

DISC

and MUSIC ECHO 1s (5np)

JANUARY 16, 1971

EVERY THURSDAY

USA 25c

PROBY BARES HIS 'SOUL'—THIS PAGE

**Return
of
RNI?**

**Judas
Jump
Split**

**James
Brown
UK dates**

STORIES—PAGE 4

The soul brothers catch a hit

"CATCH MY SOUL," Jack Good's modern-day dramatisation of Shakespeare's "Othello" currently doing big business at London's Roundhouse, is set for a West End opening shortly after the current run ends on February 27.

P.J. Proby, who plays "Cassius," told Disc: "This show seems steam-bound for Broadway. We're hoping for a booking at the 'Prince Of Wales' theatre first; then it's on to America!"

Proby revealed also that Good had invited him to play the lead in his next production, a musical adaptation of "The Prodigal Son," although no starting date has been set.

P.J., meanwhile, stars in "Bongo Wolf's Revenge," described as a "docu-fantasy" film, the story of his friendship with a Hollywood hippie character, may be set for screening at London's Institute Of Contemporary Arts. The movie also stars Mike Bloomfield, and features his song, "The Georgia Swing," and the Doors' "People Are Strange" (sung by Proby).

"Catch My Soul" star Lance Le Gault, hailed as the hit of the show, also hinted to Disc that a movie version of the musical was among offers being considered. And next weekend Le Gault records tracks for a solo Polydor LP of his own material.

P.J. himself recently cut three tracks with Brinsley Schwarz, from which a single will be selected. They are "Ju-u Man," "I'll Be Ahead If I Can Quit While I'm Behind," and "You, You, You," all by personal friend Jim Ford.

● Pat Arnold, who has held the role of "Bianca" since "Catch My Soul" opened, left the cast last week. Reasons given were "Pat had other commitments, so was released from her contract." Understudy Totlyn Jackson has taken over the role while auditions are being held to find a new "Bianca."

Lance Le Gault (left) and P. J. Proby play for laughs in the dressing room before their appearance. The soul brothers talk to Disc on page 3.



LULU the trouble with men Page 6

BERNIE TAUPIN in the shadow of Elton Page 5

FAMILY in celluloid Page 9

RADIO MONTE CARLO image fighting Page 3

THE GOLDEN AGE OF PEEL Page 7

CLODAGH RODGERS in Close Up

All inside Britain's best selling colour pop weekly

YOU MIGHT be forgiven for thinking Radio Monte Carlo International is fighting a losing battle. With virtually no publicity it followed Radio Geronimo onto the 205 metre band. It does not come on the air until midnight (not a peak listening time by any stretch of the imagination), the reception in Britain, though excellent in many parts is subject to the same "fading" as Radio Luxembourg, and it comes at a time when the whole country is talking about Britain's own forthcoming commercial stations.

However, if you had doubts about M.C.I., forget them. Radio Monte Carlo International does not fear competition, intends to be broadcasting all day within three years and is bursting with confidence and enthusiasm.

Radio Monte Carlo—odds on favourite for winning the big radio gamble

M.C.I. began at midnight on December 1 and has been running three hours a night, seven nights a week ever since. It plans to carry on for a minimum of a year and then appraise its popularity and commercial viability—which if initial reactions are anything to go by, will guarantee it for many years to come.

Man behind the station is a livewire Frenchman, former rave DJ of the Mediterranean coast, Maurice Gardett.

Maurice modestly thinks he might have been the accidental inventor of the Disc Jockey in Europe. He recalls the time in 1949 when he was an announcer

for the now defunct Radio Tangiers International.

"One morning I overslept and was in complete panic. Not knowing what to do for the best I decided I'd have to do the show by telephone from my flat! The reception was pretty tinny and I kept people amused by brushing my teeth and making coffee with all the genuine sound effects between records. The reaction was incredible—and I suppose I'd become a disc-jockey without realising it."

Maurice later took this technique to Monte Carlo and in 1954 was responsible for setting up Europe 1, the long-wave French-speaking

commercial station which today is one of the most successful on the Continent.

The accent of Monte Carlo International is on informality and music.

"There are no jingles on the station—I feel the day of jingles is past. And I have told Tommy Vance and Dave Cash, who are in my opinion two of Britain's most professional DJ's, that they should leave the door of the studios metaphorically open at all times. I want the listener to become involved with the DJ and I want the DJ to broadcast to just one person—you."



