million people here who are proud to be British, etc." Well, I'm sure that we could easily find at least "one million people" in England who would be glad if the situation was reversed.

I hope readers noticed Raymond Stewart's last name—it is in fact Scottish, right?, and it was those special Scots and English who were sent to "colonise" and "anglosize" Northern Ireland in the 19th century who want to keep Ireland British when in fact it is still Ireland. If you want to be British, Mr. Stewart, you may, but you can't turn Ireland into Britain, I suggest that you move to Britain, otherwise leave Ireland to the Irish...

Of course we sympathise with soldiers who are killed or wounded, anywhere, as we feel for the American soldiers forced to fight in Vietnam, but our deepest sympathies must surely go to the victims of British and American Imperialism.

Our song says "blame it all on the kids and the I.R.A." which means, let's not kid ourselves that the cause of the troubles in Ireland is the fault of the Irish people themselves, whether they be children, religious freaks, or the I.R.A. . . . the real cause of the problem is British Imperialism, and as the song says: "Why the hell are the English there anyway?"

John and Yoko like us

PATTO FAN

THANK you very much for your article on Patto (25.12.72.) Patto are one of my favourite groups, and I hope that more and more people will get their eyes up for this fantastic group.

Do you find a better guitarist than Ollie Halsall in this world, or do you find a better vocalist than Mike Patto? I don't think so. I suppose that Patto will be "the group of 1972."—Knut Glaso, Angeltroegen 218, N-7000 Trondheim, Norway.

RADIO ON ICE

LONDON Free radio fans who tuned in to "Today" the other week must have been rolling up on seeing their idol, Geoffrey Pearl, boss of the FRA, being interviewed in his latest venture a society promoting the idea of freezing people and thawing them out in the future. Dear old Geoffrey—he never misses a chance to cash in on something! Seems like the Free Radio movement was the first to go into cold store when it ceased to be profitable.—Stephen Robinson, Charminster Road, Worcester Park, Surrey.

DION'S TALENT

CONGRATULATIONS to Mr Hughes. At last, somebody openly recognises one of music's greatest stars, Dion Dimucci.

Both in the reviews of Dion's current LP "Sanctuary" and his "You're Not Alone" LP, Mr

JOHN PUTS HIS POINT OF VIEW

Hughes bestows upon Dion the praise that he so richly deserves.

Dion's strength is emotion, a voice that compels you to wistful sadness and one that brings you comfort in solitude.

Thanks, once again, Mr Hughes for having the integrity and conviction to praise this comparatively unknown star, when so many of today's other pop writers seem only to concern themselves with the really established artists.—R. L. Muca-dum, Staines Road, Twicken-ham, Middx.

AMERICAN PIE

WITH reference to David Hughes' review of "American Pie" by Doni McLean, a Chevy is a Chevrolet and levee (not

"levy") is a river embankment.

Also, if Mr Hughes has not realised it, he might like to know that the song tells the story of rock-n-roll music in the 1960s from the plane crash that killed Buddy Holly, Richie Valens and Big Bopper, through the era of Dylan, Sergeant Pepper, Woodstock and finally Altamont. It brilliantly captures all the former hopes and dreams and the present fear and despair inherent in rock music and felt by everyone who lived through it all.—Damaris Rose, Nicosisa Road, Wandsworth Common, London, S.W.18.

PLAY ON WORDS

SO Mr G. North (Pop Post 15.1.72) can't make sense of

Marc Bolan's poem? I say, it doesn't really surprise me. May I suggest that Mr North—and all others who didn't understand it—forget about trying to reason out the words themselves and listen to the way they sound. Bolan writes in a style akin to that of Dylan Thomas—both "play" with words. Often the end result makes no obvious sense, but the sound is good. Also, in the better examples of this style, the sounds most clearly express emotions. So stop defining and listen. If it still doesn't come, all I can say is that this particular poem is not Bolan's best—and that isn't just an excuse, it's an honest fact! —Lin Grove, Inner Road, Sam-ares, St. Clement, Jersey.

