

DISC

AND MUSIC ECHO

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TWO NEW 'BOYS' JOIN BEACH BOYS

BEACH BOYS added two new members this week. They signed South Africans Ricky Fataar and Blondie Chaplin, formerly part of the Flame.

It's the first change in the Beach Boys' line-up since 1966, when Bruce Johnston replaced Brian Wilson. Fataar (19), becomes the band's new drummer; Chaplin (20), plays bass and guitar, and also sings.

But the move doesn't mean that either Dennis or Carl Wilson will quit the Beach Boys; although because of a hand injury Dennis will in future concentrate on keyboard and vocals. Commenting on the additions to the line-up, Dennis told Disc: "You play with the Beach Boys for ten years then when something new like this happens it's so exciting. I don't remember having this much fun on stage before. Now I would rather just stand up and sing background."

Brian Wilson said from the States: "This will give us an opportunity for a lot of new inspiration. Ricky is an incredible drummer who has helped us a lot lately, and Blondie's voice has got to be one of the greatest I have ever heard."

Bruce Johnston told me: "It's great for both of them. It virtually means their earnings go from £60 a week to £60 a day." However, one hang-up of the new line-up is that as Fataar and Chaplin are both non-white the Beach Boys cannot play South Africa, where the couple are considered coloured.

Ricky and Blondie—both from Durban—were spotted playing with Flame by Carl Wilson in a London club three years ago. He signed them to the Beach Boys' Brother Records, and they went to America. Flame folded some months ago when the possibility of adding the pair to the Beach

Boys was discussed.

The announcement was made by Dennis and Carl Wilson and Bruce Johnston in London on Monday night, before all flew back to Los Angeles to complete recording of a new album called "Carl And The Passions—So Tough" and released here in a couple of months. In America, the new LP will go out in a double package—with the previously released "Pet Sounds" as a bonus.

Beach Boys will be back in Britain in May for concerts, including at least two London Rainbow dates, plus a Manchester festival, over the Whitsun weekend.

Afterwards the band moves to France where they hope to record during June and July, and when they may be joined by Brian Wilson.

Said Bruce: "We're costing out the possibility of using the chateau near Paris where T. Rex and Elton John have worked. We may even do weekend concerts."

The new Beach Boys line-up—including Mike Love and Al Jardine—performed for the first time on TV in Amsterdam last week. Their next live dates are three sell-out Carnegie Hall concerts from April 4.

T. REXTRA—SECOND WEMBLEY GIG

T. REX have added another concert to their London date later this month. And the Moody Blues have chosen the same venue for a "Thank You" show.

T. Rex, back from American dates this week, already appear at the massive Wembley Empire Pool at 8.30 p.m. on Saturday, March 18. Now, as a result of tremendous demand for tickets, Marc Bolan has agreed to a second show there—earlier the same day—at 5.30 p.m.

Said T. Rex man B. P. Fallon: "The second concert is mainly a result of

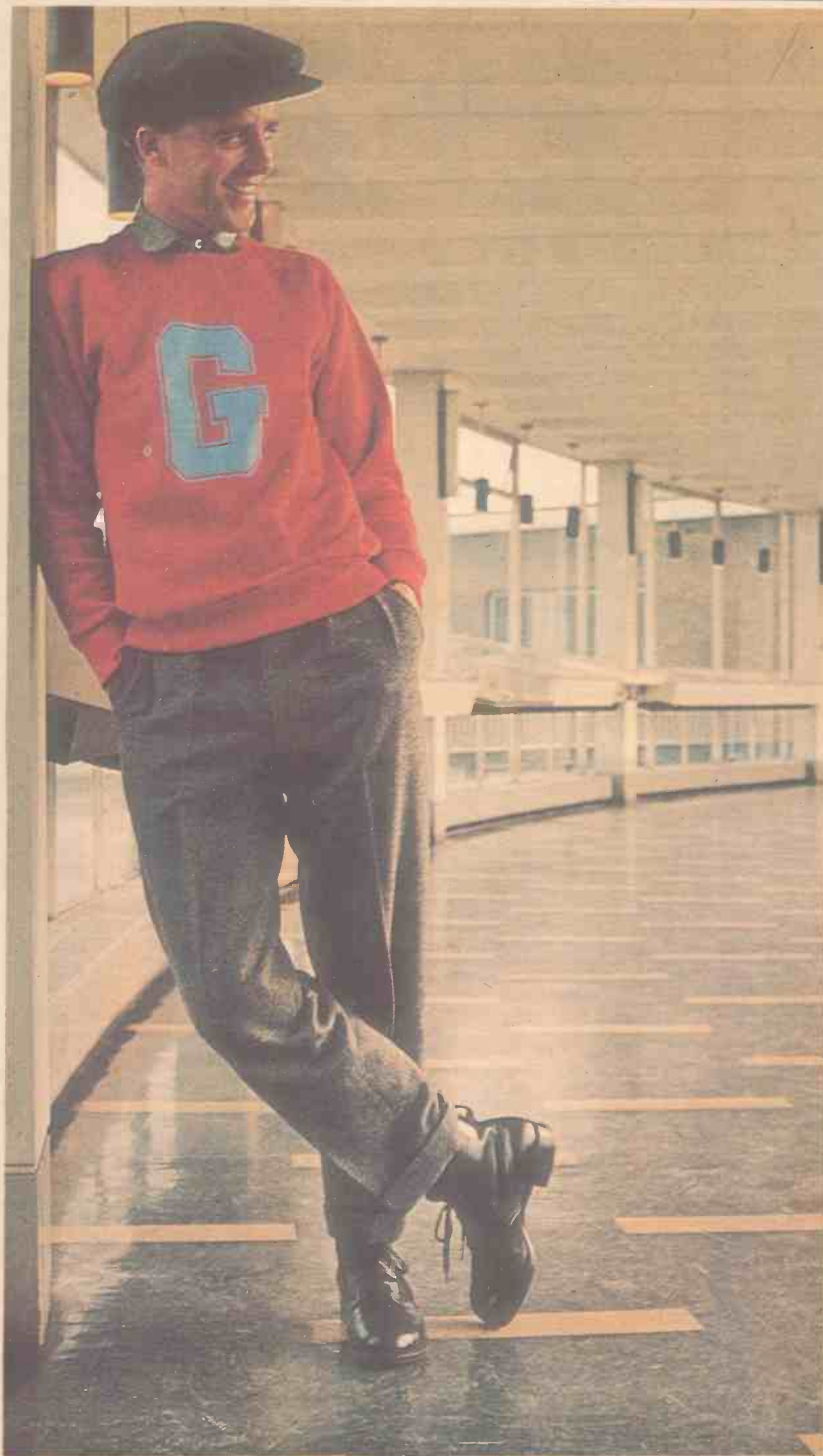
fans from outside London complaining about not getting hold of tickets. Now postal applications will be accepted to Harlequin Records' head office at 67 Great Titchfield Street, London, W1." Seats for both shows are priced 75p and a stamped addressed envelope should accompany applications.

● Meanwhile, the Moody Blues, who last weekend played UK dates missed last autumn because of illness, have booked Wembley's Empire Pool for a special "Thank You" show.

Moodies make one appearance only—on Saturday, April 22. And the 10,000 tickets will be one price only . . . 50p. As with the T. Rex show, seats will be available at all Harlequin shops, with postal applications again to the head office address.

Johnny Cash's Jesus movie

SEE
PAGE 4



Gilbert on himself

SEE PAGE 3



CARLY SIMON

SEE PAGES 12-13



RAY DORSET

SEE PAGE 18



HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY PHIL SYMES

AMERICA, whose album "America" entered Disc's chart this week at number 12, are currently in America. This is their first tour of America as America, although America consists of two Americans anyway, but base themselves here, and the "America" album is also selling well in America. They play London's Festival Hall March 18. From left to right they are Dan Peek, Gerry Beckley and Dewey Bunnell. All clear?



● Broderick Crawford

film's only problem is that the acting is so excellent that it's difficult to choose the hero of the movie. For me it was Broderick Crawford, the tough security chief with the deadpan humour. But every other name played his part convincingly. It's probably one of those movies that will come and go without a great deal of controversy or dissection of its artistic merits, but in the meantime will give a hell of a lot of people a hell of a lot of entertainment. (Opens ABC 2, Shaftesbury Avenue, London and ABC's, Edgware Road and Fulham Road, London on March 2.)—GP.

Live

THURSDAY (2)

Sheffield University, Jeff Beck Group. 8 p.m. 65p.
Wallington Public Hall, Stray. 7.30 p.m. 50p.
Croydon Top Rank, Pioneers. 8 p.m. 60p.
Isleworth Toby Jug, Argent. 8 p.m. 50p.

FRIDAY (3)

London Rainbow Theatre, Reggae special with Desmond Dekker and the Aces, The Pioneers, Bruce Ruffin, Nicky Thomas. 7.30 p.m. £1.25, £1.00, 75p, 50p.
London, N.E. Polytechnic (Barking), Barclay James Harvest and full Symphony Orchestra. 8 p.m. 60p, 75p.
Luton College of Technology, The Strawbs. 8 p.m. 80p.
London College Of Printing, Elephant and Castle. Jeff Beck Group with Heaven. 8 p.m. 65p.

SATURDAY (4)

London Queen Elizabeth Hall, Stone The Crows. 7.45 p.m. £1.30, £1.10, 90p, 70p, 50p.

London Rainbow Theatre, Osibisa with guest star Ginger Baker. £1.25, £1.00, 75p, 50p.
Luton College of Technology, Shakin' Stevens and the Sunsets. 8 p.m. 40p.

SUNDAY (5)

Croydon Greyhound, Osibisa. 7 p.m. 60p.
London Rainbow Theatre, Roy Harper. 8 p.m. £1.50, £1.25, £1.00, 75p.

MONDAY (6)

Gravesend Civic Hall, Mungo Jerry. 8 p.m. 75p.
London Festival Hall, Randy Newman. 8 p.m. £1.50, £1.30, £1.10, 90p, 70p.

TUESDAY (7)

London Rainbow Theatre, Al Stewart. 8 p.m. 50p.

New sounds

MAXI-SINGLE from Stephen Stills heads the list next week and heads the new Atlantic launch via Kinney. Three tracks

are "It Doesn't Matter," "The Fallen Eagle" and "Rock-n-Roll Crazy's Medley."

Other singles out same week (March 10) are Edward Bear—Fly Across The Sea; Velvettes—release of Needle In A Haystack; Grand Funk Railroad — Foot-stompin' Music; Chris Montez—Loco Porti (Crazy For You); J. P. Robinson—George Jackson; Jonathan Edwards — Sunshine; Carly Simon—Legend In Your Own Time; Sue and Sunny—I'm Gonna Make You Love Me; Mathews Revelation — Jesus Comes Back; Budgie—Whisky River; Malcolm MacNeal—How Do You Do (from Continental Number 1); Nancy Sinatra and Lee Hazlewood—Big Red Balloon

and Abracadabra — Rock-n-Roll Tango.

View

TONIGHT there's a second chance to see "Edna The Inebriate Woman"—heavy going, but worth the effort and you'll realise why it scooped those awards last week. (BBC-1, 9.20.) In a lighter vein on BBC-2 there's Nana Mouskouri and Oscar Peterson Trio in "Show Of The Week." (BBC-2, 9.20.)

Mickey Spillane rears his ugly head on Friday when "Kiss Me Deadly" hits the screen (BBC-1, 11.10). "Clochemerle" part three is worth 30 minutes of anyone's time (BBC-2, 10.5) and for thrills and spills comes Charlton Heston in "Secret Of The Incas" (London Weekend, 7.30). Not forgetting "The Comedians" (various times various regions).

Pop—yes there is some—and Labi Siffre joins Cliff Richard for more clannish activity (BBC-1, 6.15). "Up Country" (BBC-2, 9.20) features John D. Loudermilk with resident George Hamilton IV, while your Saturday films include "The Great American Broadcast" (BBC-2, 2.30) starring among others, the Fabulous Ink Spots. Marlon Brando excels, calling his rivals "scum-sucking pigs" among other things in "One Eyed Jacks" (London Weekend, 6.35). And for real tear-y nostalgia, Jayne Mansfield stars in "The Wayward Bus" (BBC-2 late night).

Ray Stevens and Dana join Engelbert and THOSE dancers (BBC-1, 7.25) while in competition—"The World About Us" is back at the old time, and of course, there's always "On The Buses." (ITV 7.25). Gilbert O'Sullivan himself, Sounds Out on Monday (BBC-1, 11.10) and Paul Brett gets a long-awaited airing on "Old Grey Whistle Test," introduced as usual by frivolous Richard Williams. (BBC-2, 10.40.)

Hip

GROOVE to the strains of Tamla and Soul every Sunday night starting this weekend (5) at The George, Morden High Street. Opening night no admission charge, just a charge of 10p for membership.

Film

EMBASSY (AA). It is the American Embassy in an unnamed Middle Eastern country. Demonstrators are outside demanding "Yanks Go Home." This is the sort of thing that the Ambassador (Ray Milland), the embassy trouble-shooter Shannon (Richard Roundtree — the man from "Shaft") and the security man (Broderick Crawford) can take in their stride. But when Gorenko (Max von Sydow), a high-ranking Russian, walks into the embassy

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THERE are still a number of the early Ray O'Sullivan acetates floating around the business. The same recordings that used to be returned unopened by record and publishing houses. Yet despite the rejection slips there was a great deal of private raving going on.

I remember hearing a couple of 1967 recordings he'd made in his garden shed on a broken-up piano. Tony Hazzard, then with the Bron Organisation and currently pursuing his own solo career, had secured them from I don't know where. Handing me back some tapes I had tried to flog him with a polite shake of the head he said there was something I had to hear.

Just Ray O'Sullivan in a shed with a piano and tape recorder. But it was pure magic. The strange phrasing. The way he'd fracture a line when you weren't expecting it. The tension in the chords and the voice that belonged to a faraway time and place.

Those ingredients are still evident in his new album. The songs, like the man, are 100 per cent originals. He writes about "Permissive Twit," the girl who didn't take adequate precautions and "January Git" with lines like "whose mundane conjectural I'd recommend."

That's all there but so is a lot more that smothered a precise, complete musical concept that should be presented with clarity and the minimum amount of fuss. Or in simple language: The arrangements get in the way of his music and so does his image. He has to be original. Agreed. Gilb. refuses to be yet another hairy freak. But in his search for uniqueness he, or manager Gordon Mills, or both have concocted a ridiculous cardboard cut-out figure that is totally at odds with the essential O'Sullivan and his music. And the Johnnie Spence arrangements are all part of the error in judgement.

The strings, horns and generally inhibited guitar work make musical sense. Spence is well-versed in theory, harmony and runs as tight a band as anyone. But Gilb. is not Tom Jones or Andy Williams. He belongs to an entirely different age.

Nor is he a blob with a banjo or a singing dustman. He's a consistently creative artist who takes his music seriously. He's also a portent of a new musical era. His sorties into the comfortable past hint at a new sort of complacency.

GIANT BOOB

After the bover boys, bombings, skyjacks and accompanying aggressive music (even James Taylor is aggressive in a nihilistic way) we have Gilb., a comical, foot-shuffler; a care-free, indifferent character belonging to neither Cole Porter, Pete Seeger nor John Lennon. To coat the music he offers with a stale, sticky candy covering is a giant boob. So what does he need? Very little, in fact. Sometimes just a piano. Sometimes some guitar, Caleb Quayle. Henry McCulloch, Paul Kossoff or his own Jim Sullivan could work wonders. A forward thinking bassist and drummer.

If he wants brass how about something on the lines of Family's section or Ashton, Gardiner and Dyke's (Lyle Jenkins, John Mumford and Dave Caswell). Strings? He could get Jon Lord or Paul Buckmaster to help out.

Gilb. belongs in the company of such artists. He says so himself. He simply doesn't want to be a carbon copy. But to isolate himself from the contemporary music scene and set up tent with Tom Jones and Engelbert can only lead to problems. The glossy, surreal world they inhabit has little to do with music and Gilb. must know it.

Perhaps he did need to act daft to get that initial lift off the ground but now that he's airborne he can afford to let his hair down.

Gilb., in fact, strenuously denies



that the O'Sullivan the mums and kids know of a funny geezer in short trousers and daft haircut has been cooked up by manager Gordon Mills. He says there have been many arguments on that very subject—Mills preferring a straighter approach.

There could be some truth in this. Mills' handling of Jones and the Hump showed some signs of subtlety. Tom, the miner's son was given a spit and polish and a nose job; Jerry Dorsey—refined but boring—was given a new handle.

Ray O'Sullivan took on a new name, an infantile regression plus God knows what. Strange indeed for a man who is more genuinely original than Tom and the Hump combined.

Would he have made it playing straight? It was proving to be a struggle. He was first signed to CBS in 1967 and tried again the following year with Major-Minor both of whom failed to see his potential. He tried again for a bleak period when he was almost managed by Tony Hall and eventually Gordon Mills snapped him up.

Would he have made it without the paraphernalia? The answer has to be yes. In fact there are signs that the production-line Gilb. actually hindered his progress. CBS fell about the floor when they saw the publicity shots Gilb. had organised yet were impressed with his music.

NEW IMAGE

But hang on. Decca bods announced incredulously over the phone last week that Gilb. has a brand new image. "Come along to the Top Of The Pops rehearsal on Wednesday and you'll see what we mean."

Maybe a string of marbles around both ankles and a wristwatch through his nose or maybe he's gone straight. But no. Simply a new tee-shirt with a capital G emblazoned across the front, half a dozen new depression-era caps (minus the bobs) and long grey baggy trousers. The puddin'

haircut remains and so do the black army boots.

He was sitting shyly at a piano waiting to run through "Alone Again (Naturally)" as we arrived. He was dressed very normally—roll-neck sweater and casual trousers. For the photo session he changed into the new gear but seemed reluctant to pose publicly.

"You could say I'm growing up," said Gilb. "I started out in short trousers and when I look back I wonder how I ever did it. Maybe in 12 months I'll have long sideboards."

The G-Shirt idea came from an old Jerry Lewis film set in an American college. Just as the idea for the short trousers was pinched from an old picture printed in the Sunday Times colour magazine.

"I had some photos taken like that years ago and everyone roared with laughter. They said it was all very funny but I could never go on stage looking like that. But I'm very stubborn. They'll always be something."

How important is the image and how important is the music?

"The music, my songwriting is still 100 per cent. The rest is just a bit of fun. I obviously can't go to work in an office like this.

"On reflection it has probably hindered me more than anything

Has the time come for Gilbert O'Sullivan to let his hair down?

by
ANDREW TYLER

but if I would never have been allowed to wear the short trousers it would have been a drag."

(The BBC once turned him away because of the short pants and there were many battles with Mills who also wanted his knees covered).