● The informal DJ's—left to right—Tommy Vance, M.C.I. founder Maurice Gardett and Dave Cash.

LANCE LeGAULT, Louisiana-born blues singer, former American footballer, stunt man and member of a railroad gang, is the star of Jack Good's "Catch My Soul." This is just as well, for the role he plays, that of the wicked Iago, is the most important in the rock Othello.

And the reviews he has been getting for his performances is certainly quite an achievement when you consider that this is his first effort at stage acting.

"I'm really enjoying it, it's fun. It's a hard part but Iago is THE part and I wouldn't want to be any of the other characters. Iago is the one who screws everyone up, it's got all the bite.

"It's a good start for me. James Cagney, Edward G. Robinson, well, it's silly to list them for fear of leaving somebody out, but most of 'them' started out as pretty rough cats. So with the reviews I've been getting this is a good start."

LeGault, who worked on Elvis Presley films as a choreographer as well as stunt man, has done quite a bit of acting in front of cameras, for films and TV (he was in Good's "Innocence, Anarchy and Soul" in 1968) but he has mostly been a blues singer playing clubs in America. "I've always liked performing 'live' and I've always liked acting so this is a good opportunity to fuse the two. I much prefer acting to a live audience than to cameras."

He judges the success of the show from the reaction of audiences rather than reviews and he says, as far as he can tell, it seems to be doing well. "People come backstage and say it was great or how much they enjoyed it and they're black and white, musicians, non-musicians, people in the business, people not in the business.

Lance feels, if done properly, "Catch My Soul" would make a good film. He's been in about a dozen films but doesn't make a fuss about his screen career. "Only seven were my own but they weren't starring parts, just support roles and most of them were 'B' films, some were 'A.' But it was all good experience."

Whoever makes the "Catch My Soul" film, Lance is the natural choice for Iago and they need have no fears about his work rate. He spent five or six years working for MGM during the day and playing San Francisco night clubs at night, five days and six nights a week. And at one stage he commuted between Los Angeles in the day and San Francisco at night for a month. "I probably wouldn't want to do it again but it was good experience."

LeGault has never seen the original Othello but after he decided to take the part he read Shakespeare's original thoroughly and based his interpretations of the character on it.

Lance purposely kept away from seeing anyone else's Iago because "I didn't want to be influenced. I wanted to see what I could do with him. When I get to the stage where I think I can't put any more into the character I would like to see Oliver's 'Othello'—I'm sure I'd get something new from that!"

Lance admits there are problems with the rock Othello and the music has met criticism but

CATCH THEIR SOULS...

he points out that what Shakespeare was saying then, to the ordinary people-in-the-street of his day, applies in much the same way as "Catch My Soul" does now.

"Shakespeare's language was that pubs, booze, whores and jealousy—the basic elements, and as far as I'm concerned it fits my ideas. The couple of things I've written for the show I've used Shakespeare's original dialogue for and it works. They are very earthy dialogues.

"Shakespeare didn't write his stuff for Royalty and we're not playing for that sort of audience although we might when we get to the West End, you never know. I think his era and what he was saying very much applies to and represents now."

"Catch My Soul" is doing him a lot of good in many respects which is nice, considering that taking the part was a bit of a gamble for him. He had to drop his usual wages by a third to play the part but as Jack Good said it would be good for him he decided to do it. "And whether you think my Iago is good, bad or indifferent, you've got to admit it's unusual."

P. J. PROBY, whose prodigious reputation on the pop scene will haunt him many a long day, plays Cassius alongside Lance's Iago.

P.J. stood in front of his dressing-room mirror, clad only in woolly green knee-length shorts, and announced quite blandly that his next acting part would be "The Prodigal Son," genius Jack Good's next production.

And the casting, you'd be forgiven for thinking, does seem curiously appropriate, since our Jim has always been very much the "black sheep" of showbiz. His escapades around the infamous "pants-splitting" episode, have scarred him, figuratively speaking, of course, for life.

It's astonishing, therefore, to find this one-time tearaway throw-

Above right Lance LeGault blues singer turned actor. Despite a cut in wages Jack Good persuaded him the experience would be good for him. Lance admits his Iago means different things to different people, but as he says: "You've got to admit that it's unusual."