DISCWORD

SIX ALBUMS TO BE WON

CLUES ACROSS

- Maggie's place in the country (4)
- "_____ Fire" (Patto) (4, 4)
- Cupid's among the roses (4)
- Nameless creature (5)
- Basic food for gospel singers (6)
- "_____ Up Wrong" (Stones) (5)
- Mr. Douglas? (5)
- Egypt in size? (6)
- Voices of the Doors? (5)
- Sell some of the seven discs (4)
- Something to get hooked on (1, 7)
- Title of the Madonna? (4)

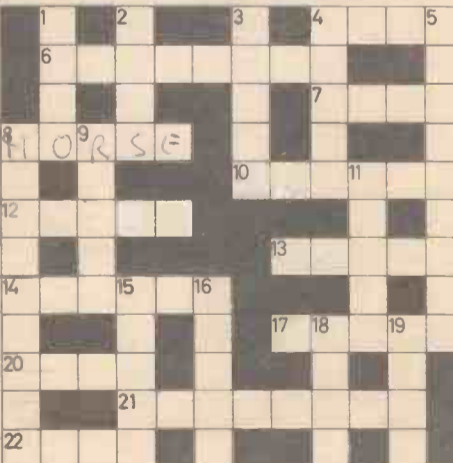
CLUES DOWN

- State river with banks (4)
- An album's range (4)
- Black Isaac Hayes character (5)
- Miss Payne? (5)
- A marble-head representative of Seatrain (9)
- That on which Ranters operate? (4, 5)
- That ruled by a little red bird? (5)
- Just one fruity item with Herb? (5)
- Time for Mississippi John Hurt (5)
- Flaming cinder (5)
- Like Lizzy? (4)
- Is Graeme on the brink of the Moody Blues? (4)

LAST WEEK'S SOLUTION AND WINNERS
 ACROSS: 4. Grin, 6. Quiet Fire, 7. Till, 9. Heart, 12. Yes, 13. Bass(cy), 16. A-ria, 17. Bee, 18. Needs, 21. Cher, 23. Easybeats, 24. Skid. DOWN: 1. Duke, 2. Fear(less), 3. Licks, 4. Get, 5. Nilsson, 8. Imagine, 10. Anytime, 11. Tyne, 14. Francis, 15. Glen, 17. Bless, 19. Eyes, 20. Date, 22. Red.

Miss K. J. Mullen, 19 Marlene Avenue, Bowburn, Durham. Mr. J. Stelfox, 196 Northgate, Aldridge, Staffs. W. M. Jones, 22 Ffordd Tudno, Llandudno, Caerns., N. Wales. Pete McLean, 21 London Road, Rainham, Gillingham, Kent. Neville Malcolm, 5 Graechurch Street, White Abbey Road, Bradford 8. Chris Spencer, 16 Abbotsbury, Gt. Hollands, Bracknell, Berks.

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NAME

ADDRESS

LIVE MUSIC REVIEWS



CURTIS MAYFIELD . . . spellbinding.

CURTIS MAYFIELD

CURTIS MAYFIELD seemed a little down-hearted by the time he finished his set at the Rainbow last Sunday. "I'd like to apologise for the technical hitches that might have spoiled the concert for some of you, but I hope some of the things we did, some of our messages got across to you," he said just before he retired from the stage. Maybe I was just lucky, but from where I was sitting it all got across to me and left me feeling this was the finest concert I'd attended for a year or so.

It was nice to see the theatre packed to capacity for this, Curtis's first-ever British concert, and even more pleasing that the audience were so warm towards the man who, after all, has only had one hit record and one still tends to think of as a minority taste. But throughout the hour he was on stage an enthusiastic crowd supported him with cries of "Man I can really feel it," "Right on!" and "Do it to me some more baby."

Mayfield is spellbinding on stage. His unique voice, high-pitched yet restrained, and his poetic lyrics grasp your attention like a slap around the face and you sit there on the edge of your seat, ears pointed for the fear you may miss something. Truly Curtis is one of our leading poets.

Mayfield's set opened with the number he recorded with the Impressions, "Check Out Your Mind," and included Marvin Gaye's "Inner City Blues," "We've Only Just Begun," "Move On Up," "Gypsy Woman," "Stone Junkie" and he closed with "(Don't Worry) If There's A Hell Below We're All Going To Go." Most of these songs have previously been recorded by Curtis with a large number of musicians, but he presented them using just a four-piece backing outfit, Henry Gibson (bongos and congos), Craig McMullen (guitar), Tyrone McCullen (drums) and Joseph Scott (bass) and you just didn't miss all the strings and brass.