NICE LULL

The world still eagerly awaits his first live appearance but Gilb. says he's in no hurry.

"Why rush it? From the business point of view it makes sense when you're riding high but it is more important that I have a lot of time at home to write. They are not the sort of songs you could write after gigs.

"After 'No Matter How I Tried' there was a nice lull to write new singles and some more time for material for a new

album. And you need time for promotion.

"Once the live appearances start there's just no stopping. I'd really love to do what McCartney did. If I was at a college and he just turned up and played I'd be knocked out.

"I checked out some colleges and they said I'd have to plan six months in advance. But you've got to do it there and then. When you really feel it.

"I'm currently looking for a band. I've been thinking about this whole thing all week."

He's not scared of a live show, he says. But he wants to avoid the razz-ma-tazz of flash-bulbs and note books. He wants it to be a performance and not a spectacle.

"But I might even go on stage with an elephant trailing behind me and have it stand by the piano all night. Only I could do that and get away with it, you know."

"If I hadn't been allowed to wear short trousers it would have been a drag"

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Power to the Floyd

PINK FLOYD plan to re-play a British concert cancelled by the power strike at the end of the month. And two further shows are set.

Floyd, forced to postpone their performance at Manchester Free Trade Hall on February 11 because of power failure, will now repeat the show on Wednesday, March 29. The audience was advised to retain their ticket stubs to gain admission to the new show.

In addition, Floyd have decided to do a second date in Manchester—at the same venue the following night, March 30. Said promoter Peter Bowyer: "The postponed show was such a sell-out—people were camping outside almost—that another date was arranged."

Floyd will also appear in Brighton again—following the gig spoiled by technical problems during their presentation of "Dark Side Of The Moon." They are booked for June 28, with a "bonus" concert the next night also (29).

Cash for UK concerts and Jesus film

JOHNNY CASH is coming to Britain for concerts again in September. And he also revealed exclusively to Disc in Amsterdam last week plans for a prison concert in Europe, plus news of a film he's made about Jesus Christ. Cash's concerts in the UK will play major cities—including London—for a week. Full dates and venues have still to be set. As usual, Cash will be accompanied by his roadshow including wife June Carter, guitarist Carl Perkins and the Statler Brothers.

Johnny, topping the bill of the all-star Dutch Grand Gala Du Disque said: "I can't make an announcement yet, but I plan to record an album in a European prison during my visit."

Cash recently completed filming the life story of Christ in Israel, for which he wrote some songs, set for release in the summer. And he's also written and recorded an album of children's stories.

DISC

NEWS

edited by

MIKE LEDGERWOOD

AL'S BAND IS . . .

AL STEWART, usually solo for live appearances, will use a four-man backing band for his March 7 concert at London's Rainbow Theatre. Line-up is: Isaac Guillory, lead guitar; Rob Tait, drums, formerly Vinegar Joe and Bell and Arc; Tim Hinckly, organ, formerly Jody Grind, and bassist Fred Gandi.



NEWS IN BRIEF

● ISAAC HAYES, American soul "superstar" recently in the British chart with "Theme From Shaft," arrived in London this week for a short stay.

Hayes will record a TV special with Burt Bacharach and promote his "Black Moses" album. He will not make any live appearances. Hayes was to make his debut British concert in January, but cancelled them because of "recording and writing commitments." However, Hayes stated on arrival that he expects to play British concerts before the end of the year.

● ACTOR Stanley Baker has joined the battle against the government's Night Assemblies Bill—the move to ultimately ban open-air pop festivals.

Baker's Great Western Festivals company is preparing a case to go to parliament as soon as possible. The "charter" is being presented as an alternative to the Bill, laying down provisos for the organisation of festivals.

The contention is that festivals should be run only by people who can offer a good site, good organisation, co-operate with police and local authorities, give fair treatment to participants and also guarantee a good programme. Baker believes that as the Bill stands it discriminates against a particular age-group and gives local authorities "unprecedented powers of discrimination."

The Night Assemblies Bill is about to go into the committee stage in the Commons, and has been drawn up by Tory MP Jerry Wiggins.

● PROCOL HARUM start a short British tour this week prior to release at the end of the month of their new LP. And Jethro Tull's tour, starting today (Thursday), is proving a sell-out.

Procol open tomorrow (Friday) at Salford University, then play Leeds University (March 4), Newcastle Mayfair Suite (9), Cambridge Fitzwilliam College (10), Oxford Polytechnic (11), Weymouth Pavilion (17), Bradford University (18), Chatham Central Hall (24), Bristol Durham Down (29) and Stoke Victoria Hall (30).

The group's new LP was recorded "live" in Canada last November using the 56-strong Edmonton Symphony Orchestra and a 24-piece choir. Gary Brooker wrote and arranged for both the group, choir and orchestra; and featured tracks are "Salty Dog," "Whaling Stories" and "Conquistadore," plus an extended version of "In Held Twas In I."

● ELTON JOHN's one-nighter at Watford last week was interrupted by an IRA bomb scare. And a police inspector took over Elton's piano "mike" to order evacuation of the audience.

The scare came last Thursday as Elton (left) was half way through "Burn Down The Mission," when Watford Town Hall was taken over by police. Inspector O'Connor (right) took over the seat at the piano to announce that an anonymous caller had said a bomb had been placed under the stage.

Police began to search the premises as a thousand fans were evacuated. The 20-minute search revealed no bomb. Said the police: "We are treating such calls very seriously in the light of recent events."

JETHRO TULL, meanwhile, suffered a delay on the release of their new album "Thick As A Brick," when the power strike held up production of the sleeves. The LP is now out this week.

Tull's tour opens tonight (Thursday) at Portsmouth, and shows at Bristol, Birmingham, Newcastle, Sheffield, Norwich, Oxford and Manchester sold out within two days.

● Several other albums have also been delayed. Island label releases postponed to April 7 (from March 17) include: Robin Williamson's "Myrrh;" Vinegar Joe's debut album; Heads Hands And Feet's "Bootleg;" Procol Harum "Live at Edmonton," and Paladin's "Charge."

March 24 releases now delayed until April 14 include: Jim Capaldi's "Oh How We Danced;" "Rock On" by The Bunch; Henry Wolff's "Tibetan Bells;" "Tir Na Nog," and Mick Abrahams' "Whole Wide World."

TEMPTATIONS AND 'DEAD' TOUR DATES

TEMPTATIONS definitely make their first British concert appearances with new members Damon Harris and Richard Street in April. Group play 10 concerts supported by Stax female singer Carla Thomas, plus a week in cabaret at Sheffield Fiesta.

The Motown group arrive March 28 and first date is Cardiff Capitol Theatre (April 1). Dates follow at: Birmingham Theatre (2), Southampton Guildhall (4), Hammersmith Odeon (7), Liverpool Empire (8), Nottingham Theatre Royal (9), London Rainbow Theatre (12), and Manchester Free Trade Hall (14). Two other dates still to be finalised. After the concerts, they play Sheffield Fiesta

Club for a week (starting May 16).

● GRATEFUL DEAD will play four dates at London's Rainbow Theatre (April 5, 6, 8, and 9), and one at Newcastle City Hall (12), as part of a European tour, it was revealed this week.

The long-awaited visit from Jerry Garcia's group also includes recording plans in London between May 25 and June 6.

After their Newcastle date, the band plan an extensive European tour taking in Sweden, Denmark, Germany, Holland, Belgium, a week in Paris, and two dates in Switzerland, before returning to London on May 25.

The line-up will include: Garcia

on lead guitar; Bob Weir, rhythm guitar; Ron (Pigpen) McKernan, organ and harp; Bill Kentzman, drums, and Phil Lesh, bass, plus an unnamed organist to replace Micky Hart.

Blood, Sweat And Tears are also expected in the summer. They have approached the Arthur Howes office, who handled their Albert Hall appearances September 24 and 25, 1970.

A Howes spokesman said they would again play London's Albert Hall, probably during the week beginning July 22, when CBS hold their annual conference in London.

The nine-strong group—now without singer David Clayton-Thomas—also plan a number of European dates.

TOP RANK PRESENTS							
READING SUITE MAR 5 The TEQUALS PLUS SUPPORT GROUP STATION HILL READING 7-11 MEMBERS 50 GUESTS 60	BRISTOL SUITE MAR 7 The DRIFTERS PLUS SUPPORT GROUP FAIRFAX ST BRISTOL 7.30-11 Adm. 50.	CARDIFF SUITE MAR 7 The DRIFTERS PLUS SUPPORT GROUP QUEEN ST CARDIFF 10-2 Adm. 50.	WATFORD SUITE MAR 8 Ben E. KING PLUS SUPPORT GROUP THE PARADE WATFORD 8-12 Adm. 60.			CROYDON SUITE MAR 9 MARV JOHNSON PLUS SUPPORT GROUP LONDON RD. CROYDON 8-12 Adm. 60.	☆ Coming Soon ☆ PERCY SLEDGE THE PIONEERS DESMOND DEKKER TAMI LYNN SOLOMON BURKE with Supporting Attractions

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● DISC gains a new Deputy Editor and a new Features Editor—and loses an Assistant Editor to the record industry this week.

MIKE LEDGERWOOD becomes Deputy Editor of Disc, but will continue in his capacity as Britain's top music newsman.

CAROLINE BOUCHER becomes Disc's Features Editor and will continue as a specialist writer. Polydor Records gains David Hughes, who joined Disc in May 1967, to take over their Press Office. Our best wishes go with him.

GAVIN PETRIE,
Editor

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DOORS

laying the ghost of Jim Morrison



CASH-ing in on Christ

IN CLOSE-UP



Isaac Hayes

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Albums

- 1 (2) **TEASER AND THE FIRECAT** Cat Stevens, Island
- 2 (1) **ELECTRIC WARRIOR** T. Rex, Fly
- 3 (3) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 4 (5) **NEIL REID** Decca
- 5 (6) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 6 (4) **BANGLA DESH** George Harrison, Apple
- 7 (7) **IMAGINE** John Lennon, Apple
- 8 (13) **PAUL SIMON** CBS
- 9 (—) **HARVEST** Neil Young, Reprise
- 10 (11) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
- 11 (8) **TAPESTRY** Carole King, A & M
- 12 (—) **AMERICA** America, Warner Bros.
- 13 (9) **EVERY PICTURE TELLS A STORY** Rod Stewart, Mercury
- 14 (10) **LEAD ZEPPELIN** Led Zeppelin, Atlantic
- 15 (18) **GILBERT O'SULLIVAN HIMSELF** MAM
- 16 (20) **FOG ON THE TYNE** Lindisfarne, Charisma
- 17 (16) **JESUS CHRIST SUPERSTAR** MCA
- 18 (12) **GATHER ME** Melanie, Buddah
- 19 (24) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Island
- 20 (14) **MUSIC** Carole King, A & M
- 21 (15) **TAMLA MOTOWN CHARTBUSTERS Vol. 6** Various Artists, Tamla Motown
- 22 (19) **FRAGILE** Yes, Atlantic
- (24) **TOP OF THE POPS Vol. 22** Various Artists, Hallmark
- (—) **GRAVE NEW WORLD** Strawbs, A & M
- 25 (23) **SHAFT** Isaac Hayes, Stax
- 26 (20) **NILSSON SCHMILSSON** Nilsson, RCA
- 27 (17) **MORE BOB DYLAN'S GREATEST HITS** CBS
- (—) **JIM REEVES GOLDEN RECORDS** RCA
- (—) **WORLD OF YOUR 100 BEST TUNES** Various Artists, Decca
- 30 (28) **GLEN CAMPBELL'S GREATEST HITS** Capitol

BUBBLING UNDER in alphabetical order.

- ANDY WILLIAMS GREATEST HITS CBS
 GOD BE WITH YOU Jim Reeves, RCA
 HOT HITS Vol. 9 Various Artists, MFP
 KILLER Alice Cooper, Capitol
 MEDDLE Pink Floyd, Harvest
 STONES Neil Diamond, MCA
 THE CARPENTERS A & M
 THE PERSUADERS John Barry, CBS
 WOYAYA Osibisa, MCA
 YOUNG AND COUNTRY Jim Reeves, RCA

Progressive

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

- 1 (9) **HARVEST** Neil Young, Reprise
- 2 (1) **PAUL SIMON** Paul Simon, CBS
- 3 (—) **GARCIA** Jerry Garcia, Warner Bros.
- 4 (2) **BANGLA DESH** George Harrison, Apple
- 5 (4) **TEASER AND THE FIRECAT** Cat Stevens, Island
- 6 (3) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- (8) **GRAVE NEW WORLD** Strawbs, A & M
- (11) **NILSSON SCHMILSSON** Nilsson, RCA
- 9 (5) **SPOTLIGHT KID** Captain Beefheart, Reprise
- (6) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
- 11 (—) **LEAD ZEPPELIN** Led Zeppelin, Atlantic
- 12 (7) **IMAGINE** John Lennon, Apple
- 13 (14) **AMERICA** America, Warner Bros.
- 14 (—) **CHOICE QUALITY STUFF ANYTIME** It's A Beautiful Day, CBS
- 15 (10) **ELECTRIC WARRIOR** T. Rex, Fly

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, 9 Soho Street, W1; Imbik, 112 New Oxford Street, WC1. KINGSTON:— Musicland, 11a Church Street. BRIGHTON:— Tiger Moth Records, 25 Meeting Place Lane. CHESTER-FIELD:— Some Kinds Mushroom, 7 Newbold Road. MANCHESTER:— Record Rendezvous, 9 Blackfriars Street; Mime and Addison, 37 John Dalton Street. LIVERPOOL:— Mems Ltd., Whitechapel. EDINBURGH:— Bruce's Record Shop, Rose Street. FALKIRK:— Brian Findlay Ltd., 36 Colander Riggs, Stirlingshire.

CHART SERVICE Singles

- 1 (1) ● **SON OF MY FATHER** Chicory Tip, CBS
- 2 (5) ● **AMERICAN PIE** Don McLean, United Artists
- 3 (10) ▲ **WITHOUT YOU** Nilsson, RCA
- 4 (2) ● **LOOK WOT YOU DUN** Slade, Polydor
- 5 (4) ● **TELEGRAM SAM** T. Rex, T. Rex
- 6 (9) ● **STORM IN A TEA CUP** Fortunes, Capitol
- 7 (3) ● **HAVE YOU SEEN HER** Chi-Lites, MCA
- 8 (16) ▲ **GOT TO BE THERE** Michael Jackson, Tamla Motown
- 9 (11) ▲ **DAY AFTER DAY** Badfinger, Apple
- 10 (21) ▲ **MOTHER AND CHILD REUNION** Paul Simon, CBS
- 11 (6) ● **MOTHER OF MINE** Neil Reid, Decca
- 12 (19) ▲ **POPPA JOE** Sweet, RCA
- 13 (7) ● **LET'S STAY TOGETHER** Al Green, London
- 14 (8) ● **ALL I EVER NEED IS YOU** Sonny and Cher, MCA
- 15 (15) ● **MY WORLD** Bee Gees, Polydor
- 16 (12) ● **I'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
- 17 (23) ● **SAY YOU DON'T MIND** Colin Blunstone, Epic
- 18 (—) ● **BLUE IS THE COLOR** Chelsea Football Team, Penny Farthing
- 19 (17) ● **MOON RIVER** Greyhound, Trojan
- 20 (—) ● **BEG, STEAL OR BORROW** New Seekers, Polydor
- 21 (13) ● **HORSE WITH NO NAME** America, Warner Bros.
- 22 (—) ● **I CAN'T HELP MYSELF** Donnie Elbert, Avco
- 23 (14) ● **BRAND NEW KEY** Melanie, Buddah
- 24 (24) ● **DAY BY DAY** Holly Sherwood, Bell
- 25 (18) ● **BABY I'M A WANT YOU** Bread, Elektra
- 26 (22) ● **WHERE DID OUR LOVE GO?** Donnie Elbert, London
- 27 (26) ● **IF YOU REALLY LOVE ME** Stevie Wonder, Tamla Motown
- 28 (—) ● **GIVE IRELAND BACK TO THE IRISH** Wings, Apple
- 29 (—) ● **MEET ME ON THE CORNER** Lindisfarne, Charisma
- 30 (28) ● **THE PERSUADERS** John Barry, CBS

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

PHIL SYMES TOP 30 TIPS

- ALL ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM
 THE BABY Hollies, Polydor
 LOVING YOU AIN'T EASY Pagliaro, Pye
 HEART OF GOLD Neil Young, Reprise
 JOHNNY B. GOODE Jimi Hendrix, Polydor
 FLIRT Jonathan King, Decca
 SPIRIT IS WILLING Peter Straker and Hands Of Doctor Teleny, RCA
 SUPERSTAR Temptations, Tamla Motown
 HEY THERE LONELY GIRL Eddie Hollman, Stateside
 LET THE PEOPLE GO McGuinness Flint, Capitol
 YOU DON'T EVEN KNOW ME Al Stewart, CBS
 TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Decca
 DESIDERATA Les Crane, Warner Bros.
 SWEET LESSONS Carole King, A and M
 WORLD I WISH FOR YOU Cilla Black, Parlophone
 FLOY JOY Supremes, Tamla Motown
 COME AWAY MELINDA Johnny Miles, Orange
 I WROTE A SIMPLE SONG Billy Preston, A and M
 JUNGLE FEVER Chackachas, Polydor
 THE WAY OF LOVE Cher, MCA

AMERICA

Albums

- 1 (1) **AMERICAN PIE** Don McLean, United Artists
- 2 (2) **BANGLA DESH** Various Artists, Apple
- 3 (3) **MUSIC** Carole King, Ode
- 4 (4) **HOT ROCKS 1964-1971** Rolling Stones, London
- 5 (11) **FRAGILE** Yes, Atlantic
- 6 (5) ● **LEAD ZEPPELIN** Led Zeppelin, Atlantic
- 7 (10) **BABY I'M A WANT YOU** Bread, Elektra
- 8 (9) **PAUL SIMON** Columbia
- 9 (9) **JACKSON 5 GREATEST HITS** Motown
- 10 (14) **NILSSON SCHMILSSON** Nilsson, RCA
- 11 (6) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Cotillion
- 12 (19) **PHASE III** Osmonds, MGM
- 13 (7) **TEASER AND THE FIRECAT** Cat Stevens, A & M
- 14 (8) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
- 15 (16) **THE LOW SPARK OF HIGH HEELED BOYS** Traffic, Island
- 16 (18) **STRAIGHT UP** Badfinger, Apple
- 17 (17) **CHEECH AND CHONG** Ode
- 18 (13) **MADMAN ACROSS THE WATER** Elton John, Uni
- 19 (29) **CHERISH** Dave Cassidy, Bell
- 20 (20) **KILLER** Alice Cooper, Warner Bros.
- 21 (15) **CHICAGO AT CARNEGIE HALL** Columbia
- 22 (24) **LET'S STAY TOGETHER** Al Green, Hi
- 23 (23) **SOLID ROCK** Temptations, Gordy
- 24 (21) **E PLURIBUS FUNK** Grand Funk Railroad, Capitol
- 25 (25) **GATHER ME** Melanie, Neighborhood
- 26 (27) **TAPESTRY** Carole King, Ode
- 27 (—) **GOT TO BE THERE** Michael Jackson, Motown
- 28 (30) **WHATCHA SEE IS WHATCHA GET** Dramatics, Volt
- 29 (—) **YOUNG, GIFTED AND BLACK** Aretha Franklin, Atlantic
- 30 (22) **STYLISTICS** Avco