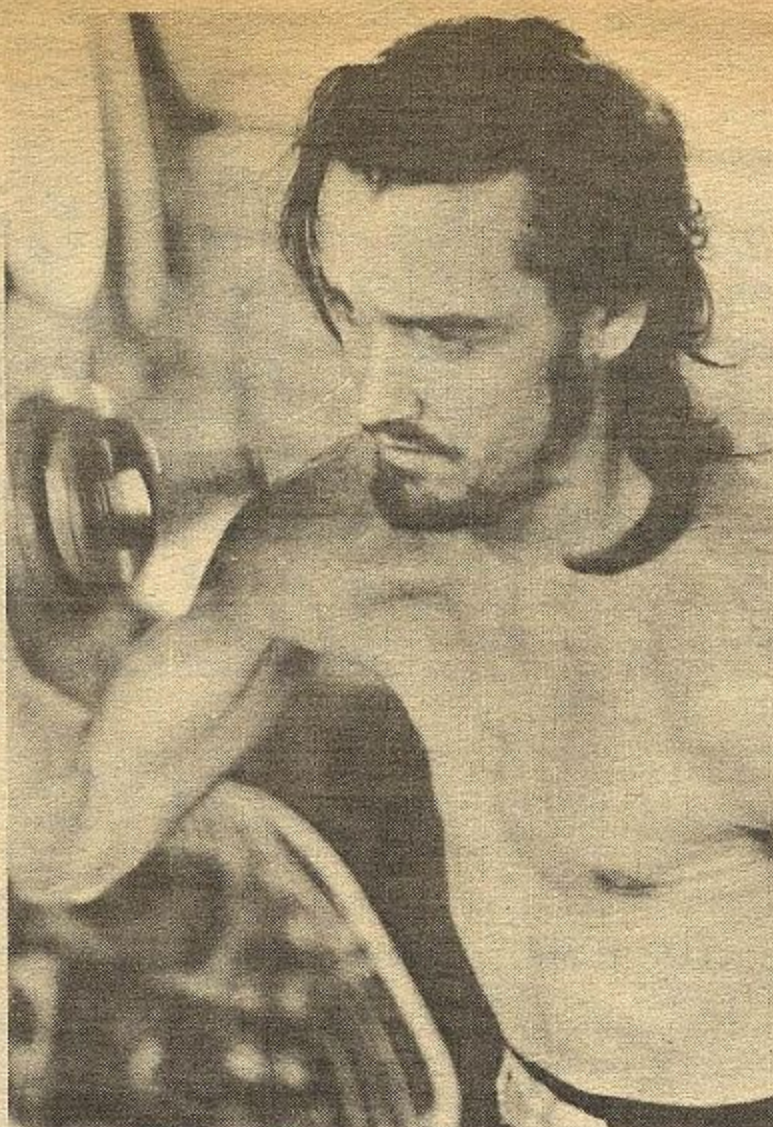
A face more familiar with audiences in Britain is that belonging to Jim Proby (right). Still firmly anchored to the tax man by a chain of backtax Proby has some firm views on his part as Cassius and also on the British of whom he says "No one tells the truth any more. Everyone lies to everyone else."

ing himself so wholeheartedly into Good's modern-day dramatisation of Shakespeare's "Othello." P.J. plays "Cassius," complete with six-guns and Stetson. And he still shoots from the lip when he speaks.

I'd remarked upon his relationship with Jack Good, who'd brought him to Britain as an unknown years ago, and launched him via the now-famous "Around The Beatles" show. Had he retained any other friends?

"Friends?" he snarled. "They kicked me around like a football when I was down. But I didn't mind—that's their hang-up! But you can let them know that I know. There'll be no more free rides on my back. If you enter my house today, you bring your own booze, man. No more 'gravy train P.J.'... No sir!"

It appears, perhaps, that jaunty Jim is finally back on the straight-and-narrow. He certainly seems to have seen the light, learned his



lesson, and be setting his sights on something more tangible in future.

"This show," he said of "Catch My Soul," "seems to be steam-bounded for Broadway. So we might all be hung up there for a while. Then I want to move into movies."

This didn't mean, he hastened to add, that he'd forsaken records and his fans. Far from it. He was currently recording with Brinsley Schwarz, and stands sturdily by them as a very competent group, having cut five singles and an LP with them.

"It's a country and western album," he confessed. "I said a long time ago that this was the way things were going. I'm even more sure now." And to his credit, his act on these lines had been going down a storm on the club circuit up north.