Curtis has behind him the tightest band in the world. Together on stage the five of them (Curtis also on guitar) produce a sound that wouldn't shame a studio full of musicians. Each player is outstanding and each get a chance to play alone. Especially congos man Henry Gibson who worked up some real Afro rhythms. It's not hard to see why Curtis titled his last album "Roots," that's what he and his men are getting back to.

Bloodstone, a group a lot of people are predicting top things for, played the first half. They are the group who blew a hole on the last Soul show staged at the Rainbow. As musicians they were faultless again and visually very exciting, but they concentrated too much on original material. A bad move for a new group's first major concert appearance. They should have done a little more of the Sly/Chili-lites music that blew everyone's mind before. Self-indulgence at this stage would be fatal. Still, by the end of their set it was hard to keep in one's seat—they make that kind of music that forces you from your seat to throw yourself about uncaringly in the aisles.

The high-spot of their act was yet again their "mountain of soul's" "Little Green Apples." He has such a perfect falsetto voice and his feeling of the song almost brings tears of joy to the eye. The group are still searching for their first single—it should be this.—PHIL SYMES

HENDRIX FILM

WHAT a dreary, frustrating evening Friday at the Rainbow turned into. On paper it looked good enough—Flying Burrito Brothers or rather their scrambled remnants; Cat Mother, another little-known but highly regarded American country-inspired group; Jimmy and Vella, a young brother and sister act who featured in the Rainbow Bridge film; and Jimi/Hendrix on celluloid—"Concert At Berkeley."

Poor acoustics stunted all three live sets, with Cat Mother suffering most. The film even threatened to be a non-starter. It took four or five attempts to get the projector operating. I'd been disappointed by the just-released "Hendrix In The West" album that includes part of the Berkeley concert, but with the added visual delights of Hendrix in action the event becomes magical.

It was a performance of sheer ex-troverted orgasmic energy—arrogant, often spotty but always real. We included his own "Purple Haze" and "Woodoo Chile" and added "Johnny

B. Goode" and "Stars And Stripes." interspersed were scenes of Berkeley's marching militia on a rampage of tear-gassing and clubbing and all the while Hendrix was telling the same story with his guitar.

It should have been worth the wait but everyone had been brought down so badly by three hours of tedium. The Burritos, a group constantly in flux, are in need of more repairs. It's not enough to have Byron Berline, three-times fiddle champion of America, and little else.

Disastrous acoustics completely ruined whatever Cat Mother had to offer. There were a few bright spots from Jimmy and Vella, a sort of "pép/gospel" duo with a five-man backing group. Vella's simple keyboards and powerful vocals were especially beautiful. But the crowd appeared disinterested and not one act was called back for the obligatory Rainbow encore.—ANDREW TYLER

BLUE MINK

BLUE MINK, contemporary pop group, and London's cabaret palace, Talk Of The Town, seem an unlikely combination, but put to the test last week before a packed and celebrity-studded audience. It was, remarkably well. Possibly the reason it worked so well was that Messrs Roger Cook, Madeline Bell and co didn't compromise any because of the venue—they just ran straight through their regular act, opening with "Good Morning Freedom" including most of their hits and as that was what the audience had come to see they got a real wild reception.

At first it did seem strange to see electric guitars up there on stage, but by the time they were through one wondered why no one had thought of this before. It was nice to see every-one of the group getting a fair share of the limelight; Roger and Madeline each did a song of their own, Madeline literally silencing the place with her breathtaking and emotive version of "I (Who Have Nothing)," and the rhythm section, Herbie Flowers, Alan Parker, Roger Morgan, Roger Coolam did their thing on "Whole Lotta Love" a-la CCS which they also form a part of. Flowers' bass playing was particularly thrilling.

They went on to include "Banner Man" and had everyone singing, and the very nostalgic "Melting Pot" which is such a good song you can't help thinking it deserves to be a hit every year. They got the audience totally involved in a saucy tongue-twisting sing-along "One Smart Fellow, (He Felt Smart)"—work it out for yourself—and finished with a storming "Proud Mary."