COURTESY OF "CASHBOX"

Singles

- 1 (2) **WITHOUT YOU** Nilsson, RCA
- 2 (3) **HURTING EACH OTHER** Carpenters, A & M
- 3 (5) **DOWN BY THE LAZY RIVER** Osmonds, MGM
- 4 (6) **LION SLEEPS TONIGHT** Robert John, Atlantic
- 5 (1) **PRECIOUS AND FEW** Climax, Carusel
- 6 (7) **JOY** Apollo 100, Mega
- 7 (8) **EVERYTHING I OWN** Bread, Elektra
- 8 (9) **SWEET SEASONS** Carole King, Ode
- 9 (11) **HEART OF GOLD** Neil Young, Reprise
- 10 (4) **LET'S STAY TOGETHER** Al Green, Hi
- 11 (13) **MOTHER AND CHILD REUNION** Paul Simon, Columbia
- 12 (14) **RUNNIN' AWAY** Sly and the Family Stone, Epic
- 13 (12) **AMERICAN PIE** Don McLean, United Artists
- 14 (10) **STAY WITH ME** Faces, Warner Bros.
- 15 (18) **MY WORLD** Bee Gees, Atco
- 16 (17) **DON'T SAY YOU DON'T REMEMBER** Beverly Bremers, Scepter
- 17 (19) **FLOY JOY** Supremes, Motown
- 18 (22) **WAY OF LOVE** Cher, Kapp
- 19 (21) **BANG A GONG (GET IT ON)** T. Rex, Reprise
- 20 (—) **A HORSE WITH NO NAME** America, Warner Bros.
- 21 (26) **JUNGLE FEVER** The Chakachas, Polydor
- 22 (24) **RING THE LIVING BELL** Melanie, Neighborhood
- 23 (—) **ROCK AND ROLL LULLABY** B. J. Thomas, Scepter
- 24 (29) **I CAN'T HELP MYSELF** Donnie Elbert, Avco
- 25 (27) **THE NICKEL SONG** Melanie, Buddah
- 26 (—) **NO ONE TO DEPEND ON** Santana, Columbia
- 27 (—) **WE GOT TO GET IT ON AGAIN** Addressi Brothers, Columbia
- 28 (—) **AIN'T UNDERSTANDING MELLOW** Jerry Butler & Brenda Lee Eager, Mercury
- 29 (15) **NEVER BEEN TO SPAIN** Three Dog Night, Dunhill
- 30 (—) **SOFTLY WHISPERING I LOVE YOU** English Congregation, Atco

COURTESY OF "CASHBOX"

SINGLES

A COMPLETE GUIDE TO THE WEEK'S RELEASES

A COMPLETE GUIDE TO THE WEEK'S RELEASES

OSMONDS

Down By The Lazy River (MGM 2006 096-stereo).

The amazing American white boy wonders, not content with seizing the limelight from the Jackson Five, have now taken to writing their hits as well—at least, A&M Osmond have written this, and there's no real reason why it shouldn't crash the chart.

But it won't—and why won't it, despite the fact that it is raving roaring rock-n-roll belted out with guts and feeling and as good as anything Michael J. and his brothers can present?

No, I've no theories—I will simply predict that Britain WILL catch up on these American idols (including Partridge Family) just as soon as the Bolan wave ebbs.

Until then they'll have to be content as dollar millionaires!

YESTERDAY

Three good revivals prompt the return of the Yesterday corner, led by the super lungs of the Four Tops and, would you believe, a Tamla maxi! This is bargain news indeed, especially when the main track is the amazing "Bernadette," now five years old and still sounding as young as ever. On the back is the original B-side "I Got A Feeling," plus the seven-year-old "Same Old Song." And in stereo too! (Tamla Motown TMG 803-stereo).

Then, to his undoubted chagrin, four gold tracks from Ricky Nelson—"Hello Mary Lou," "Never Be Anyone Else But You," "It's Late," and my own favourite "It's A Young World." Nelson's voice was always crystal clear, the backing suitably meagre and everything

so nicely underplayed. He stands the test of time. (United Artists ROCK 605).

And thirdly Little Anthony and the Imperials, hopping back six years for "Gonna Fix You Good (Every Time You're Bad)" which is based on the same rhythm as "Same Old Song" and sounds considerably more dated none the less exciting (United Artists UP35345).

Nostalgia keeps the old young; what does it do to the young?

RAY STEVENS

Turn Your Radio On (CBS 7634-stereo).

And the betting is it won't be long before more than one DJ is slipping in phrases of this to brighten his programme. Unwise though to play it all to advertise your particular show, lads, unless you've invited Garner Ted Armstrong along. For Ray (or rather Mr A. E. Brumley who wrote the song many moons ago) is advocating a rather more metaphorical radio, picking up the vibrations from God—"get in touch with God, turn your radio on."

This is the title track from his latest album and just goes to highlight yet again the vast range of the Stevens talent. As a song it is sufficiently catchy to sell, with snatches of great bass voice and some good electric piano.

FAIRPORT CONVENTION

John Lee (Island WIP 6128).

This is one major album that I've completely missed out on. There's been tremendous publicity for it with old newspaper articles, and much description of John Lee's story (for your free copy of that story send SAE to Lisa at Island, Music House,

All credit to the Euro Seekers

NEW SEEKERS—Beg, Steal Or Borrow/One By One (Polydor 2058 201-stereo).

And time for pontification on Eurovision! Setting aside the fact that the whole contest is totally outmoded, smacking of a now virtually non-existent Tin Pan Alley, I had to admit a marked improvement in the standard of this year's songs. However, true to my usual form, the songs I rated highest were voted lowest, and vice versa. "One By One" was for me the one hangover from yesterday Eurovision, the "Puppet On A Bang" variety; "Beg, Steal Or Borrow" is a pretty boring song as well and scores simply because the Seekers have managed to inject it with amazing life through their wide and full harmonies. Imagine the same song done by a female solo voice... ghastry!

So all credit to the Seekers and their ability to lift this into the chart, as they surely will, and probably into the final three in Edinburgh, on the grass of whose castle they are colourfully depicted on the special sleeve!

All this, and a million sales of the Coke tune. This has to be their year.

12 Neasden Lane, London NW10).

So here is the title track and a very different Fairport from the one whose LP's I treasure. Without a female voice the sound is harsher and more forceful. The harmonies seem to have a very sharp cutting edge and although this is by no means a commercial proposition as a single, it does prompt interest in said album.

To me, though, there's something missing. Maybe I shouldn't yearn for a past sound, but Fairport Convention to me spells "Meet On The Ledge" and "Si Tu Dois Partir." This is more

folk music for the folk lover, not for the general public.

DONNIE ELBERT

I Can't Help Myself (Avco Embassy 6105 009).

There may conceivably be a couple of readers who don't listen to Tony B. and weren't aware this was his record-of-the-week ('fablus rekkud') last week.

For you, and you alone, let me say the falsetto gimmick is at work again on another old Tamla smash, and again it's going to work for the 'Leather' man. But only just, for this takes a hell of a time to get going. There's a ponderously mad instrumental opening and then the first few vocal bars bode boring. It's only when the squeak appears that excitement follows.

The beauty of gimmicks is that they don't last. This I feel will be the last Donnie Elbert hit of this type; after this if he tries it a third time all we'll feel is aggravation.

TONY BLACKBURN

Money Don't Make A Man (RCA 2180).

When I say that were any other well-known name to record this they'd have a smash hit, it's not to malign young Tony (to whom congratulations must go for his wedding today). It's simply to report factually that Tony Blackburn will never have a hit single as long as his Breakfast Show is in operation. The logic is inscrutable. Blackburn makes the hits on his show and he can't play his own records. No plays no hit (even if he is on honeymoon for the week—crafty RCA!)

But to the song, from the Hot Chocolate team and selling on a great repeated rich organ phrase. Tony double or treble tracks to boost his rather insecure voice and the resulting sound is probably his best single yet (and I seem to remember saying that about the last one, so things must be getting good).

All the time Tone enjoys singing and all the time RCA want to spend money knowing they won't get a chart-topper in return, then good luck to all of them!

VANITY FARE

The Big Parade (JAM 2-stereo).

With a clip-clop beat, an oompah-pah and a sound that reminds me so much of one of their earlier hits ("Early In The Morning") back come some of Britain's finest true popsters with a good Neil Sedaka/Howard Greenfield song. It's tailor-made for the group and Trevor Brice's high-pitched voice even sounds like Sedaka in places. The production employs all sorts of jolly effects, like sousaphone, brass band marching and military



NEW SEEKERS' LYNN PAUL and EVE GRAHAM.

snatches that sound like the intro to the 'Nutcracker Suite'.

I've always admired Vanity for their perseverance and their refusal to desert the good light harmony sound that is their trademark. And with their mastermind Roger Easterby currently on cloud nine with the success of his Chicory Tip single, who knows what may happen to this? Dare I say, refreshing? Certainly.

Quick spins

STEVE MILLER BAND from their 1969 "Brave New World" album make a solid heavy pumping sound for "My Dark Hour." Not original; just tight hard rock with some good controlled guitar (Capitol Maxi CL15712-stereo).

With Jerry Butler you only get first class merchandise. So "Moody Woman" has to be a top class soul up-ballad, but still not a hit. One day, my friends (Mercury 6052 119-stereo).

Thank you Sue Vickers for bringing back old-style pop on your breathy "Loving You The Way I Do." This definitely appeals to my emotions! (Threshold TH8-stereo).

Bob and Marcia reggae Clarence Frogman's "But I Do" and it is a perfect fit. (Trojan TR7 854-stereo)

T. S. McCarri is a lady (extraordinary) and "Truly Thankful" is her heart-string-twanging big love ballad. (RCA 2175-stereo)

Sweet old-fashioned high-school girly pop from Rock Flowers and "Number Wonderful." Even the title is 1959 (RCA 2183-stereo).

Hectic, pounding and very atmospheric. Fill your discotheque with Phillip Mitchell's "Free For All" (JayBoy BOY 57).

Georgia Brown seems bent on self-destruction, recording such free-form stuff as "Turn Out The Light." Did she mean it

not to sell? (Fly BUG18-stereo).

Fabulous! Those South American(?) tribal flutes warbling "Totoras." Pachacamac is the name of the players — thought they were for keeping the rain out! (Columbia DB 8867-stereo).

Blue Mink have removed the slow middle from their "Count Me In" but it still sounds like "Rhythm Of The Rain" (Regal Zonophone RZ3043-stereo).

Powerhouse Tamla-type soul from female Krystal Generation and "Wanted Dead Or Alive." This should get you moving! (Mercury 6052 121-stereo).

Jumbo have a fine old Beatles' harmony sound for their own "She Said." Good record (CBS 7820).

So much to hear in Grin's "White Lies" I wouldn't know where to start. How about with Nils Lofgren's hoarse voice and smooth acoustic guitar? (CBS 7757).

ALSO RECEIVED: Brave—My Brother Your Son (Polydor 2058 198); Bronx Cheer—Hold On To Me (Dawn DNS 1019); Brown's Home Brew—Billy Come Down (Bell 1211); Davy Clinton—Make Believe (Decca F13283); Joe Cuddy—Sticks And Stones (Rex R11073); Dave Davani—King Kong's Blues (Philips 6006 195); Les Dawson—Promise Me (Decca F13287); Elephant Band—Stone Penguin (Mojo 2092 036); Bunny Flip—Shanky Dog (Pressure Beat PB5510); Max Greger Orchestra—Olympiade 1972 (Polydor 2041 203); Heaven—Hansin' On (CBS7792); Liberty Helm—Gwen (Congratulations) (Epic EPC7834); Heritage—We Are Goin' Down Jordan (MAM67); Justin Hinds—Mighty Redeemer (Treasure Isle T17068); Joseph Horowitz Orchestra—The Search For The Nile (Sovereign SOV 101); Les Humphries Singers—O! Man Mose (Decca F13291); JB's—Gimme Some More (Mojo 2093 007); Roger James—Gold (Chapter One SCH165); Michel Legrand—Brian's Song (Bell 1214); Henry Mancini Orchestra—Theme from "Cade County" (RCA2182); Mighty Love—We've Gotta Live With One Another (D'Art ART2005); Moms And Dads—Rangers Waltz (London HLL10362); Ennio Morricone—Love Theme from The Red Tent (Paramount PARA 3018); Barbara O'Meara And Old Nick—Everybody (Decca F13288); Redbirds—Jinsei (York SYK515); Freddie Scott—Are You Lonely For Me, Baby (Jay Boy BOY59); Slim Smith—I Need Your Loving (Jackpot JP786); Sparrow—Rainsun Song (Spark SRL1060); Supporters United—Up For The Cup (Columbia DB 8861); Tree People—It Happened On A Sunday Morning (Polydor 2058 197); Upsetters—Wonder Man (Upsetter US381).

No.1 Across Europe....

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THE HITMAKERS

IT WAS perhaps inevitable that, with the success of Carole King, Randy Newman, Harry Nilsson and others, Barry Mann would one day start singing seriously on his own. He's another of the old "hit factory" of writers, slaving daily alongside Neil Sedaka, Gerry Goffin and Carole King, Kenny Young and his own wife Cynthia Weil to produce hit after hit after hit.

His and Cynthia's success ranks equal to Goffin and King, Leiber and Stoller and Pomus and Shuman.

But if the move was inevitable, it was also brilliant. For in "Lay It All Out," which CBS will release here next month, you will probably be hearing the finest album of 1972. On it Barry mixes two of his own all-time favourite compositions with the best of his modern writing, writing which shows a new personal depth, but at the same time still remains commercial and catchy.

Barry's been through several changes, but all in the last two years. He's started writing with Gerry Goffin, more importantly he's started writing completely on his own, and he now plans the major step of live appearances.

So the obvious question was, what prompted him to take the plunge in the first place?

"I've made a couple of singles in the past — one, 'Angelique,' which I recorded six years ago, is still one of my favourites—but they were never really successful. Then two years ago I decided I really would cut an album. I got together 12 or 13 songs I'd written myself for myself and was ready to go. Then came a special project with Cynthia to write the music for a Broadway version of Kazan's film, 'A Face In the Crowd'."

End of personal ambitions as the Manns tried to get to grips with writing even more to a mould than ever before. But (happily as it must transpire) the show was beset with non-musical problems and eventually they dropped out.

"I'd thought that writing the music for a show would be some kind of professional growth, but I later realised it would be more of a growth to write for myself. Writing to order is a great exercise but I'd been doing it for years.

"One of the reasons for this LP was to show this new, more personal side to my writing."

Of the three "second-hand"

**DAVID HUGHES
MEETS BARRY
MANN AND
CYNTHIA WEIL,
SONGWRITERS
EXTRAORDINAIRE**

songs on the album, two were enormous hits in their time and remain among Barry's own favourites from his vast output: "On Broadway" and "You've Lost That Loving Feeling."

"I just like singing 'On Broadway.' I've liked singing it ever since I wrote it in 1962. The original arrangements were by Jerry Leiber and Mike Stoller.

"'Loving Feeling' — well, of course, I could never hope to sing that like the Righteous Brothers, but I guess I had to include it. Their production was by Phil Spector and I had nothing to do with that final sound.

"We'd just be part of that whole scene," he reflects. "Anyway," he adds, "80 per cent of all our earlier stuff was put on demos, and they were often as good as a final recording."

But back to this incredible debut album, and I wondered whether Barry agreed that, despite well over ten years hard writing experience, his songs still had the same stamp as before. They are still immediately commercial and the old songs stand up as well today as they did when first heard.

"I don't know how to answer that. Maybe on this album the songs do sound similar to earlier material; to me they are a lot more personal now, and therefore more meaningful.

"As for the commercial thing, well I'm caught in a tug-of-war over that. I never intentionally write commercially, whatever that means, but I guess there's still a melodiousness in me.

"The personal side of writing comes with age. It's your own change that brings it. As you get older you find out who you are, complete the philosophy and integrate it in your writing. A lot

of people write about their own stories, but until recently it's something I've fought shy of. But I think I'm getting braver now."

Of his first album's producer, Al Gorgoni (he of Gorgoni, Martin and Taylor), Barry has nothing but praise.

"I first worked with him when we scored a movie together—'I Never Sang For My Father'—and I've always admired him. He controlled my album entirely, and I just wish he could have controlled his own a little more—it came out a bit confused. Perhaps there'll be more Gorgoni in their next album. He's going to have to find his relationship to the other guys in his productions."

With the break-up in the Goffin and King partnership and Carole's remarriage, it sounded uneasy that Barry worked with both on his album. Gerry wrote the words to "Something Better" and "Sweet Ophelia," while Carole plays and sings on "When You Get Right Down To It" and "I Heard You Singing Your Song."

"They're still friends," he says, "and there were no embarrassments or bad feelings. I'd recorded ten of the tunes here in New York and Carole heard them. She loved them and persuaded me to appear in concert with her at Hollywood Greek Theatre. Somehow I managed to get through that stage debut and she suggested I record the last two songs on the West Coast."

So now Barry Mann has three writing partners — his wife, his buddy and himself. Which was most important?

"Right now I'm concentrating most on writing entirely alone—that way I can feel most associated with the songs. Cynthia and I both have the same feelings, though, so I can always relate to her lyrics, while I just let Gerry go, man."

Yes, to your eager questioning, Barry is now taking the next step and, "though I'm very nervous about it," is getting a group together. His album has happily been well received in America and already sold 20,000 copies, though the company is anxious to secure a hit single from it—something that seems to worry him.

"I don't write now in the quantity I used to. For a start it's much more difficult; the standards are much higher and you can't push out any old song. You've got to really think about it."

COMING ON STRONG FOR '72



BARRY MANN with his wife CYNTHIA WEIL.



YOUNG, CROSBY, NASH and STILLS (above) and Zeppelin's PLANT and PAGE are included in Precision's massive release of Atlantic tapes.

TAPED

Companies get together to push tapes

ANOTHER example of how the various record companies are beginning to join forces to work together in the struggle to finally put cassettes and cartridges on the musical map can be seen at the Ideal Home Exhibition which opened this week at Olympia.

Among the countless stands exhibiting the latest furniture designs and household goods is a display of tapes and tape-playing equipment which has been sponsored by the British Record Tape Development Committee, the record companies' official mouthpiece on cassette and cartridge matters.

In addition to the straightforward displays of tapes by the various manufacturers, the stand also features large wall diagrams explaining the difference between cassette and cartridge, demonstrations of the two systems, a car fitted out with three different stereo tape players and even a small "shop" where visitors can buy tape albums of their favourite artists.

The BRITDC took a stand at last year's Motor Show to promote the "in-car entertainment" aspect of tape and if the Ideal Home display is half as successful as the Earls Court project, a lot more people are going to learn about cassettes and cartridges for the first time during the next month.

PRECISION TAPES is to have a massive release of Atlantic cassettes and cartridges at the end of this week and included in the issue of over 40 albums will be items by Led Zeppelin, Wilson Pickett, Crosby Stills and Nash, Yes, Aretha Franklin, Lulu and Ray Charles — in fact, virtually every top name on the label.

There will be four tapes by Led Zeppelin — "Led Zeppelin," "Led Zeppelin II," "Led Zeppelin III" and the "New Led Zeppelin Album," three by Crosby Stills and Nash, including "Deja Vu" and "Four Way Street" which is a double-play cassette and cartridge — the tape equivalent of a 2LP record set.

Also being released is Graham Nash's "Songs For Beginners," Stephen Stills' "Stephen Stills 2" and "Stephen Stills." David Crosby's "If I Could Only Remember My Name."

Aretha Franklin's tapes include "Aretha Live At Fillmore East" and "Aretha's Greatest Hits" while among items from other artists are Lulu's "Melody Fair," Wilson Pickett's "The Best Of Wilson Pickett" and "The Drifters Golden Hits."

The "Woodstock" three-album set is being issued as a two-tape pack and the release will also include Atlantic's two samplers, "The New Age Of Atlantic" and "It All Started Here."

All in all, a meaty release from Precision, one of the leading tape companies.

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PEEL

... in search of fun and riot in Hull



bench—this time round with the admirable Alan Freeman—and I enjoyed it greatly despite the lack of any really striking new records, save Bridget St. John's "Fly High." Come to think of it I always enjoy review programmes and wish there were more of them.

I've tried for four years to persuade the authorities to allow me to do "What's New" but have never come close to persuading them what a splendid notion it would be. Call it sour grapes if you like but on the admittedly rare occasions when I hear the programme I'm always disappointed by the amount of inaccurate information that's dealt out with winsome confidence and by the predominant "I don't enjoy this record too much but fans of his/hers/the group will like it" style of reviewing. Reviewing records is a good exercise because it does force you to think over your musical beliefs and tastes.

So what else is there to tell you?

Nothing.

I doubt that even that city's keenest admirer would claim that Hull is an exhilarating place. At 6.00 on a cold, windy evening during a power-cut it is substantially less than invigorating. Under such adverse conditions came Pig and I to Hull for the first time in our lives. We'd driven up the A15 through Lincoln, cursed like so many others the lack of a Humber bridge and the necessity for skirting round through Goole and by Scunthorpe, and spent some time cruising the streets trying to find Malcolm's Disco.

Malcolm's Disco backs onto the police station, which was just about the only place still blessed with electricity, so we parked the Land-Rover there and went in search of the fun and riot that we felt must lie somewhere beneath the grim exterior of the city centre. Our initial interest was in a moderate application of wine from sunnier climes—purely medicinal you understand—but all hostilities were firmly shut against the night so we set our sights lower and searched for a cup of tea. An hour or so later and freezing cold, still wineless and teafree, we hove to in an amusement arcade and I demonstrated to the Pig some of the finer points known to devotees of the game.

Incidentally my persistent hints in this column and on the radio have failed to per-

suade some pinball machine factory to let me have a machine at a reasonable cost. If only I were Rosko or Alan Freeman . . . but that's the stuff that dreams are made of.

Back at the Disco Medicine Head's roadies were setting up several tons of equipment and I crawled onto a bench and tried unsuccessfully to sleep. The good folk who operate the Thursday "Progressive" nights arrived and expressed some surprise that I'd not arrived in a rapid car of European origin with several interesting women of startling mammary development. People do have the strangest ideas.

Despite the bleakness of Hull and the cold and the dark—or perhaps on account of it—a fine night was had by all. At times I was tempted to believe that a guerilla group of the Brethren of the

Boot had arrived from darkest Feltham, Middlesex, but it was not so. However the uproar, stomping and shouting was in Bootboy tradition and encouraged me to believe that audiences are tiring of squatting on damp floors and running the risk of procuring piles in order to identify a flattened fifth—whatever that is.

Boogeying the night through seems to be the spirit of the age—and not before time. Even music by the Band of the Grenadier Guards went well, Tony Blackburn's new single was rapturously received and several shameless young persons suited actions

to the music when "The Stripper" was played.

As I say, 'twas a fine evening that was there and it was sadly that Pig and I returned to Friday (a Land-Rover) for the drive southwards. In the late-night cold we edged our way through a mass of small towns and villages and came at last to the Woodall Services on the M1. Here we wrapped ourselves in blankets and endeavoured to sleep. It would have been better to have stayed in Hull with Genesis P. Orridge and his lady but they'd not been able to Coum to Malcolm's and we'd not trusted our-

selves to try and find their home in the dark.

Rumour has it that the unspectacular Peel caravan will soon come again to Hull and I look forward to that.

So here we are back at the cottage with Bob and Sue Harris and their Miri who's about a year and a half old and is engaged at this very moment in shoving her breakfast up her nose. It's cold again but Liverpool won yesterday and all seems just about right with the world.

Don't suppose many of you heard Rosko's Round Table last Friday evening. It was my turn on the visitors'

Riding on

AMERICA'S



NEIL REID ends where most well-fed grown-ups are just beginning. He's a cheeky 12-year-old Scots lad with the self-assurance that only 12-year-old singing sensations, unmolested by identity crisis, can have.

"He's the same boy that he always was," says his mum, Sadie.

"He's as unique as Mick Jagger was when he first came out," says his producer, Ivor Raymonde.

To mums and grandmums of Britain he's a delightful God-fearing, slip of a youth who needs smothering and an extra dollop of ice-cream to go with his apple pie. He's everything those nasty long hairs could never be.

He also inspires a certain something inside the nation's pre-pubescent girl/women. He received close on 100 Valentine cards this year—50 in the first mail. The deluge of his ordinary fan mail actually tops that of heart-throb Tom Jones.

Neil first came to national attention on Hughie Green's Opportunity Knocks. In the space of two months he was the outright winner six times. One week 13,109 votes arrived at Thames Television's office, 13,009 for Neil and 100 for the other five acts.

The truth about Neil, women and an old cobbler

He retired undefeated at the end of December and as a bonus the Variety Club of Great Britain presented him with an award for being the most popular contender since the programme started 12 years ago.

And that was just the beginning. He went on to make a single, "Mother Of Mine," that zoomed to the number 2 spot in the charts, in the company of T. Rex and Slade. Even more astonishing has been the success of his album "Neil Reid"—a slick production, oozing 1930s mush and sentiment, plus a rave or two like "When I'm 64."

Currently in the chart and top in the BBC's, LP sales are well on the way to 25,000 and the single, at a recent count, topped 371,000. To mark the passing of a quarter million sales, Disc presented Neil with a silver record at Decca's London offices.

For the benefit of the national press former Miss World, Eva von

Rueber-Staier, was on hand for cuddle and kiss shots. The unlikely pair ran hand in hand through Great Marlborough Street, embraced, winked and held hands on a couch and then the notebooks came out and Neil was surrounded by a gaggle of reporters who asked things like:

"Do you have any girlfriends?"

"No. They're too expensive."

"What's the best present you ever received?"

"A radio controlled airplane that I got for Christmas from my manager."

"How much say did you have in the choice of material on the album?"

"I suggested 'Happy Heart' and 'Ten Guitars.' But I don't bug them because they're the people who know the chart. I'm just the artist. I'm paid to work."

Mum and Dad are currently stashing the not inconsiderable sums due from record sales and live appearances—he's restricted

to 40 a year so that his education isn't interfered with.

He'll spend a couple of pounds in a normal week but when he comes down to London from his native Motherwell he'll get through as much as £4 at a time.

"I'll usually spend it on new things for the plane or on food or pop posters. I like Tom Jones. I think he's a great artist. But I also like some of the progressive things like Emerson, Lake and Palmer."

In April he flies to Yugoslavia for three months to play a cobbler's apprentice in a feature film. He makes a pair of shoes for the mayor but they don't fit. After a severe scolding he runs away and finds the shoes are enchanted and can take him anywhere in the world.

Mum first realised her lad was special after he sang "Edelweiss" at a school concert six years ago.

"I didn't think he could sing that well," said Sadie Reid. "He's been having voice training for the last two years. He did a lot of charity work for old-age pensioners after his tutoring. But it's all happened in the last six months really. His chums really think he's great."

But what happens to the child wonder when his voice breaks?

"Everybody says that when he comes back afterwards he'll have it all behind him and it will be that much easier," says mum.



ABOVE: The Foundations in the old days with singer Colin Young flanked by go-go girls (see "A Solid Foundation"). BELOW: Chicory Tip (see "power of pop"). LEFT: Neil Reid (see story above).

Chicory Tip

Son of my Father

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Chicory— under the power of pop

CHICORY Tip have always believed in the power of pop—at least singer Keith Hewson has—and after three years of hard work and three years of hard knocks, they've suddenly established themselves as the fastest new chart artists, in a very long time, with their single "Son Of The Father."

I've thought for about the last four singles how close they were to success, but ironically "Father" has been my least favourite! Not so the band.

"It's definitely been our best record yet, and I've always thought it was much stronger than anything else we've done. The special electronic effects particularly we thought would sell the sound."

Chicory Tip, who incidentally come from my home town of Maidstone, thus being the first professional pop stars from that Mecca of the South East since Billy Kent and the Kentish Men back in 1955, are Keith Hewson (vocals), Dick Foster (lead guitar), Barry Mayger (bass guitar) and Brian Shearer (drums).

"The thing about our sort of music is that it is instant and creates interest quickly. It's always been well received too, and for us the ballroom and club scene gets better all the time."

"We've no plans to change our style of work now we've got the hit. It'll still be the same audiences and same venues, but hopefully they will be even fuller than already."



A SOLID FOUNDATION

ANYONE remember the Foundations? Surely? All those early Macaulay manufactured hits (not forgetting John McLeod, we hasten to add before irate letters arrive), pictures with snakes and other delights.

Well, the name still survives, along with singer Colin Young, who's using it alternately with Development in gigs round the country.

"I'm hoping that eventually the news will get around that Development is my new band playing original material. But until it does I'll keep the Foundations' name going just to bring in the money."

Shrewd man, and indeed it was his arrival in the original Foundations that greatly improved their rather flagging live reputation. So what in fact went wrong with that one-time million dollar band?

"Everything seemed to be OK when I joined, and even began to shape up a bit. But it soon started coming down, simply because the rest of the band got above themselves."

"We rehearsed hardly at all; when we went to America we had to stay in the biggest and most expensive hotels. Members of the band started failing to turn up for bookings."

Naturally, this was sure-fire formula for failure, not helped by other non-musical problems. So the band fizzled away, Colin went to South America with the name for a remarkably successful tour, and now pins his hopes for the future on Development.

"We hope to have our first album released later this month, and desperately want to work in London so that people can hear how unlike the Foundations we now are."

Nothing like developing from a shaky foundation!

"The real increase in enthusiasm for pop has come in the last six months, particularly in the Midlands."

"It's funny really; three years ago we were being knocked left, right and centre for what we were playing. But we were convinced and happy that we were right."

EDITED BY DAVID HUGHES

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How Ricky Nelson (left) became Rick Nelson (right)



A YEAR and a half ago and full of enthusiasm for his new band, Rick Nelson set off for Europe and a tour of American service bases. He returned home totally disillusioned with a freaked out bass player who subsequently left the group to go home and sell tractor parts.

He's recovered now, but vows he'll never play service bases again. "They expected me to be as I was 12 years ago with short hair. When we walked onstage the first night, the guy in front of the stage turned his chair round so his back was to the stage. Someone else shouted: 'Where are

your mini skirts then?' It was terrible . . . and we'd gone all that way."

England, however, he held in higher esteem as this trip is the first time he has ever played this country. He never had much time to spare, he explains, in his teenage idol days as he was kept pretty busy touring the States.

At 31 with a fine band and three albums with them behind him, Rick still finds it difficult to shake off his successful past. Over here he is remembered mainly for being one of the early hit record kings—with hit singles like "Stood Up," "Poor Little Fool," "Someday," "I Got A Feeling," "Never Be Anyone Else But You," "It's Late," "Sweeter Than You," "Fools Rush In," "Ever-lovin'," "Hello Mary Lou" AND more besides.

But in America his past is even more difficult to be rid of because of his parents' famous TV show "The Adventures of Ozzie and Harriet" which Rick appeared on as a child. Primarily an actor, he once sang Fats Domino's "I'm Walkin'" on the show in 1957 which sold a million copies during the following week and launched him unwittingly as a singer. "I don't think people realised the power of TV in those days, but that proved it," he says.

Talking at his London hotel, answering the man from the Sun's questions as to how his marriage has survived so long in scurrilous Hollywood, Rick looks a far cry from and a lot younger than the old slick-back greaser days. A giveaway is a knitted pull-over with "Ricky" emblazoned right across the front, and one wonders why he didn't unpick the "Y."

"My past is something I did, I really wasn't embarrassed about it and when I formed the Stone Canyon band I didn't have to set out and erase the past. You can compare the songs I did with the ones of the time and they were OK."

Something of a precocious child of showbusiness, Rick owes most of his early success to being in complete control of his own career. He chose all his own songs—unheard of then, normally you were ruled by an unscrupulous manager—and never had a manager. Now he is managed by his cousin, Willy, whom he trusts implicitly.

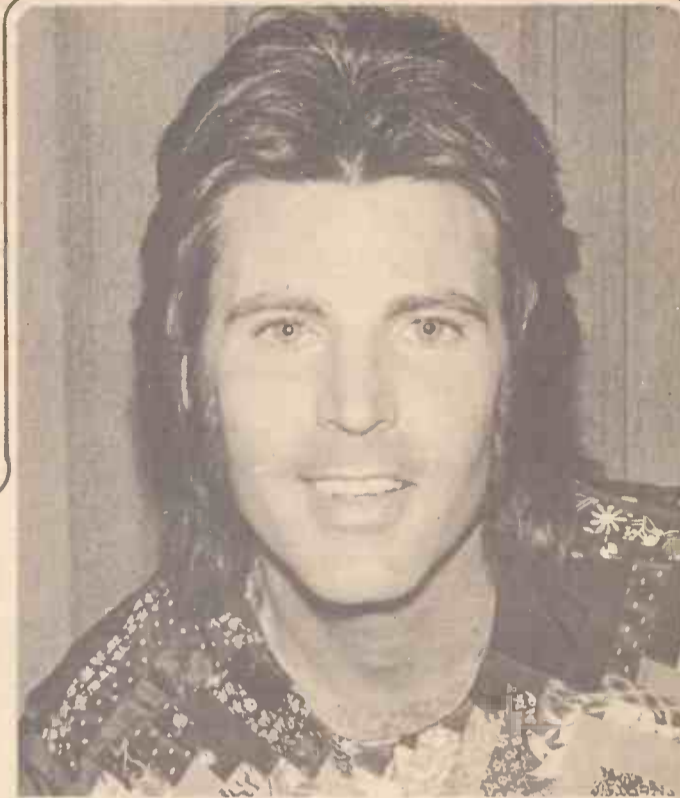
After his early successes, Rick gradually became disenchanted with the smart nightclub scene he was being drawn into, and quit the road for a bit.

"I tried different types of producers and arrangements because I kept on recording, and then I went back to what I knew about and got a band together."

The band is the same now, with the exception of the freaked bass player: Pat Shanahan on drums, Allen Kent on guitar, Tom Brumley (formerly with Buck Owens) on pedal steel guitar and Steve Love on bass.

To begin with they played clubs and within three weeks of formation had made a live album, which although hardly comparable to their playing now, still stands up.

"Now we're all getting better



musically there's a lot of room for improvement—I know I have to get better. Playing guitar is still a new thing for me. Before that live album I hadn't played guitar; it was very scary because I was used to smashing away at my rhythm guitar not caring too much about what key I was in. But right from the beginning I've never told the band what solos to play, so there's a lot of musical freedom. Tom, for instance, had been with Buck Owens for five or six years playing nothing but country music."

Rick has only started writing his own songs recently and is writing for the next album at the moment, and wrote some of the things on the last one, "Rudy

The Fifth." He also produces his own albums—another sign of his early stubborn independence is that he produced his early hits himself. "Producers I've tried just got in the way. It's not an ego thing at all, it just worked better if I did it."

More rock-n-roll in sound than the earlier Stone Canyon band albums, they have a fine country-rock sound and Rick Nelson has proved himself as a musical force one again.

● Due out in the first week of April from Liberty U/A is a Rick Nelson double album in the Legendary Masters series of Rock-n-Roll greats.

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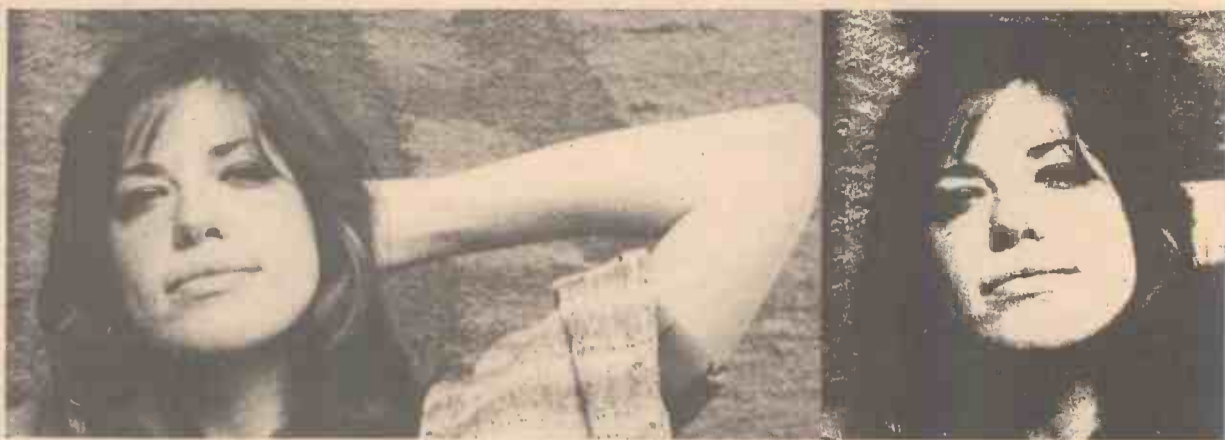
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She's been compared to Judy Collins, James Taylor and even Mick Jagger but Carly Simon is more than just another copyist

by

Phil Symes

CARLY Simon has been compared to a lot of people. She admits: "I'm told I sound like Judy Collins and my style of writing is like James Taylor's. Even my looks have been compared to Mick Jagger's!"