It was a great show all round. But a small hint to Madeline—use the mike a little more, with that tremendously powerful voice you should be standing just a little further back from it. But otherwise you were superb, luv.—PHIL SYMES

PINK FLOYD

ALMOST unheralded Pink Floyd arrived in Bournemouth on Saturday evening. But even with a distinct lack of advance publicity the Winter Gardens Theatre was sold out in record time.

Floyd, possibly the creators of the progressive cult, are somewhat unpredictable, one never knows what to expect next. The first half was completely taken up with a series of connected individualities, drifting from one to the other with effortless ease.

Parts of this were really beautiful, using Floyd's dreamlike capabilities to the full. It is possible not to be consciously listening to the gentle music, but still get caught up in its shifting moods. Clever was the changing of a religious setting into the sound of clanging cash registers, Floyd's literal all round sound was used to enhance the atmosphere.

Highlight of the second half was "Echoes" from the Meddle album and the powerful encore of "Saucerful Of Secrets."

On the whole, however, Floyd were disappointing. One would expect more from the group around which such a cult has grown.

The shifting colours of the light show—apparently a new version—might have been better if the Gardens' system had been linked. As it was, most of the effect was lost, blinded by brilliant spots from the rear of the theatre.—MIKE BUCKELL

CLASSIFIED ADS

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RADIO NORDSEE / VERONICA FANS! Neueste Informationen gegen Rückporto: FREE RADIO CAMPAIGN GER-MANY, D76 Offenburg, P.O. Box 461M, West Germany.

NO, I'M NOT ugly, shy or off-beat, just a (Manchester) guy seeking the right girl (perhaps you!) and happiness. — Box DE.2008.

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PRINTING

DANCE TICKETS 250: £1.50, Business Cards 100: 80p. Compliment Slips 250: £1.25. Prompt service. S.a.e.—M. M. Clark, Meadowlands, Shawford, Winchester, Hants.

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? POP THE QUESTION

How to get Chicago posted



CHICAGO'S Pete Cetera . . . See question left

? Where can I get the presentation case, book and posters of "Chicago at Carnegie" without the LPs? I already have the three Chicago double albums, so it's useless buying a live repeat of what I have.—Bernard, Calpin, 17 St. Leonards Road, Gillington Bradford 1.

Write to Mrs. Pat Reason, CBS Records, College Road, Aston Clinton, Aylesbury, Bucks. She will be able to quote you a price for the material you require.

? Is there an Eric Clapton Fan Club, or where can I get information about him?—Wayne Oliver, 29 Bryngolau, Gorseinon, Swansea.

Write for information on Eric to Gina Smythe, c/o 67 Brook Street, London, W.1.

? I am told that Jethro Tull's LP "Living In The Past" has been released for some time but so far I have been unable to obtain a copy at any of the local shops. Has the LP in fact been released and when can I expect it to be in the shops?—David Jess, 27 Olympia Street, Belfast 12.

Says a spokesman: "They were going to do a 'Greatest Hits' collection including 'Living In The Past' but this has been shelved for the time being. There are no plans to issue it as yet."

? What is the date of Maggie Bell's birthday?—M. King, 15 Barking Close, Luton, Beds.

Maggie was born on January 12, 1947.

? Can I still obtain the record "Hey Paula" by Paul and Paula?—Neal Dzik, 46 Thomas Lane, Knotty Ash, Liverpool.

This record was deleted in 1966, but perhaps a Disc reader may be able to let Neal have a copy. If so, please write to him direct.

? When will the Carpenters be coming to Britain next and is their song, "Bless The Beast And Children" available on record? —A Carpenter Fan, Hampton, Middlesex.

At press-time, there were no plans for the Carpenters to visit Britain. The group sang the title track on the film "Bless The Beast And Children," and an album featuring this song is released on A&M on January 28. A single may also be put out when the film is released.

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.

Disc Classified Order

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E. C. RYDER in "Oliver Twit" by J. EDWARD OLIVER, CHARLES DICKENS and LIONEL BART

BEFORE THE BBC ACCEPTS YOU AS AN APPRENTICE, I MUST KNOW MORE ABOUT YOU. WHAT WAS YOUR PREVIOUS EMPLOYMENT?

WELL, LAST OCTOBER I MANAGED TO SELL £50 WORTH OF GOOD LUCK CHARMS.

TO FRANK ZAPPA!