But if you listen to Carly's records—she's had two albums released, "Carly Simon" and "Anticipation," both on Elektra—you'll discover she has something entirely of her own. Once you've heard her you forget all the things that have already been written about other female songwriter/singers. It all begins with Carly.

In comparison to most of the other ladies who both write and sing their own material, Carly is almost an unknown. But it has started. With "Anticipation" she has a hit single and album in America and she's just begun working live gigs around the country. For a long while she refused to get caught up in the one-nighter scene, vowing to be just a recording artist, but finally after pressure from her record company she gave in.

"Up until 1971 I was convinced I wasn't going to perform. I was going to be one of those artists who just make records, but my record company booked me into the Troubadour for a week without me knowing and persuaded me working there would be the best thing to do. It was learning that I'd be appearing alongside Cat Stevens that finally made me agree."

Cat is someone Carly has a lot of admiration for. Of all the people she's compared to, his influence

is the only one she readily admits. "I've had a lot of comparisons with Cat Stevens, largely because of the production of my album, but it's true that I like the way he sings so much that it's affected my vocal style."

She's been aware of Cat Stevens since she first heard his "Tea For The Tillerman" album. "To me," she says, "that was the finest album ever made." She liked his sound so much she asked Cat's producer Paul Samwell-Smith to produce her records, the first being the "Anticipation" album. "At first Paul said he was only working with Cat Stevens and didn't want to take on any more work, but Elektra flew him over to see me in concert and after that he decided to record me."

The album was recorded in London last summer. "I can't remember exactly why we recorded there," admits Carly, "but it had something to do with it being easier for Paul to have his tonsils out. I'm delighted we cut it there though because I love London. I'd much rather record there than in Los Angeles where we cut the first album."

She plans her next album to be recorded this summer, again with Paul in London.

"Before I worked with Paul I felt very intimidated every time I opened my mouth and the producer seemed very intimidated by my mouth opening so there wasn't a very good feeling in the studio. With Paul and me our minds work very much together, so it's very easy in the studio. It's just a

very open thing." Carly says she's extremely happy with the album they cut together. "I haven't got disenchanted with it as most artists do. Usually artists don't listen to their own material much but I play this quite a lot. Mainly I think because of the production—Paul has done some incredible things on it."

Comparing this album to her first she admits the first could have been much better. "It was a problem of trying to do too much too soon. I wasn't really prepared for it. The material was just a collection of odd songs I'd written over the years, plus the fact that I'd never been in a recording studio before and my producer had never produced a record before."

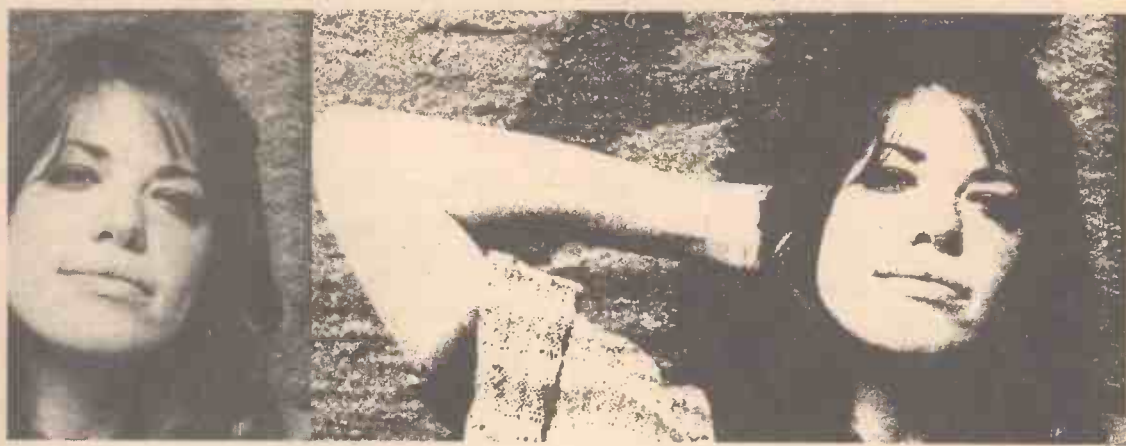
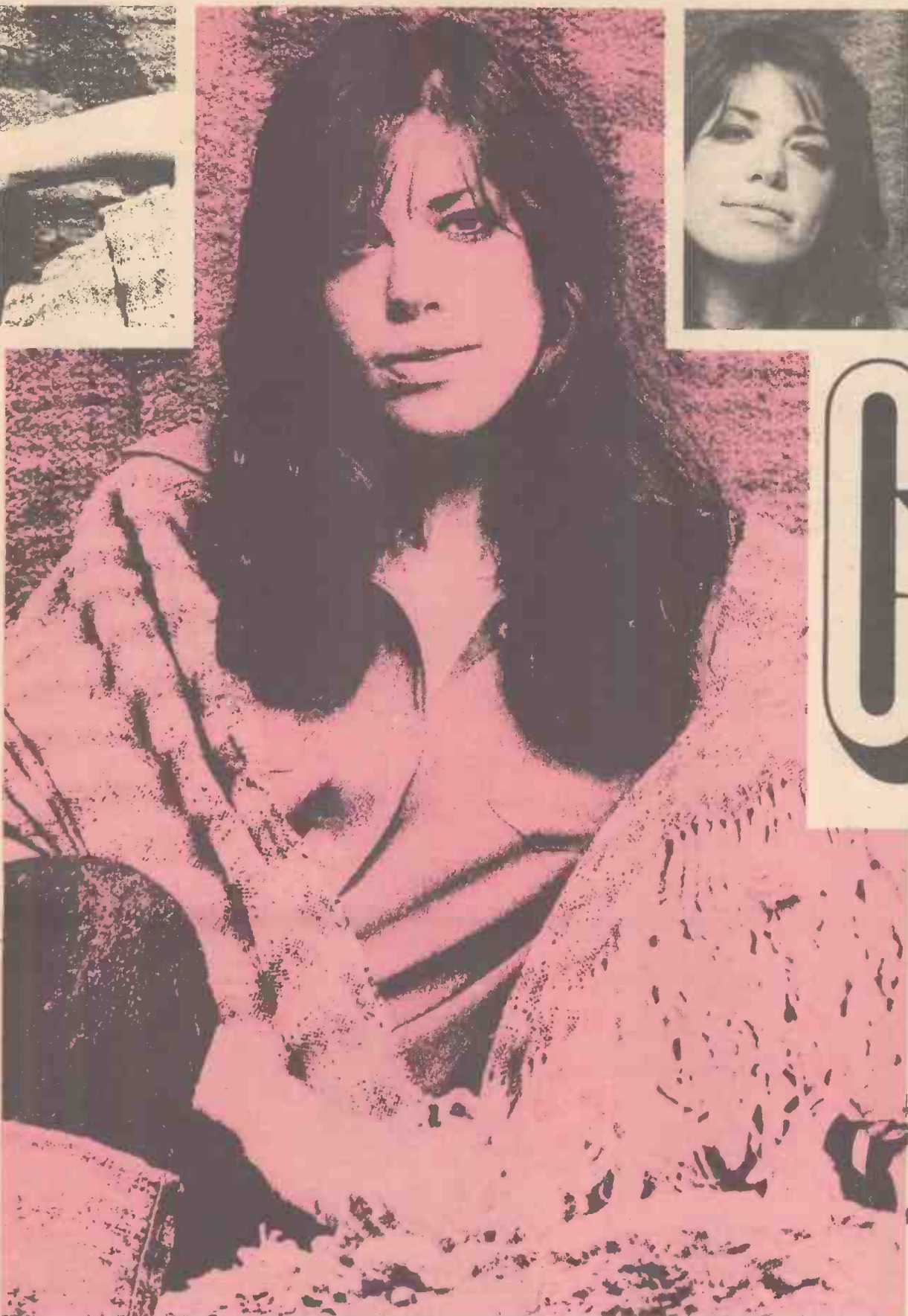
"But the next albums should be of the same standard as 'Anticipation.' I'm now conscious of having to plan an album and in future I'll write specifically for each. I'm having to think positively now about sitting down and writing for the next album."

Carly is from New York and has been involved in music since she was taught the guitar at the age of six by Pete Seeger in Greenwich Village, but she only thought about it as a profession last year.

"I met someone who wanted me to record and put up the money for the demo discs. I said if I was going to sign a contract I'd want it to be with Elektra because they seem to pay a lot of attention to their acts. And they took me on just like that!"

Before that her ambitions had never included being a singer.

"Would you believe the first thing I ever wanted to be was a spy? I wanted to be involved in espionage. The raincoat and black glasses really appealed to me. I thought that would be a very



CARLY

glamorous career. Mind you I was only thirteen at the time. "After that all I wanted to do was get married and settle down. For a couple of years that was my main ambition. Then I went to college and became very scholarly. I studied literature and thought that teaching would be nice. It was while I was at college I bought a guitar and started singing with my sister, but then I had no ambition to get involved in it as any more than a pastime." For a year she and her sister, Lucy, worked together as a folk act playing clubs and coffee bars. "At first we did it just to see if we could make some money; we went up to Provence Town in Massachusetts and to our surprise found ourselves hired as soon as we got there. We worked there quite a while getting regularly paid and then went back to New

York to find work. We were placed in the Bitter End." But then her sister quit to get married. "After that I developed so many fears and phobias that I couldn't carry on. Instead I went to England to live with a boy." That lasted a year and she returned home. But not for long. "I wanted to go back to England so I took my guitar and worked over there. That was around 1965. Between then I didn't take singing seriously." After that, she says, she "just moved along for a couple of years. In that time I went through some hassles and bad experiences that made me decide I didn't want to be in the music business." But the people around her wouldn't allow her to become anything but a singer. "I got so much encouragement that finally I ended

up doing it." But although she agreed to commit herself to "showbusiness" by making records she couldn't bring herself to making live appearances. "The idea of going on stage alone terrorised me, but eventually Elektra talked me into it." Now she's developed a taste for it and working regularly around the club circuit in America. "I love working in small clubs, or even big clubs, but I don't like doing concerts. I'm scared of facing an unseen audience. In concert halls you can never see the audience because the lights are in your eyes. I always like to have eye contact with an audience, otherwise it's almost totally impersonal." That's where Carly differs from many of her contemporaries: her style is far more personalised

than most. She tends to write very intimate love songs which when listened to give one the feeling of infringing on her privacy.

She agrees most of her songs are so personal because: "I write when I feel frustrated, and I get frustrated most over issues of the heart. I can't talk to other people about my feelings so I write about them."

Involved more than fleetingly in Carly's "matters of the heart" right now is one Mr. James Taylor, folk singer. Rumour suggested the two were considering concerts and possibly recording together, and that wouldn't have come as too much of a surprise since Carly spent several preschool years at the Taylor family's home on Martha's Vineyard, so to question her about it didn't seem unreasonable.

"It's not a professional entanglement," she said and one felt it best to leave it at that.

It's hard to put Carly into any particular category but of them all the most fitting is the "folk" tag. "I'd say my roots are very much in folk, certainly more in folk than rock or jazz. The things my sister and I did were all folk, and since 1960 I've listened to a lot of Judy Collins and Joan Baez. They've been my great influences over the last ten years or so. Anyway when you pick up a guitar and can only play three or four chords *that's* folk!"

Her earliest influences come as something of a surprise: "I used to listen to a lot of Ella Fitzgerald and Peggy Lee. That may sound strange but you should have heard me then! It took me a long time to amalgamate all my influences and come up with a style of my own."

Asked who she listens to now she replies: "I like Carole King—

what's always been hard for me is to like the music of a person I dislike or dislike the music of a person I like." She doesn't explain that statement but goes on to say that she thinks the greatest singer in the world is Aretha Franklin.

Carly's very grateful for all success—if somewhat surprised by it. Surprised because she thought her songs were too personal to be commercial.

"But it makes me very happy. My feelings get very hurt if I'm not liked. I don't care about being No. 1 in the chart but it's nice to see the records up there somewhere. When I made the first album I didn't think it would worry me if it made the chart or not, but once it went on the chart I wanted to see it go a little higher and then even higher. I like to be liked."

She agrees that's probably one of the reasons she likes to see her audience—it makes her feel good to know by the expressions on their faces they're enjoying what she's doing.

Carly says she's by nature a very optimistic person—and she has plenty to be optimistic about. Although she joined the great female songwriter/singer syndrome later than most it looks like, of them all, her name will become one of the most important. She says she doesn't look too much into the future so doesn't have any definite goal. But right now she has one ambition and it's got nothing to do with music. "I want to have some children. I'd really love to settle down and raise a family."

Not that she wants to give up what she's doing. As she says: "There seems to be too much to look forward to at this stage."

In Carly's case that has to be an understatement.

AMERICA

NEW YORK NEWS
from Danny Goldberg

Link sets Dylan smiling

MAX'S, Kansas City's upstairs room which has become New York's most chic location in which to hear rock music in the couple of months since former Gaslight owner Sam Hood has been doing the booking, featured rock legend Link Wray last week. He was so good that he's been held over for another seven days.

Wray is famous for his instrumental hard rockers of the fifties including "Rawhide," which Peter Townshend has said is what inspired him to become a musician. Disgusted by record companies who did things like trying to impose an 80-piece orchestra on him, Wray fled from the commercial music scene for 12 years, until last summer when he reappeared with a new album that he had recorded in his own home-made studio.

Backed up by a band which includes a couple of members of his own family, Wray was charming and soulful as he ran through his new songs, which have a sound of their own, but which sometimes approximate the gutsy, memorable, melodies of Creedence Clearwater. Among his admirers was Bob Dylan, who snuck in for a set and was reported to be smiling at the sound.

Meanwhile, David Peel played his long awaited week-long set at the Gaslight Au Go Go. Peel is the Manhattan, street singer, revolutionary who first made headlines with his album "Have A Marijuana," which Danny Fields brought to Elektra Records a few years ago. Following his second album for Elektra the label dropped him, evidently displeased with Peel's militant lyrics. For years he could be heard on the streets of lower New York or in Washington Square Park, which is where he was "discovered" by John and Yoko in the summer. Lennon was so enamored with Peel's ditties, including "The Ballad Of John And Yoko," that he produced an album for Apple which will shortly be released.

Peel's songs at the Gaslight were his usual selection of revolutionary cleverness, including songs about Attica State, Marijuana and Vietnam. Many in the audience appeared to have paid the \$4.00 ad-



DELANEY and BONNIE... label move?

mission just in hopes of catching a glimpse of John or Yoko, however, reactions were polarised between Peel's expressive volatile fans and those who barely could stand to sit through a set. In general, it was remarkable to witness the elevation of Peel's speciality to the stage from the streets. His street charm is undeniable and if he doesn't sell as many albums as John he should certainly do as well as Yoko. He remains the only authentic street singer to capture any public attention in years.

Don McLean, who sold over a million copies of his ballad "American Pie," played to a sold-out house at Carnegie Hall, including stage seats, but many in the audience found it impossible to sit through his low energy performance. Even his biggest fans

appeared disappointed by his lack of charisma and his groggy off-key singing.

America, the group which has the hit in England "A Horse With No Name," is finally playing here. Warner Brothers have repackaged their first album here to include the single, which appears to be taking off here as well. They will perform at the Gaslight Au Go Go.

Anxiously awaited is a Carnegie Hall appearance by Groucho Marx, promoted by rock impresario Ron Delner. King Crimson packed the Academy of Music on a bill which also featured Redbone and the Burrito Brothers, who are sounding better all the time... David Bowie is scheduled to play a midnight Carnegie Hall concert here in March.

The Grateful Dead are still big

here and will be playing six days at the Academy... Chicago has sold out a full week at Carnegie which will take place in May... Paul Simon is going to perform solo at the Felt Forum within the next six weeks; his first appearance without Garfunkel.

The J. Geils Band did well in their first headlining appearance here almost selling out the Academy for two shows. Also on the bill was Captain Beefheart who drew his usual intensely mixed response, and a newcomer named Billy Joel who had the day before attracted a lot of attention on a five minute television appearance on a local news show.

Joel received an encore in the second show. He plays piano and sings intensely. His songs are tortured and unusually sensitive but he mixes it up with humorous commentary and impressions which range from Joe Cocker to John Wayne. His first album "Cold Spring Harbor," has just been released on Family Productions here.

The Anderson Theatre across the street from the Fillmore East, had a week of mainly black music which featured Bo Diddley, Chuck Berry and John Lee Hooker... and the latest rumour about the Fillmore East is that it will be reopened by a new promoter who is renting the hall; but people have been saying things about the auditorium like this ever since it closed in June.

Delaney and Bonnie are also the subject of a lot of speculation. The southern rock band has been with Atlantic Records for the last few years and it was there, under the production of Jerry Wexler, that they made their impact on the rock world. At first they were backed by Eric Clapton—propelling them to headline status. Now

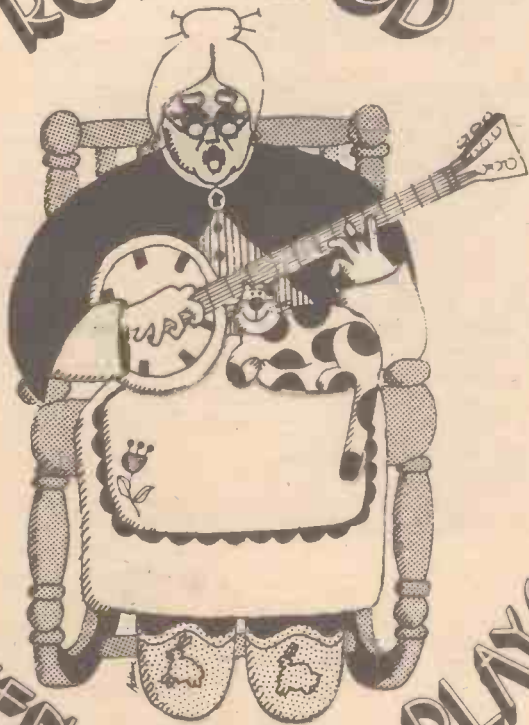
it appears that they have shifted record companies. Several sources say that their next album will be released on Columbia, but Atlantic has taken ads which cryptically say that the group is "still with" them.

Dave Mason has escalated his war against Blue Thumb by telling audiences that the album "Headkeeper" is "unfinished and not worth the price," but the record is selling anyway. It was produced by Mason and Tommy Li Puma, who also produced the "Alone Together" album. Mason failed to win an injunction to stop distribution of the record and Blue Thumb is asking disc jockeys that they listen to the record and decide for themselves. Meanwhile, Mason is doing well in concert and he performs several songs from the album...

And "Yes" and Mark Almond brought the house down at the Academy... Curtis Mayfield, who is gradually on the rise, did an impressive week at the Bitter End; second billed was Exuma... Flash from California is that Santana will definitely break up after they complete contractual agreement for one final album with Columbia.

Harvey Brooks who has played bass with everyone from Bob Dylan to the Doors to Miles Davis, has been playing with a new band, the Fabulous Rhinestones, for the last year and they are soon releasing their first album on Woodstock Festival promoter Mike Lang's Just Sunshine label and will be touring extensively. The group stole reviews from Jackie Lomax when they backed him up at a Los Angeles appearance several months ago. Brooks was also a member of the Electric Flag, a legendary San Francisco band of the late sixties.

ROY WOOD



WHEN GRAN'MA PLAYS
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HAR 5048

Roxy Music— one year later...

"ROXY Music" must be the only group around who took the trouble of rehearsing for a whole year before doing a concert. And although for much of that time it left them pretty broke and in doubt of their sanity, their wisdom is now paying dividends, because people have started to rave.

John Peel has played them twice on "Sounds Of The Seventies" in almost as many weeks, and recently EG Management (who have housed such groups as ELP, T. Rex, King Crimson) signed them on the strength of a tape which they said was the most exciting thing they'd heard in two years. The group are still pretty dazed about the whole thing, especially pianist and song-writer Bryan Ferry, who has been shouldering all the managerial problems for the group up until now.

Older than the average group starting in the music business, most of the six members of "Roxy



ROXY'S PAUL THOMPSON

Music" are graduates—saxophonist and oboist, Andy Mackay, was teaching music in a comprehensive school and playing with Roxy in the evenings up until a few weeks ago. This is the main reason that they decided to hide away and rehearse for a year, because they are sensitive to their age and particular about the calibre of their music. Line-up is: Bryan on piano; Andy, sax and oboe; Graham Simpson bass; Eno, synthesiser; Paul Thompson, drums; Phil Manzanera, guitar.

"The trouble with the art of being a musician is that unlike

being a painter, you have to be successful. You can't put out your experimental efforts," says Bryan.

"Roxy Music" is primarily very exciting, although they can sound like three different groups depending on what they're playing. They make a point of doing a good variety of things to keep an audience interested, ranging from slower numbers utilising mournful oboe to tingling, harsh Tin Pan Alley. They use a lot of pre-recorded tapes, and a synthesiser.

"It isn't a jamming band," says Bryan. "I usually have a fairly solid concept of what I want it to be like and then we work it out at rehearsal."

Eno copes with the synthesiser, pre-recorded tapes and balances everything from the back of the hall where he also has a microphone and occasionally frightens the nearby audience by bursting into song down it.

"The synthesiser is a perilous instrument to use," says Andy, "because it's very easy to forget the musical context. A musician tends to use it as a straight instrument and if you get a person who's into electronics they just make noises because they're more interested in sound. Eno is an artist and manages to come in between."

"Roxy Music" got a new guitarist last week—Phil Manzanera—otherwise their line-up is pretty unchanged since their formation in 1970. Ex-Nice guitarist Davey O'List used to be with them, but left because he was more suited to a jamming band.

"The variety of things we do is so that we're not classified as a funky band or a classical band, and it enables us to get through to as many people as possible. Due to the background of all the people in the band we could have been a very dull, intellectual band. We could have been the type of band that did the Queen Elizabeth Hall but never made the Lyceum, and we didn't want that."

CAROLINE BOUCHER

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IT'S pretty hard to believe the last time the Shirelles had an album out was eight years ago—judging by this new picture of them they just don't look old enough! Anyhow they're back again with a brand new album "Happy And In Love" on RCA and as on form as ever.

Girl groups have come and gone since the days the Shirelles were last in the chart but this album shows they still have a highly pleasing and distinctive sound. It's really great to hear that sexy Shirley Alston voice again and it is particularly effective on "Go Away And Find Yourself" (my fave track) and "It's Gonna Take A Miracle." It's about time we stopped thinking of the Shirelles as one of yesterday's groups—they're as much of today as artificial colouring and space probes.

● Shirelles (left to right): Micki Harris, Beverly Lee, Shirley Alston.

'Rockin' Michael Jackson with a future No. 1 hit?

BACK IN THE USA . . . Motown has been forced to lift "Rockin' Robin" from Michael Jackson's "Got To Be There" album after incredible play as an album track. Everyone is predicting the single for No. 1 . . .

And Atlantic have singled out "Day Dreaming" from Aretha's "Young, Gifted and Black" album.

Eugene Record has just finished up new albums in the role of producer with the Chilites, Barbara Acklin and Lost Generation. They're scheduled for almost immediate release . . .

New Donny Hathaway single is "Little Ghetto Boy" from his recently released "Live" album, and the new Staple Singers' is "I'll Take You There" from the "Beatitude: Respect Yourself" album . . .

Motown are on to a big hit with the Devastating Affair and their first single for Mowest—"I Want To Be Humble" . . .

Al Green has the fastest selling R and B album with his newest

"Let's Stay Together." It's going to be a gold album. British release is set for April. The single from it could be his version of "How Can You Mend A Broken Heart" . . .

Temptations new single "Take A Look Around" headed for the chart, but the "B" side "Smooth Sailing From Now On" is creating the greater excitement. Wonder if Motown will follow the lead set by a number of disc jockeys and flip it . . .

Dramatics "In The Rain" has crashed the singles chart and is headed speedily upward. Following close behind—the Undisputed Truth with "What It Is." This could be another "Smiling Faces" for them . . .

The Spinners from Motown have cut four sides for Atlantic and a single is expected soon . . .

Present at Wilson Pickett's Copacabana opening—Bill Cosby, Aretha Franklin, Carolyn Franklin, Melba Moore and Dionne Warwick. It's good to see the Copa opening up to R and B acts . . .

Martha Reeves and Vandellas "Black Magic" album recorded with The Corporation is released this week. Apart from the single that brought the group back to the chart—"Bless You"—titles in-

Honey Cone rival the Supremes

THE HONEY CONE are the first group to come along in the last ten years to seriously threaten the Supremes status of world's leading female outfit.

Over the last twelve months they've scored three consecutive million sellers in America and their new release "The Day I Lost You" looks like being their fourth. The faces of Shelly Clark, Edna Wright and Carolyn Willis are becoming as well known to the American record-buying public as those of Mary Wilson, Jean Terrell and Cindy Birdsong.

Probably the reason the Honey Cone are the nearest thing to rivals the Supremes have ever had is that both groups have one thing in common—the songwriting and production team of Holland-Dozier-Holland.

"We figured from the beginning that they were going to promote us as the next Supremes," says Edna Wright, in London with the group last week for sadly only a couple of USAF Base appearances, "and we were mighty pleased about it. We thought if that's what they did for the Supremes they could do the same thing for us!

"We were working together a lot on things like the Andy Williams Show and decided that as our

voices blended so well together we ought to form a group. So we called ourselves the Honey Cone and started singing together more regularly."

Shortly after they formed they joined the Hot Wax Record Company. "We went there," says Carolyn, "because we were convinced it was a good company and Holland - Dozier - Holland weren't crooks like most of them!"

Their first release in late 1969 was "While You're Out Looking For Sugar," a hit but it didn't really establish them.

They did some backing work for artists like Freda Payne, The Glasshouse and Chairmen of the Board and then finally last year got their first big hit—"Want



HONEY CONE (left to right): Edna Wright, Shelly Clark and Carolyn Willis.

Ads"—the first of three million sellers. After that in rapid succession came "Stick Up" and "One Monkey Don't Stop No Show."

"With the success of 'Want Ads' people stopped comparing us to the Supremes," says Edna.

"I feel we're a stronger group altogether," adds Shelly. "The Supremes have

a sophisticated night-club act—all sequins and not much moving about.

"We have a much younger thing—no sequins and plenty of moving around on stage. We're selling to a younger set. But we wouldn't mind getting into the night-club circuit—then we could really clean up! That's where all the money is."

clude: "I Want You Back," "Your Love Makes It All Worthwhile," "I've Given You The Best Years Of My Life," "In And Out Of My Life," "Something," "Benjamin," "Tear It On Down," "Anyone Who Had A Heart," "Hope I Don't Get My Heart Broke." UK RELEASES . . . James Brown's "King Heroin" among next Friday's (March 10) releases. Described by Brown as "the most important record of my career" it is his reading of strong anti-drug poem. In the States its causing quite a stir. It will be interesting to see how people here react to it.

Also out next Friday: J. P. Robinson "George Jackson" (Atlantic), Toussaint McC Call "Nothing Takes The Place Of You" (Mojo), and re-release of Timmy Willis "Mr Soul Satisfaction" (UA), an oldie that's being much played in the Manchester area and fetching up to £5 a copy.

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The history of Motown

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"The Motown Story" (Tamla Motown STML 11301, £8.50), a magnificent five-record set originally issued in America early last year as part of the company's tenth anniversary celebrations, illustrates how it all happened. But the set is more

than just the customary collection of hits—the music is there, in the form of 58 tunes each one a million seller—but also there's an informative narrative linking the tracks and dialogue by all the artists featured. They recall the early days of the company and tell something of how they came to record particular songs.

There's also a 24-page colour booklet, and it all comes to you in a smart blue and gold box. Obviously an awful lot of research and hard work went into the preparation of the set and it's interesting to see that each of the album sleeves bears pictures of featured artists taken at the time of the recording of the tracks. How the Supremes have changed

since the days of "Baby Love."

The first album opens with opening bars from some of Motown's best known songs—"Dancing In The Street," "You Keep Me Hanging On," "Reach Out I'll Be There"—and is introduced by narrator Charlie Van Dyke.

Motown President Berry Gordy Jr. then speaks and explains the formation of the company and how he came to write their first million seller, Barrett Strong's "Money," which follows. After that the Motown artists—Diana Ross, Mary Wilson, Smokey Robinson, etc.—each introduce their hits.

Not all the tracks are the original singles versions, quite a few are

remixed or album tracks—particularly noticeable with "Jimmy Mack," "Please Mr. Postman" and The Supremes "Someday We'll Be Together" which is a live version taken from the group's final show together. Chiefly that's because these are the stereo versions. Maybe a couple don't sound as good in stereo but most sound even more incredible. Martha and Vandellas "Dancing In The Street" comes over with twice the impact of the original.

For once, a compilation album that's really been thought about and really something special. £8.50 may appear a lot to pay in one go but for a slice of history it's pretty cheap. A fine documentary. PS ★★★★★



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MC5 . . . not interested in being big

MC5 turn onto love

by Caroline Boucher

It comes as something of a shock when the MC5—long since branded as a revolutionary and rather spine-jarring band—looks deep into your eyes and starts talking about "loving awareness."

"That," says guitarist Wayne Kramer "is what it's all about." He, along with other guitarist, Fred Smith, are talking in a Fleet Street coffee shop. Wayne periodically cleans his fingernails with a fork.

"For instance when you meet someone instead of having a defensive awareness, you have a loving awareness and you're ready to take in this person's full vibration. Loving awareness is the only answer to our problems—look at President Nixon, the most defensive cat in the world. His whole constitution has fallen into a defensive pit."

The MC5 are over here for only the second time in their careers, but look like they'll be here a lot more often if they sign on with ex-pirate radio chief Ronan O'Rahilly who is thinking of being their manager. Their last tour here—in summer 1970—was fairly disorganised and included the equally disorganised Phun City festival, and they also recorded their last album—"High Time" here. A few copies of that were released when they arrived here this time, but that seems a little disorganised too—a word which is all too frequently applied to the group.

An Atlantic newsheet described them as "the band that advocated screwing, smoking and the burning of the American flag," and although this might have coincided with their early image and first album "Kick Out The Jams," it certainly doesn't any more. They're still a rough and ready rock band, generating a great deal of energy, but their aim is to utilise this energy for communication.

"We're not interested in making it big like Led Zeppelin," says Fred. "It doesn't bother us at all that we can't go up onstage and do all those ridiculous things—we've had a dose of that type of life and there are more important things to do than carrying around shopping bags full of money. I've SEEN Led Zeppelin leaving a concert hall carrying the money in shopping bags."

"If you have money spend it, we reckon. Ronan is very into that—he spends it on good projects like his idea for pirate TV. He never talks about money, never worries about it, lives in a £12 a week flat and drives a jeep."

They are thinking of putting out a live album next (their first one was live, and one of the best examples of live recording).

The whole loving awareness concept is something that has evolved during their six and a half years together. When you're as powerful onstage as they are, you have a grave responsibility to use that power well.

"I don't think we've ever got up on the stage and just played along and not cared about anything," says Wayne. "As a band gets older it really does begin to utilise its powers. Soon music and albums will be one of the main forms of communication. At the moment albums brought in more revenue in America than films last year which is incredible."

Stud putting on the style

JOHN "Will" Weider, a multi-talented musician—at home on violin, piano, guitar and dobro, was stationed during his final months with Family behind a bass guitar. Understandably the experience left him severely frustrated—bitter isn't quite the word.

Five months ago he was away, to be replaced by John Wetton and just as Family were immediately recharged by their addition, Weider's impact on Stud has been nothing short of miraculous.

"September," their new album, owes much to Weider's passion for bluegrass à la Burritos, but other influences come into play, like those from former Taste men John Wilson on drums and Richard McCracken on bass and from lead guitarist Jim Cregan who has worked with Shawn Phillips and Kevin Hoidale among others.

They could easily pass for a West Coast American group in the general category of the Airplane, Dead and Beautiful Day.

"God Knows," the opening track on "September," is a good example of the new feel. But it's not all wafting and spacey. "Life Without Music" rocks along and "Good Things" has some flashes of violin. "Bad Handling" features acoustic guitar to advantage and "Red Wine" is pure bluegrass with Weider doing an imitation of Burritos' Byron Berline (doing an imitation of Richard Green?). But they haven't quite kept this one under control—the guitar, especially, wanders.

Weider spent a couple of months in LA working sessions after leaving Family. The money was good and work came in consistently. He was even offered a couple of permanent spots—one with Moby Grape. But he remembered the recording sessions he'd done a year earlier on the "Stud" album and "thought it would be a good combination."

"We'd drunk a couple of Guinness and listened to the tapes of "September" and now we were in a pub across the road from their Queensway flat drinking more dark brew, and Will was telling me his ambition was to be the finest bluegrass violinist in the world.

"It's the most technical musical form since the classics. Anyone can play jazz but you look at Berline. His technique is as fine as Yehudi Menuhin's. Lots of people look at jazz and think it has to be brilliant but bluegrass and classical music are the most complicated styles to play.

"Even with the Animals we played a couple of bluegrass numbers. I first got turned on to it the first time I saw the Beverly Hillbillies and heard the Flatt and Scruggs theme tune. That's pure bluegrass and so is Burritos' music.

"I still listen to a lot of classical music (Bach, Strauss, Stravinski) and I try to amalgamate these things. It might seem to be the strangest combination under the sun but it's no stranger than mixing jazz and rock-n-roll.

Richard McCracken is more into folk, acoustic things like Joni Mitchell and Carole King.

"The country material is more Will's influence. I've always liked good country music and find it combines nicely with what we were doing before."

Jim Cregan, who'd been chatting to a girl friend he hadn't seen in years, came on over: "I go through phases. At the moment it's country-folk but there are so many things from jazz to electronics."

"In England," says Will, "the crowds still go on images and you have to project something very definite on stage. In the States a guitarist can walk on stage in levis but over there they expect an English group to turn up in velvet suits. The English bands that are really big over there all look like male models out of the Kings Road. That's why I'm going to have my hair permed before I go over."

"You look at Yes. They're a very pretty band. But they're also good players. Put that down."

ANDREW TYLER



STUD (left to right): John Wilson, Jim Cregan, Richard McCracken, and Will Weider.



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Ray loses that happy habit

RAY DORSET . . . the habit deserts him.

by CAROLINE BOUCHER

RAY DORSET, it transpires, is a seasonal songwriter. He writes at the end of the summer and just before the spring, but at other times the habit seems to desert him.

Just back from a tour of Australia, New Zealand and other points East, with the rest of Mungo Jerry, Ray arrived back here to find his solo album—"Cold Blue Excursion"—already released. They'd had extra delay in Australia, however, when they got to the airport, heard the weather reports from this country and just couldn't face getting on the plane, they went back to the beach.

A SURPRISE

"Cold Blue Excursion" came as quite a surprise in that it showed that Ray Dorset was very able to write different types of songs besides the merry "In The Summertime" type of thing he has got branded with. It was partly for this very reason that Ray made the album.

"A lot of people say I can only write one particular kind of song. I dispute that, I mean "Baby Jump" doesn't sound like "In The Summertime" does it? But the album should prove I can do other things."

The album has a range of musical taste from goodtime to folky little acoustic things, all of them highly listenable

to, because there is no doubt that Ray is a very talented songwriter who can't help writing commercial things.

"Well, I like commercial things, people like them too, otherwise they wouldn't sell. I just write, I don't sit down and say I'll write a commercial song. Since I was very young I've just listened to music and the kind of things I've heard on the radio are commercial, so I suppose they all influenced me."

Colin Earl, from the group, helps out with vocals on one track, but otherwise Mungo Jerry isn't featured at all because, says Ray, it wouldn't sound any different from a Mungo Jerry album then, would it?

Some of the songs on the album date back to 1965—the title track Ray wrote around 1967 when he was with a group called Sweet and Sour. He wrote the tune first and then got the lyric after seeing the film "The Trap."

"I felt very nervous when I first started the album because I'd never worked with session musicians before and I felt terribly inferior to them because I can't read music," he explains. "I found it difficult to relax in the studio, and would much sooner have done it with people I'd been

working with for a long time."

The only reason the group doesn't do some of Ray's solo album songs onstage is that it would be difficult to utilise everybody if they did. Ray now has enough songs to do another two or three solo albums, but is waiting to see the success of this one first. Mungo also start work on their fourth album this week, and are busy doing demos to chose a single from.

"The thing is that when we got up to the last album it was time for a change and we had so many old Ledbelly things we wanted to get down and out of our systems that we went into the studio one night with a few bottles of wine and just played."

THINKING

Unlike a lot of songwriters who can't write when they're on the road, Ray seems to manage.

"Sometimes in a hotel room I pick up the guitar and start writing. When I used to be at work I'd be working away humming along thinking of ideas and the songs came that way with plenty of time to think. Now, the more I write, the more I realise that I'm a seasonal writer and only function at certain times of the year!"

ALBUMS

Reviewed by THE DISC PANEL

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

CHICORY TIP—Son Of My Father (CBS 64871, £2.29). The synthesiser has been a bit of a freak rather than a gimmick up until now—not a particularly commercial gimmick, either. Chicory Tip, I'll go as far as to say, have opened the flood gates for its commercial use.