THEN I ARRANGED A CONCERT FOR THE BEE GEES. THE ENTIRE AUDIENCE WENT WILD WITH UNCONTROLLABLE HYSTERIA.

... BUT I MANAGED TO CALM HER DOWN.

RECENTLY I HAVE ORGANISED AN AUSTRALIAN TV SERIES FOR SIMON DEE—SENT COMPLIMENTARY TICKETS FOR "SHAFT" TO ENOCH POWELL—AND SOLD 3,000 SEATS FOR ISAAC HAYES' BRITISH TOUR!

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YOU'RE NOT AT ALL THE SORT OF PERSON WE NEED AS AN APPRENTICE.

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IN CHARGE OF POP PROGRAMMES? WHY, THIS IS MY CHANCE TO DO SOMETHING TO IMPROVE THE ENGELBERT SHOW!

WHAT??—AND LOSE THE PAYMENTS I RECEIVE FROM THE ARCHBISHOP OF CANTERBURY IN EXCHANGE FOR GETTING PEOPLE TO GO TO CHURCH ON SUNDAY EVENINGS??

I CAN CHOOSE GUEST STARS THAT PEOPLE REALLY WANT TO SEE... I CAN BRING TOP OF THE POPS UP TO DATE—I CAN END THE BOREDOM OF RADIO ONE—I CAN MOVE JIMMY YOUNG TO RADIO TWO—I CAN HAVE A POP SHOW WITHOUT GILBERT O'SULLIVAN!

THIS IS THE BEGINNING OF A NEW AND EXCITING ERA OF POP BROADCASTING!

OH WELL—I WASN'T VERY HAPPY THERE ANYWAY. THEY SPENT ALL THEIR TIME WORKING ON THE 13 WEEK SERIES OF 55-MINUTE FREE COMMERCIALS FOR THE BBC'S "BRITISH EMPIRE" MAGAZINE.

BUT I DO NEED SOME WAY OF GETTING SOMETHING TO EAT—SOME WAY OF GETTING MONEY TO CONTINUE MY QUEST FOR THE LOST CORD—SOME WAY OF FILLING UP THE NEXT TWO PICTURES.

Bebe is a funny girl. Wears glasses on her knee. With specs in such a funny place. How can B.B.C?

I CAN'T UNDERSTAND IT—

WHENEVER I USE THIS TYPEWRITER, ROWS OF LETTERS APPEAR IN THE SKY!

POP PUN CONTEST: * WART-HOG WINNER—BOB ROBERTSON O.A.P., GREAT KNIGHTLEYS, BASILDON, ESSEX; ** BONDS-PRIZE WINNER FOR WINNING TWICE—ANN WRAY, GOBIONS, KINGSWOOD, BASILDON, ESSEX. ACTUALLY, YOU STAND A GOOD CHANCE OF WINNING EVEN IF YOU DON'T COME FROM BASILDON!

Next week: E. C. Ryder attempts to obtain an island in Polynesia by asking "Please Sir, I want Samoa!"

SCENE

THAT'S THE LIMIT

● Pete Townshend and Keith Moon both bought themselves miniature hovercraft in the States. Pete actually bought his as a Christmas present for his two brothers, but when testing it out on the Thames, got stopped by the river police for doing over 50 m.p.h.! To test it to its limit and evade the police further, Townshend took the vehicle down a weir. Moon intends to use his to get him to the local pub when the milk float (his usual method of local travel) breaks down, but took it to bits to see how it worked and has never put it together again.

The whole hovercraft spending spree was the result of a rumour in the States that they had to spend more expenses to evade tax, duties or something vague. The rumour turned out to be wrong. John Entwistle had bought 25 watches in the meantime, and they all got lumbered for massive duty.

Meanwhile, Keith Moon is off to holiday in Mombasa and everyone awaits his holiday snaps with anticipation. Last time he went he took alarming close-ups of lions, elephants, hippos etc.—getting so close you could practically see their tonsils.

Jack Bruce plans to do some more UCS charity gigs soon.

After his new direction with the "Crucifix In A Horseshoe" album, Paul Jones has got together a semi-permanent six-piece band. He'll be seen soon in Hammer film—"Demon Of The Mind."

Nice idea of Savoy Brown and Chicken Shack to tour the country with a series of 25p concerts, because it will leave them pretty much out of pocket.