That is by no means a side-swipe at synthesiser, commerciality or this group. In fact it is a refreshing and welcome change to the norm of boring big band backing found on hit singles and TV's idea of pop shows.

Chicory Tip themselves are vocally powerful, one tends to assume that is why they were chosen. Their harmonies are near perfect if not particularly imaginative; the songs well-chosen and melodic.

The synthesiser is not used on every track although to make up for this the backing is varied. I see no reason why this shouldn't get the group into the album chart as well as the singles. No, they are not the new Beatles but I'll put them in my diary as "the band that paved the way for the Next Big Thing," be it a summer sound or the start of the New Revolution.

Apart from the title track, others with the synthesiser obvious are "Arizona," "Sweat, Dust And Red Wine," "Friend Of Mine" and "I Can Hear You Calling." ★★★★★ GP

DAVID BLUE — Stories (Asylum SYL 9001, £2.15). This album, plus Judee Sill's reviewed, below, are the first two from this newly-formed label which promises much and is dedicated to the finding of new talent. The label also boasts Joni Mitchell as one of their signings.

David Blue's songs are his poems set to his music. He has a face like a Marvel Comics superhero with a matching melodic Johnny Cash voice which he uses well and has absolute control over. The songs appear to be very personal, sung and played with a great sense of drama.

Side one is acoustic with Ry Cooder laying on some fine slide guitar and on "House Of Changing Faces" it is used to effect.

Side two utilises David Blue on piano, heavier backings and strings arranged by Jack Nitsche. It is a very personal album but well worth getting into. ★★★★★ GP

JUDEE SILL (Asylum SYLA 8751, £2.15). This is a marvelous album vocally and musically. She starts a song with a smooth, easy-flowing finger-style acoustic guitar and gradually the backings build up. There is a quasi-classical feel to all her songs which are inventive, difficult but have amazingly commercial hook lines that could make Greenaway-Cooke gnash their teeth with envy.

On "The Phantom Cowboy" she brings in the classical backing and follows it through with a vocal fugue.

Chicory ring the changes

It is one of those albums that is so good, that new things to say crop up every bar and one could end up saying too much.

Saying no more, warning only that her lyrics are tremendously complicated, I beg you to listen to "Jesus Was A Crossmaker" which could say more about this album than a million words. ★★★★★ GP

NILS LOFGREN — Grin 1+1 (CBS 64652, £2.29). Have you ever listened to an album and thought, "This is almost there; I'm sure the next album will be great" but not been terribly sure? That, for me, was Nils Lofgren's last album—this is his second and it's great!

The trio, with Nils on guitar a keyboards; Bob Berberich, drums; Bob Gordon on bass, sing and play Nils' compositions which are straightforward and emotional: that is to say happy, sad or excited and, dare I say it, about the same musical quality of his mentors CSN&Y.

Side one is fairly unsophisticated rock-n-roll that drives from start to finish and must have you on your feet by the time the first chord is melting into the second. But don't underestimate the quality behind it: musically and vocally they are extremely tight.

Side two is what they'd have called in the Golden Era the "smoochy side." Like side one the songs are melodic and simple but slower and more in the rock-ballad mould. They tend towards the sentimental, especially with strings on "Just A Poem" and "Soft Fun." Well, why not? Even revolutionaries have hearts. Bloody marvellous! ★★★★★ GP

RY COODER — Into The Purple Valley (Reprise K44142, £2.28). This is his second solo album, and it's superb; and should put Ry on the superstar ladder within the next couple of months. The album is overall country-rock with the sort of



SIMON KIRKE (left) and PAUL KOSSOFF. (see review below)

Delta-rock atmosphere that Leon Russell captured in his earlier albums. Songs are traditional, Woody Guthrie, Ledbetter, etc. with a beautiful version of Jesse Stone's "Money Honey" which the Drifters did, with lovely vocals from Ry and Gloria Jones. There is also some masterful guitar work from Ry, and nifty banjo. A smashing album. ★★★★★ CB

EDDIE COCHRAN—Cherished Memories (Sunset SLS 50289, £1.10). This is simply a straight re-release of one of Cochran's later Liberty recordings in the days when EMI had control, and is worth possessing, if only for the actual original version of "C'mon Everybody," then (in 1958) called "Let's Get Together." Also here is "Nervous Breakdown," a great drain-pipe shaker, "Cherished Memories," "Skinny Jim" and "Weekend." The rest does not match the standard of the old hits, but if you never bought this album first time round, you may find some tracks not already in your collection. But for a true assessment of the man's ability, you must buy "The Very Best Of ... " ★★★★★ DH

WINSTON GROOVY — Free The People (Pama Medium PMP 2011, 99p). Winston's one of our better reggae men and apart from the somewhat schmaltzy sleeve notes this album is good quality stuff. There's "Free The People" and "Groovin'" plus numerous originals, well sung though sparsely arranged. ★★ DH

KOSSOFF, KIRKE, TETSU, RABBIT—Kossoff, Kirke, Tetsu Rabbit (Island ILPS 9188, £2.30). We'll avoid regurgitating the unhappy Free legend.

Enough to say this album was made while the lads were scattered. Lead guitarist Paul Kossoff and drummer Simon Kirke have teamed up with American-born keyboard man and vocalist Rabbit—otherwise known as John Bundrick, and Japanese bassist Tetsu.

Kossoff again dominates the line-up with his spotless guitar and the total sound has a lot of Free's feel. But Rabbit is ever present with his delicate vocals and keyboards. He also wrote

four of the ten tracks. Tetsu makes himself apparent — "Yellow House" takes on a distinct Eastern flavour.

The combination hasn't the looseness of Free. They don't feel comfortable enough to explore strange territory but it does have a crispness that comes from well-constructed pieces. Kirke and Tetsu work well together, even on such short notice, and Rabbit on piano, organ and mellotron, fills in the gaps left by Kossoff's guitar.

Kossoff might have been wiser to return the favour and allow the piano to take the lead more often. As fine a guitarist as he is, his style does become repetitious.

Kirke's vocal harmonies with Rabbit are one of the high points of the album and Kirke takes the lead on "Colours" the final track. His voice is all over the place yet works amazingly well on this, the strangest track.

It's difficult to fault the album. There is something to Kirke's boast that they are one of the best working studio bands in Britain. ★★★★★ AT

MARTIN CARTHY — Shearwater (Peg Records PEG 12, £2.19). If Martin Carthy's personality came over on record as engagingly as it does on stage then perhaps "Clearwater" would not have taken on the almost dirge like overtones into which it all too often lapses.

On first hearing it's hard to distinguish melodically between one track and another and even after more plays the repetition of many tracks is all too obvious.

Folkies will scream "but it's ethnic" and rush to defend Carthy, but an album as patently boring as this one will take some defending.

I wish I could find a track to recommend but I can't. The LEAST objectionable tracks were "Handsome Polly-O" and "Outlandish Knight" with some nice gentile Carthy guitar on the latter.

Fellow Steeleye Span member Maddy Prior lends a hand with the vocals on "Betsy Bell And Mary Gray" but even she couldn't save this album. ★ BK



Joe Simon Drowning in A Sea of Love

Let Me Be The One
(The One Who Loves You)

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Lift off for the Airmen

COMMANDER CODY AND HIS LOST PLANET AIRMEN—Lost In The Ozone (Paramount SPFL 276, £2.15). Hi y'all, this here's a little ole band of Country and Western rockers. The much vaunted Commander Cody and his merry men have at last appeared with this long awaited album—and it's all been worthwhile. It's all good Country-n-Western Rock-n-Roll.

Leadsinger Billy C. Farlow co-wrote three tracks with front cover designer Chris Frayne and also three solo numbers. Their "Seeds and Stems (Again)," featuring Bill Kirchen's slow drawl, Cody's inoffensive piano and the effective pedal steel of West Virginia Creeper and fiddle of Andy Stein is the highlight of side one, closely rivalled by the moving "Family Bible," rendered by John Tichy.

After the barn dancing title track opening to side two and the Cochranish rocker "Midnight Shift" complete with echo chamber vocal work, the Commander steps up to steal the show. The only featured number he does, "Hot Rod Lincoln" really is the winner. Telling the tale of a lad who's father "will turn to drinkin', if you don't stop drivin' your Hot Rod Lincoln." The vocal work is exceptional and the guitar sound effect, switching into overdrive, rear wheel knocking and a police siren add to the fun.

Eddie Cochran and Fairchild's "20 Flight Rock" features Farlow's voice and Stein's sax swopping phrases. Then comes the finale—a tremendous "Beat Me Daddy Eight To The Bar" with John Tichy leading the band into a great jam session featuring the band, each in their own solo spot.

The subtle use throughout of Stein's fiddle and sax, Creeper's pedal steel, Buffalo Bruce Farlow's bass and Cody's tinkling ivories highlight the care with which producers Bob Cohen and Cody have taken over this offering.

As a team they seem destined to become a mighty powerful force, perhaps rivalling Billy Bremner and his lads at Elland Road. Now that's a compliment. ★★★★★ BS

BARKING

ALBUMS

DIONNE'S
WELL-TRIED
FORMULA
STILL WORKS

DIONNE WARWICKE—“Dionne” (Warner Bros. K46140, £2.29). Dionne's first for her new label, but the formula is much as before—chiefly the combined talents of Miss Warwicke and Messrs. Bacharach and David. And who can fault that? As usual a superb set, impeccably sung and beautifully arranged.

The only surprise is Lesley Duncan's “Love Song”—a rare venture into today's contemporary scene—but one that works extremely well. The two sound as though they were meant for each other. Four new Bacharach-David numbers here plus the definitive versions of “Close To You” and “One Less Bell To Answer” (strange that whenever Dionne sings Bacharach-David songs you immediately forget all other versions of the same).

Also a very moving “If We Only Have Love” penned by Mort Schuman and Jacques Brel, a song apparently close to this lady's heart and a message we should all observe. A beautiful set packaged in a pretty cover. There's no more to be said. ★★☆☆ PS

SHIRLEY BASSEY—“I Capricorn” (United Artists UAS 29246, £2.15). Shirley Bassey and Dionne Warwicke are much in the same category—they're two artists whose every release you buy without question because you just take for granted how good they're going to be. And neither ever lets you down.

This new collection from Miss Bassey, titled after her own birth sign, is no exception. It's an absolutely perfect album from start to finish—from the vocal performances to the brilliant Johnny Harris arrangements. Any rough edges that used to make this lady's albums just less than perfect have been smoothed away over the last year or so and she now has the most polished style of any British female singer. There's only a couple on the international level that compare with her too.

The songs here have all been chosen very carefully, it would appear, to produce a “mood” album—the continuity is excellent. All the songs have the same relaxing effect and it's an album to sit back and get wrapped up in. The title track is a real winner, an obvious choice for a single, a moody, smouldering ballad. The rest are also in that vein, principally tender love songs—“The Look Of Love,” “Love,” “Where Is Love,” and she's really outstanding on “Where Am I Going” and “The Greatest Performance Of My Life.”

A couple of years ago there was Garland. Now there's Bassey. And the rest don't matter. ★★☆☆ PS

BUCKWHEAT—(London SHU 8423, £2.19). A five-piece band that sound very Byrds influenced in their country rock style, particularly on their own numbers, and then they go and confuse the issue with a very dramatic arrangement of “Eleanor Rigby,” a great rocking “Mockingbird,” and “Morning Dew” gets a slow build-up treatment. Good stuff with the flexible vocals of presumably Bucky Smotherman (there are no individual credits on the sleeve) particularly impressive. ★★☆☆

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POST

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McCARTNEY: GENIUS PLUS

I AM sure that people who have seen Wings on their surprise dates will agree with me when I say that Paul McCartney is more than a genius.

I don't know what he is exactly—he's insulted, banned by the BBC, shouted and screamed at, but here he is with this incredible group just having a good time. He's like a rubber ball—he just comes bopping back!

I don't want to make this an "appreciating" letter, but that man McCartney is where it's at and no-one will ever come within light years of him.

If you want the sounds of today—the sound and sight of a lot of people really enjoying themselves—go to your nearest Wings concert and have yourself a ball!—Sheryl Pringle, Low Road, Halton, Lancaster.

RUFUS'S STALEMATE

IN A recent Disc, Rufus Thomas said he was not getting recognition because he's black. Who is he trying to kid. Grow old gracefully, Thomas, and don't blame your stalemate of records on anyone else but yourself.—Dave, Huyton, Liverpool.

KEEP DANCIN' RUFUS

P. A. JONES "real facts" (Pop Post 12.2.72) also apply to Frank

WHY DIDN'T the Faces include Scottish dates in their "British" tour? This really annoys me, as surely at least one date could have been arranged, whether it be North, South, East or West.

Is Scotland part of Britain? Sometimes I wonder. So come on Faces, just one "Wee" performance please. — M. Geddes, Zena Street, Glasgow.

Sinatra (not to mention Perry Como). But when the former retired a couple of years ago, there was a wail of protest throughout the music world.

Fifty-five and bald-headed or not, Rufus Thomas has given the Western world dance crazes that have kept millions of young people (black and white) gyrating their arses all over the place.

Incidentally, in the same issue of Disc, Phil Symes mentioned that Diana Ross' first TV spectacular, "Diana," was "the first ever given over by a major American TV network to a black female." How come a genius like Isaac Hayes has never been given an opportunity of a TV appearance? This is the main issue and



BOB DYLAN

Mr. Jones side-tracked it.

Anyway, as Louis Armstrong once said, "musicians should retire only when they no longer have any music in them." — P. P. Nyanta, Wharmcliffe Road, Sheffield.

VALID "CLOCKWORK" VIOLENCE

WHO THE hell writes your film reviews, usually situated on the inside of the front cover?

I refer in particular to the criticism of Polanski's "Macbeth"—how can one put this obvious rip-off along with the other "blood-drenched" films mentioned, i.e. "Soldier Blue," "The Devils," "Straw Dogs," in comparison to Stanley Kubrick's masterpiece "Clockwork Orange."

The critic says that after a while these sort of films get to be a "repulsive bore." I most absolutely agree with regard to the other films mentioned, but surely he must agree that "Clockwork Orange" is absolutely valid in its scenes of vio-

I CAN'T help feeling sorry for Bob Dylan. First of all he had to put up with cries of "Dylan sells out" and things like that during his country and western period. Then, when he comes to protest with the fantastic "George Jackson" nobody wants to know.

And you can't use the old excuse of it being an album track because it's not. Come on you Dylan fans, help put Bob and "George Jackson" at the top of the chart where he really belongs.—John Creasey, Vernon Street, Lincoln.

lence, and, besides, I don't really see how he can claim this film to have the same sadistic/masochistic elements of the others.

I doubt if you will print this letter as it is not relevant to Pop Post. If you do, it will make a change from the usual mellee of sycophantic praisers and consistent knockers of groups like bloody T. Rex.—Irene Kemp, Broomfield Street, Poplar, London, E14.

HEAVY HEEP

A LOT of thanks to Uriah Heep for their excellent new album, "Look At Yourself."

Everything in this album seems to be at a high level. I specially admire Ken Hensley's superb organ playing. I think everyone who digs heavy style, after hearing this record, will agree that Uriah Heep are really masters of heavy rock.—Mohsen Goltash, 28 Mellat Avenue, Teheran, Iran.

BRITAIN'S BEST

THANK YOU for your recent article on Ian Gillan. To me he is just about the best rock vocalist Britain has or is ever likely to have. People rabbit on about Plant, Daltrey, Chapman, etc., when all they have to do is listen to "In Rock," "Fireball" and Ian's portrayal of Christ on "Jesus Christ Superstar" to realise what a terrific vocal range this man has. Wake up Britain and make the most of Ian and Purple while they are at their dynamic best. — Purple Fan, Lower Skilts Farm, Outhill, Shildley, Warwickshire.

FOLK TALES

ON the British traditional scene, one of the most exciting prospects for 1972 is the chance of seeing the new Scottish/Irish amalgamation the "Boys Of The Lough." The group comprises two, already, well respected duos; Scottish fiddle and guitar virtuosos Aly Bain and Mike Whellans, and Ireland's Robin Morton and Cathal McConnell.

"The Boys Of The Lough" is the title of a well-known Irish/Scottish reel, one that Aly is very fond of playing, and it makes as good a group name as it does a tune title. Although they have all known each other for a number of years, it was only when Tony Wilson booked both duos to appear at last year's Newcastle Festival that they decided to combine.

Their music is a mixture of Irish and Scottish instrumental music and song. At the moment they play mainly mutually known tunes, and are fitting into each other's, already existing, repertoires, but they are working hard on completely new material.

It seems inevitable that with their line-up of fiddle, flute, bodhran and guitar, people will be looking for similarities with the "Chieftains" instrumental group. Robin, however, is confident that their music (which has a rougher edge to it than the more "arranged sound" of the Chieftains) will be sufficiently original to dispel any worries on that score.

Robin Morton, apart from being a good singer and bodhran player, is a well-known and respected folksong collector in his native Ulster. Last year saw the publication of his collection "Folk Songs From Ulster" by Mercier Press, a collection greatly enhanced by Robin's



BILL LEADER... finished album

sociological background notes to the songs, and singers. He is at present taking a PhD at Edinburgh University, his subject—"Lunacy in Scotland in the 19th Century."

Cathal, a brilliant flute player, not wishing to be parted from his traditional music for too long, is remaining living in Ireland, and will be just coming over here for a few months of each year for concerts and festivals.

The group are booked to appear at the Perth Festival on Saturday, April 22. There is also a rumour that they may appear at this year's Cambridge Festival.

Bill Leader has just finished recording the group's first LP for release this summer, and it must surely turn out to be one of the high spots of the recording year.

Dave Arthur

DISCWORD SIX ALBUMS TO BE WON

CLUES ACROSS

- Bail out Siffre (4)
- Yes, he's a guitarist! (5, 4)
- "— It Like It Is" (4)
- What God gets for a musical (5)
- "— Ole Way" (Otis Redding) (3)
- Do something appropriate to a Four Tops disc (4)
- Listeners who overhear songs partially (4)
- Helen Reddy sings no songs of this type (3)
- David's county (5)
- Warm stuff (4)
- Group from an uncommon planet (4, 5)
- Along she comes (4)

CLUES DOWN

- Do so in the name of love (4)
- What Mountain flowers are of? (4)
- Osmond or Hathaway? (5)
- "Can't — You Go" (3)
- King Crimson places in the main (7)
- Bessie Smith's title? (7)
- Jonathan? (7)
- That of 1,000 Dances (4)
- Lee Dorsey demands it for the stallion (7)
- The green for a warrior (4)
- One of these sleepy places (5)
- Something with me sing the Faces (4)
- Food in teas (4)
- "No Matter How I —" (3)

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

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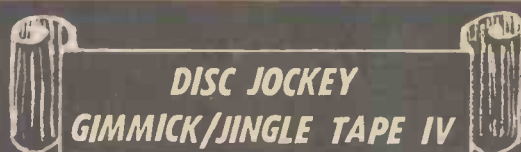
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POP THE QUESTION

'Old' Carole King still available

Did Carole King release any albums and singles before the present "Tapestry" and "Music" and are they still in the catalogue?—Sue Aylward, 69 Commonwealth Way, Abbey Wood, London, S.E.2.
Carole King's first album for A. & M. Records, "Writer", is still available (in addition to "Tapestry" and "Music"). Also on A. & M. are the singles, "It's Too Late," "So Far Away" and "Sweet Seasons." There is one single available on her previous London label—her big hit, "It Might As Well Rain Until September" (London HLU9591).

Is there any chance of the film "Two Lane Blacktop" being on general release?—L. Ferran, 252 Harrow Road, Wembley, Middlesex.

Says a spokesman for the Rank Organisation: "Nothing has been planned as yet."

Where can I obtain the sheet music of "Telegram Sam" recorded by T. Rex.—John Burford, 28 Childs Hall Road,

Bookham, Surrey.
This will shortly be published by Keith Prowse, of 21 Denmark Street, London, W.C.2.

What happened to the group The United States of America.—Ian Malin, 28 Malcolm Avenue, Erdington, Birmingham 24.

The United States of America disbanded. What has become of the Belgian group, Wallace Collection? Do they have any plans to release more albums?—T. A. Kew, 36 Ellesmere Road, Bow, London, E.3.

Says EMI: "They went back to Belgium and remained there. We understand two of them took up a classical career. No albums are scheduled for release."

I'm trying to get hold of Richie Havens' version of "Here Comes The Sun". Which LP does this come from?—A. Weston, Park Road, Lenton, Nottingham. It's from the "Alarm Clock" album on Polydor 2310080.

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

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E. C. RYDER in 'Dragon with the wind'

by J. EDWARD OLIVER

SO! THE DRAGON REALLY EXISTS! I ALWAYS THOUGHT IT WAS ONE OF THOSE FANTASTIC STORIES THAT NO-ONE REALLY BELIEVES—LIKE THE REPORT THAT THIS YEAR'S EUROVISION SONGS WERE GOING TO BE MORE IN KEEPING WITH TODAY'S MUSICAL TRENDS.

I ALWAYS TOOK THE DRAGON STORIES FOR MERE LEGEND. --MY MYTH-TAKE!

LISTEN—I THINK HE'S ASLEEP. LEGEND HAS IT THAT THE DRAGON SLEEPS FROM 7 'TIL 9 EVERY MORNING.

YOU MEAN HE HIBERNATES?

WELL, IT'S MORE LIKE BLACKBURNATES!

WE MUST LURE HIM OUT OF THE CAVE. HEY, DRAGON! COME OUT HERE AND WE'LL GIVE YOU ANYTHING YOUR HEART DESIRES... LIFE MEMBERSHIP OF THE "WE LOVE DAVID CASSIDY JUST BECAUSE IT'S THE THING TO DO" SOCIETY--

YOUR OWN RECORD COMPANY, SO YOU CAN CHOOSE YOUR OWN MATERIAL... SO YOU CAN PRODUCE YOUR OWN RECORDS... SO YOU CAN HAVE YOUR PICTURE ON THE LABEL!

HE MUST BE THINKING ABOUT IT. HE'S PROBABLY IN A STATE OF MENTAL TURMOIL. HE'S PROBABLY BEING TORN IN A CONFLICT OF CONSCIENCE BETWEEN GIVING IN TO HIS ANIMAL DESIRES AND HOLDING ON TO HIS LOYALTIES AND RESPONSIBILITIES AS A DRAGON TO GUARD THE LOST CORD AT ALL COSTS, EVEN IF IT MEANS HIS VERY LIFE.

CHARTERED ACCOUNTANTS NEVER HAVE THESE PROBLEMS.

PERHAPS I CAN ENTICE HIM OUT WITH ONE OF MY SONGS.

"Give Ireland back to the Irish" is banned by the BBC, The GPO and ITV, And NSPCC.

It's good to live in England, The country of free people, Where anyone may speak his mind (Unless he's an ex-Beatle).

LOOK, I'M THROUGH WITH BEING MR. NICE GUY! IF YOU DON'T COME OUT THIS MINUTE, I'LL DO SOMETHING NASTY! I'LL PLAY THE NEIL REID ALBUM! I'LL BUY YOU TICKETS FOR THE RAINBOW! I'LL GIVE YOU A T.V. SET WITH NO OFF SWITCH!

IT'S NO GOOD, THIS IS AS HOPELESS AS TRYING TO PREDICT THE LOCATION OF THE NEXT WINGS CONCERT.

HEY, WHO ARE ALL THOSE STUFFY, STRAIGHT-LACED OLD GENTLEMEN?

CAN IT BE A MEETING OF RADIO ONE DEE-JAYS?

NO--IT'S THE ANNUAL CONVENTION OF THE SOCIETY OF CHARTERED ACCOUNTANTS!

LUCKILY THIS IS NATIONAL FORGET YOUR LOYALTIES AND RESPONSIBILITIES AS A DRAGON AND GIVE IN TO YOUR ANIMAL DESIRES DAY!

THESE GREETING-CARD MANUFACTURERS WILL DO ANYTHING TO FILL THE GAP BETWEEN VALENTINE'S DAY AND EASTER!

HARRY NILSSON HIS KNEES

NEXT TOESDAY IS NATIONAL POP CARTOONIST'S DAY. SEND A CARD TO YOUR FAVOURITE POP CARTOONIST, OR EVEN TO J. EDWARD OLIVER.

WAIT A MINUTE—I KNOW YOU! YOU'RE NOT A DRAGON! YOU'RE THE DINOSAUR I MET ON MY JOURNEY TO THE PAST! GREAT SCOTT! YOU MUST BE TWO MILLION YEARS OLD!

...MANY HAPPY RETURNS OF THE DAY!

SEE DISC 5 JUNE 1971

WHY, THIS MEANS YOU'VE LIVED THROUGH 347 REVIVALS OF ROCK AND ROLL... 29 ALBUMS OF RE-ISSUED STONES' TRACKS... 9421 EPISODES OF THE ELVIS STORY--

...AND 90 BORING WEEKS OF 'E.C. RYDER'!

THIS WEEK'S WINNERS OF DISC'S PLASTIC QUART-HOG AWARD IN THE EPIC E.C. RYDER POP PUN CONTEST: *JAMICE HILL (AGE 10), BRICKNELL AVE., HULL, AND ** KEITH BUNN, PRINSTEED CRESCENT, PORTSMOUTH. SEND US YOUR ROTTEN JOKES TODAY! BETTER STILL, SEND THEM TO NOEL EDMONDS.

Next week: E. C. Ryder meets a rabbit who sleeps on a hacksaw . . . He's like a hare with a saw bed!

SCENE



JIM SEALS (left) and DASH CROFTS.

TEXAS STARS

● KINNEY staged a rare old session at Chelsea's Pheasantry the other night for Texan duo Seals and Crofts. After the drunken rowdies (which included half the Disc staff) had quietened down, S & C, plus their bassist, turned out half an hour of unbelievably precise acoustic harmony tunes—self-penned and mostly from new album "Year Of Sunday."

Response was fairly moderate until Jim Seals traded his acoustic guitar for a fiddle and the place erupted in yahoos and highland flings. S & C could fill the gap left by Simon and Garfunkel, it's being said. Strangely, for do's of this nature, there was a sparse sprinkling of star people.

Prepare the ears and sense for what promises to be exceptional new Alan White band. He's currently rehearsing in Leiston, Suffolk and will probably cut an album with Bob Johnston once he's disentangled himself from Tony ("The Grip") Secunda. The line-up includes the former Bell and Arc brass section. Alan's managing to feed the band from the incredible amount of session offers that have come as a result of his partnership with John Lennon.

Savoy Brown and Chicken Shack brought

prices a-tumbling at the Rainbow last Tuesday. Entrance fee for the full-length concert was 25p.

David Enthoven of EG management in hospital with ulcers—not surprising after losing T. Rex to another management, but hope you're feeling better David.

Lindisfarne's Disc poll award stolen last week when their publicist's car was stolen from outside Charisma's London office.

Peter Yarrow (late of Peter, Paul and Mary) the first American to be invited to Chile by the Allende government—he is to play at an international music festival there. Also in South America this spring—Dionne Warwick who is touring Venezuela and Brazil en route for Japan.

And talking of America, the cover of the Alice Cooper "Killer" album had to be redesigned specially for Mexico. Originally it featured Alice's boa constrictor, but the snake has religious connotations in Mexico.

Todd Rundgren—the engineer and producer for Band, Badfinger, Paul Butterfield etc., has done his own solo/double album called "Something/Anything." In celebration he has dyed the right side of his head pink and green.

Album from Alex Taylor—older brother

of James and father of Sweet Baby James—called "Dinnertime."

Mike Smith—old tenor sax player with Amen Corner, now producing records for Ember.

HEAD OVER HEELS

● ARTHUR Brown's Kingdom Come had a memorable gig at Amsterdam's Paradiso last week when the organist got a spiked drink and their manager fell off a balcony on to his head.

Prizes for anyone who can find a picture of Paul and Linda McCartney where she's NOT holding on to his arm.

Charisma look like having their first hot single with Lindisfarne's "Meet Me On The Corner."

The ups and downs of BBC 2's Old Grey Whistle Test highlighted last week with Don McLean's film and Rick Nelson live number. Great to see the whole eight and a half minutes of American Pie plus with tremendous atmosphere audience of American High School girls. Then came Rick Nelson's acoustic "Love Minus Zero" with the forgotten lines. Apparently it's so long since Rick did a live TV show, it's all taped stuff in the States, that it rather took him by surprise . . . hard luck Rick, what a way to debut on British TV.

SHUGGIE, SHUGGIE

News comes from America of an interesting duo known collectively as Tonto's Expanding Headband. They are American, Robert Margoueff and British man Malcolm Cecil. The two of them record, perform and have an independent engineering contract at Electric Lady studios in New York. They've engineered and produced T. Rex, Richie Havens, Stevie Wonder etc. Margoueff has worked under Leonard Bernstein etc., as a singer, been the lighting engineer for La Mama troupe, and made TV documentaries.

Cecil has been an actor in the West End, and played bass for Stan Getz, Roland Kirk, Ginger Baker, Johnny McLoughlin besides the BBC orchestra. They have out now, an incredible Moog album called "Zero Time." Formidable.

Syd Barratt — ex-founder of the Pink Floyd—off on travels again and nobody knows where he is. So much for his plans of getting back on the road again.

Steppenwolf split is definite. Five members will split into two groups. John Kay says of the move "We felt we'd reached a plateau." Kay has a solo album out shortly and will in future operate a group under his own name with other Steppenwolf members Kent Henry and George Blanda.

Anointed the "Young Man Of The Year" by the Los Angeles Times' Leonard Feather, Shuggie, son of Johnny ("Ma He's Making Eyes At Me") Otis, has produced a surprisingly mature album for an 18-year-old. It's called "Shuggie Otis/Freedom Flight." He's impressed more than Leonard Feather. Al Kooper flew out especially to

LA to invite young Shuggie to record "Kooper Session" with him.

Al Green's new album — "Let's Stay Together" shot 200 places in the American chart this week and is being rush released here shortly.

Decca group, Bloodstone to do a college tour in March.

Would you believe dept: The Mayor of Los Angeles declared February 14 "Steppenwolf Day" in recognition of the fact that the group in its existence increased the town's revenue by some 40,000,000 dollars!!! They were also commended for acting as "LA's musical ambassadors to the world." Group's Gerry Edmonton and Goldie McJohn have now formed new band called Man Beast.

Don't be surprised to see Chakachas in the chart with "Jungle Fever" a sort of Spanish "Je T'Aime."

Final evidence of reggae having achieved "respectability"? London's Rainbow Theatre staging whole evening of music with Desmond Dekker, Pioneers, Bruce Ruffin and Nicky Thomas this Friday.

A property company, Druce and Co. phoned to tell us they've been appointed to find 20,000 square feet of warehouse space for Island Records. "Preferably a church or cinema." Just in case you might have something like that in your back garden and you are living around Ladbroke Grove call them at 486 4241. Ask for Mr. Harris.

George Harrison's "My Sweet Lord" voted the most popular foreign record in Israel during 1971 by both of the country's radio stations. And we thought you might also like to know that John Lennon is No. 1 in Poland with "How Do You Sleep."

REMEMBER? DISC, MARCH 4, 1967

For the first time since "Love Me Do" the Beatles fail to reach the top with a single. Their "Penny Lane" at number two is thwarted by Engelbert Humperdinck and "Release Me."

Stevie Winwood and brother Muff both quit the Spencer Davis Group because of musical differences. Replacements are being sought.

Lulu signs with Mickie Most, a jamboree featuring Jerry Lee Lewis and Little Richard is planned for London's Saville Theatre and Simon and Garfunkel are set for concerts later this month.

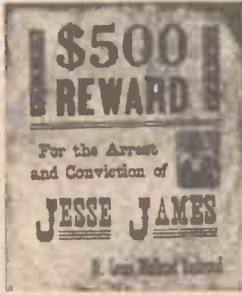
Released this week: Dave Dee and crowd — "Touch Me, Touch Me"; Wilson Pickett — "Everybody Needs Somebody To Love"; Small Faces — "I Can't Make It"; Dave Clark Five — "You've Got What It Takes"; and Harpers Bizarre — "Feeling Groovy."

In the chart, Hollies' "On A Carousel" goes up to 6, Vince Hill's "Edelweiss" up to 9 Herman's Hermits' "Kind Of Hush" up to 14 and Dusty Springfield's "I'll Try Anything" in at 28.

POSTERS



1. Marc Bolan, full colour. 22 in. x 28 in. 60p.



2. Jesse James, antiqued parchment 12 in. x 14 in. 25p.



3. Skeleton, full colour 20 in. x 30 in. 60p.



4. NEW Hendrix, full colour, 24 in. x 28 in. 63p.



5. Robert Redford, full colour, 20 in. x 30 in. 50p.



6. James Taylor, full colour. 30 in. x 40 in. 60p.



7. Quack!, day-glo colour, 20 in. x 30 in. 60p.



8. Rod Stewart, full colour. 20 in. x 30 in. 60p.



9. Oink!, colour. 20 in. x 30 in. 50p.



10. Ecology, colour, 20 in. x 30 in. 50p.



11. McQueen (Le Mans), colour. 20 in. x 30 in. 50p.



12. Paul Newman, colour 20 in. x 30 in. 50p.



13. Peace, brn. & wht. 14 in. x 22 in. 25p.



14. Zappa, dayglo colour, 20 in. x 30 in. 55p.



15. Puke, colour. 16 in. x 21 in. 40p.



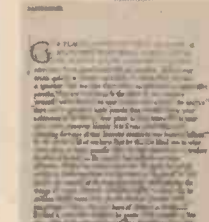
16. Easy Rider, full colour. 30 in. x 40 in. 75p.



17. George Best, colour. 20 in. x 30 in. 45p.



18. Hendrix, blk. and wht., 18 in. x 36 in. 43p.



19. Desiderata, 17 in. x 24 in. 45p.



20. Midnite Cowboys, colour. 28 in. x 40 in. 65p.



21. Freedom Bike, colour. 20 in. x 30 in. 60p.



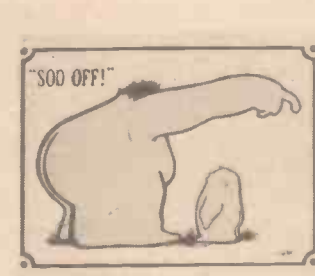
22. NEW ELVIS: full colour, 20 in. x 30 in. 60p.



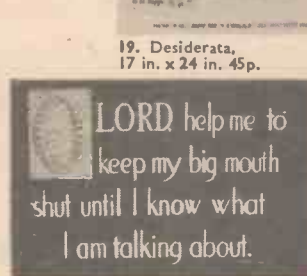
23. Who, colour. 20 in. x 30 in. 50p.



24. Hendrix, yellow on blk. 20 in. x 30 in. 40p.



25. "Sod off!", colour, 16 in. x 21 in. 40p.



26. "O Lord", blue & silver on blk. 20 in. x 30 in. 60p.



27. "Surrender", colour. 20 in. x 30 in. 45p.



28. "Prey", colour. 20 in. x 30 in. 60p.



29. Elvis, colour. 20 in. x 30 in. 50p.



30. Doors, green, blue and orange on purple. 20 in. x 30 in. 50p.



31. Jagger, purple & wht. 13 in. x 35 in. 42p.



32.

T. REX (SPECIAL DOUBLE-SIDED POSTER)

A Special DOUBLE-SIDED poster, now available ONLY from Cauldron Promotions. On one side (illustrated left) a photograph of Marc Bolan. On the other side (illustrated right) photos of Marc and Mickey, and Steve and Bill. ALSO, a poem, specially written by Marc, entitled "The Ballrooms of Mars". This poster was originally published as a souvenir for T. Rex's recent "Autumn Tour". Please note that this poster is supplied to us folded (although we will despatch it to you rolled), but the creases can be ironed out if desired.

COLOUR: Magenta and White. 20 in. x 30 in.
PRICE: 30p. each, or TWO for 50p.
Postage & Packing 15p.



32.



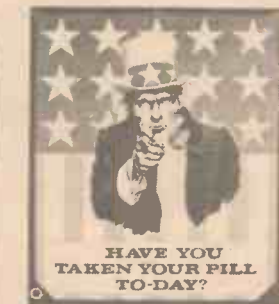
33. Fascination, b. & w. 30 in. x 72 in. 125p.



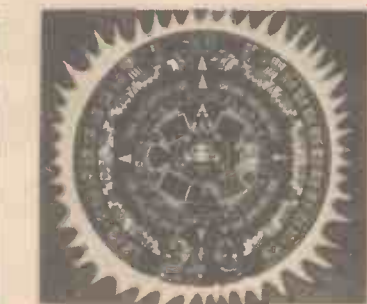
34. Bandit Bike, colour. 22 in. x 32 in. 60p.



35. Olivia Newton John, col. 18 in. x 25 in. 40p.



36. "Pill", colour. 22 in. x 28 in. 60p.



37. Aztec Mandala, dayglo colour, 30 in. x 32 in. 90p.



38. Wilderness conf. colour, 14 in. x 22 in. 25p.



39. Square Circles, dayglo colour, 24 in. x 24 in. 70p.



40. Pisces, colour, 20 in. x 30 in. 48p. (All Zodiac signs are available—please state sign required)



41. Raquel Welch, colour. 20 in. x 30 in. 50p.

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