Rory Gallagher, Ashton Gardner and Dyke, Paul Buckmaster and Anna Dell on (would you believe) Chris Barber's new album.

A letter—purportedly from Mick Jagger—from Rolling Stones Records arrived last week to promote the "Jamming With Edward" album. Opening lines were: "Here's a nice little piece of bullshit about this hot waxing which we cut one night in London while waiting for our guitar players to get out of bed."

Henna seeing a remarkable comeback on a good many heads' heads. Rick Wright of the Floyd, for me, is looking suspiciously redder headed than he ever did.

In case you're also wondering . . . that female voice on the Skytours TV ad is that of Rosetta Hightower.

Richie Havens makes his film debut in an anti-war drama called "We Should Always Part Much Wiser—But We Never Do."

WEIRD HIT

● Melanie sneaked into London last week and stayed six days without anyone noticing. She was totally unaware she had a hit record here: "That's weird," she said when we told her, "I really didn't think that the record would sell. It's been out so long already." She said her favourite track from the "Gather Me" album is "Ring The Living Bell" and hopes to have it out as the next single.

New Seekers on their way to selling a million copies of "I'd Like To Teach The World To Sing" in Britain alone. It will be only the second record to have sold that many in five years. Last was Tom Jones' "Green Green Grass Of Home."

Curtis Mayfield hosted a banquet for members of press and radio before his Rainbow Theatre concert last Sunday.

Expect the next Supremes single "Floy Joy" to knock you out. It's their best ever.

"The Father Of The White Blues"—title of next Alexis Korner album out in March.

Hawkwind getting together an allegedly mind-blowing space opera.

BBC disc jockey Terry Wogan has joined the war on flab. Terry can be seen grinning out of the pages of a national daily, offering a few encouraging words to Britain's tubbies. He provides a diet sheet and month's supply of body-building vitamins absolutely free . . . just pop £1 into an envelope, etc, etc.

STAR-GAZING

● Diane Warwick and Doris Troy among the "famous names" listening to Billy Preston at a reception held for him in London on Monday.

ELTON JOHN is to play two concerts next month in aid of the National Youth Theatre. And an album of early material by his arranger Paul Buckmaster is out this week.

Elton's fund-raising shows are fixed for February 20 and 27 (7.30 p.m.; tickets £2.50 and £5) at the NYT's "home"—London's Shaw Theatre, Euston Road. The dates follow his visit to the company's production of "Good Lads At Heart" last summer; he offered to help on hearing of their campaign to provide "good theatre at prices young people can afford."

Buckmaster's early compositions, recorded with line-ups of up to 60 musicians in spring 1970 are released under the collective title of The "Chitinous Ensemble on the Deram label. Titles include "Chitinous," "Aldebaranian Song,"



THE difference that eight years makes. The smiles are less toothy but the Hollies are still smart young men consistently turning out hit singles. Tony Hicks and Bobby Elliott are now the only original members, Allan Clarke having just left to pursue a solo career. His replacement is Mikael Rickfors, a 23-year-old from Stockholm, previously with Swedish group Bamboo. Hollies of old (below) are, left to right: Graham Nash, Allan Clarke, Eric Haydock, Tony Hicks and (front) Bobby Elliott. New Hollies left to right: Bobby Elliott, Bernie Calvert Tony Hicks, Terry Sylvester and Mikael Rickfors.



LP is out February 4, backed by "Pocket Money," title of a film for which she wrote the score. Carpenters' single "Hurting Each Other" (backed with "Maybe It's You") is out tomorrow (Friday). Medicine Head's "Come On" (composed by John Fiddler)—first single since their "Pictures In The Sky" hit—is out February 4, followed by an album mid-March. Sly and the Family Stone's new album "There's A Riot Going On" lists 12 titles on both the sleeve and label—but only ELEVEN actual tracks! And while on the subject of Billy Preston, he looks all set to depose Rod Stewart as the new Mr. Entertainment of pop.

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THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPU

THE SOCIETY FOR LITERARY ADVANCEMENT AND CELEBRATION (SLAG), announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.

A hastily reconvened panel of judges accepted the decision by four leading child psychiatrists that the boy's mind was seriously unbalanced and that his work was a product of an "extremely unwholesome attitude towards life, his God and Country". Bostock was recommended for psychiatric treatment following examination "without delay". The first prize will now be presented to runner up Mary Whiteyard (aged 12) for her essay on Christian ethics entitled, "He died to save the little Children".

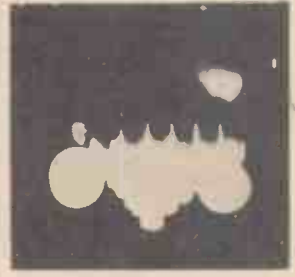
Daphne is well known to the Parish Church for her active involvement in social work and her wonderful buffet luncheon at the fete last Saturday. Well known to the Headmaster of Martin, the Headmaster of Moorvale Primary School said this morning of "Little Milton's" disqualification, "We are heartbroken at the way the judges changed their minds, and the loss of the prize shall find difficulty in paying the instalments on Gerald's Encyclopaedia Britannica. I shall have to do Dr. Munson's roses next week after all."

When he heard of the decision against him, Gerald went to Mrs. Bostock and I am sorry vexed at the way this has turned out", said Mr. Bostock in the history of Moorvale Primary. Gerald and his parents moved to St. Cleve four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife lery showed the "work of the people" and gave more attention to new and unknown local artists. Mr. Gross allegedly acquired a tube of Cadmium Yellow oil paint at a police station and signed his name on the policeman's helmet. Aided by other scrutiny members of the action group, Gross attempted to auction off the "work of art" to passers-by. Said the unfortunate Constable Grimpace later, "I was absolutely disgusted. No one even made an offer to help me."

Following the release of the policeman by a number of construction workers who were close at hand, the demonstration moved inside the station where several works were damaged and obscene appendages were drawn on some fine old paintings of racehorses. The arrests took place following a scuffle involving the artists and a group of Women's Lib supporters from Burnley on a three-day outing. Several of the ladies went badly bruised and unfortunately their match with Chelsea F.C. tomorrow has had to be cancelled.

U.F.O. SIGHTING SENSATION

A statement has been issued following last Tuesday's night alleged spotting of an unidentified flying "Object". The following was related to staff reporter, Nigel Turpin, by policy constable Grimpace of the local constabulary. "I was proceeding towards the junction of Tremlett Avenue and High Street, St. Cleve at approximately two minutes past eleven on Tuesday evening when my attention was called to a strange noise. "Subsequent investigation revealed this to be a brightly lit object low in the southern sky over Linwell. After a few bad



"The photograph" and P.C. Grimpace are being "forwarded to East Anglia Divisional Headquarters" for "further enquiries".

LITTLE MILTON IN SCHOOL - GIRL PREGNANCY ROW

A fourteen-year old schoolgirl this week blamed her pregnancy on Gerald Bostock, the eight-year old poet at the centre of this week's major St. Cleve controversy. The girl, 14-year old Julia Fealey, a junior member of the St. Cleve District Art and Literary Society and a poet in her own right, is known to have been friendly with Gerald for some time and has often written poems with him. The accusation was outrageous, and there was no question of Gerald Bostock being called upon for a medical test, since the girl was obviously lying to protect the real father, but in her state of anxiety showed no sign of changing her story. Mrs. Daphne Bostock, 13th and October 15th, Bowden was bailed in his own recognisance of £50.

The cameras were rolling addressing his men in the making of his new film "Biggles" and the snake-soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

DIRECTOR ACCUSED

The camera were rolling making of his men in the film actor Robert E. Levi was addressing his men in the making of his new film "Biggles" and the snake-soiled his foot. The dog belonged to Japanese make-up artist Tatu Tuyu who recently became resident in St. Cleve. He explained later poor Poopsie was taken short. Picture on page 8.

Mongrel dog soils actor's foot

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"We have come to expect that the viewers' complaints were centred around "Little Milton's" use of a four-letter word during the interview particularly depressing. When I was his age I did not even know what the word meant."



Flashback to last week's presentation dinner held in Gerald's honour by the Committee of the St. Cleve District Art and Literary Society at the Parit Rooms. Left to right: Lord Clive Parritt, Mr. and Mrs. Bostock, Gerald Bostock, Lady Parritt, Julia, Gerald's chum with whom he writes poems.