Proby, still in debt up to his ears to the British Government on the tax front, had some predictably explosive remarks to make

about the country. Though he conceded that, despite his feelings, he loved living here.

"Britain is the most debauched country I've ever been in," he claimed. "And that includes Scandinavia. The reason is that people here don't tell the truth anymore. Everybody lies to everybody else.

"People like to think that Britannia really does rule the waves, but for my money it sank long ago. This country created perversion. It got it from the Romans. And if Britain ever becomes Communist it would make Russia seem like a Democratic nation!"

Biting words from a seemingly embittered man. Why then did he stay here?

"Sure, I'm bitter," Jim admitted. "Who wouldn't be after what's happened? But I'm more sad for the English people, you know. I'm as mad as a goddamn hornet about what's happening to them.

"Someday," he promised, "I intend to do something about it. I don't know what, or how—but I will."

In a way, he'd already started, I discovered. For a long while he's been teaching boxing and the art of self-defence to youngsters around where he currently resides. He'd even been adopted as honorary vic-president of the local working men's club.

He'd started, he said, by teaching street-fighting, but stressed that it should only be used in extreme emergency; when it was absolutely necessary.

"It's no good abiding by the Queensberry Rules if you get your eye lifted out of its socket," he said. He'd thought about becoming a professional fighter himself back in the States, but then reached the age where he had to choose between amateur or professional.

Had he lost contact with the scene through not having a record out? "A little," he drawled. "It's a bad scene now. We had the best time, between 1964 and 1966. But LUV and LSD killed that!"

"We'll never see the good old days again. Now all we've got is a bunch of pseudo-lovers under the influence of drugs who sometimes turn out good songs!"

He would, he admitted, like to sing onstage in concert again, but

currently wanted to concentrate on acting.

"Stage performance is very important. I know I've still got it. Even without a hit I can still command £1,500 a week. No other artist that's been that long without a hit can do that!" he declared.

Typical Proby. Frequently his own worst enemy; but always his own best publicity man.

DISC
and MUSIC ECHO

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RADIO NEWS

RADIO NORTH SEA International now looks likely to return to the air shortly, possibly by the end of January, as forecast recently by owners Edwin Bollier and Erwin Meister.

According to reports reaching me from Holland this week, the ship "mv Mebo 11" was towed from her position off Scheveningen last Thursday (Jan. 7) to new moorings off the Belgian coast. I

understand the station will be manned by a completely new staff, under the guidance of former Radio Veronica DJs Joost de Draaier and Jan Van Veen. At present, it is not known if British DJs are to be included.

● **RADIO SOVEREIGN**, new station operating from former Radio England ship "mv Laissez Faire," which was heard briefly over Christmas, is now not expected back on the air again before early April. A spokesman

RNI RETURN HOPE —RADIO ONE REPRIEVE

from the station's Dutch office said the ship had run into transmitter problems and was currently in dock in Spain undergoing modifications. Names of British DJs signed by the station have

been announced, but none are familiar.

● Bleaker news from Capital Radio, the Holland-based "sweet music" station which went aground in heavy seas last month. The sta-

tion is still in Dutch harbour "under arrest" by the salvage company which pulled her off the beach; and the company is demanding payment before ship can be released.

● **RADIO MONTE CARLO** International (see feature page 3), whose shows are at present taped in London studios, goes "live" for six days later this month. During the MIDEM International Music Festival from January 17-22,

DJs Tommy Vance and Dave Cash will compeer the shows "live" from the station's Monte Carlo studios.

● And lastly, Radio 1, still in danger of losing its 247 metre wavelength to a national commercial station, may not die after all. Latest reports suggest that if Postmaster General Christopher Chataway takes 247 metres, Radio 1 will transfer its programmes to the current Radio 3 wavelengths.

James Brown road show: Two UK dates

JAMES BROWN'S eagerly-awaited European tour starts next month, and includes two British dates. Brown's entire road show—vocalists Vikki Anderson and Bobby Byrd, Honey and the Bees, and the New Breed Band—flies first to Belgium for dates in Brussels and Antwerp (February 28), then plays Frankfurt (March 4) and Paris Olympia (6-8).

First British date is London on Wednesday, March 10, probably the Royal Albert Hall, then Birmingham Odeon (12). The show returns to Paris (13), plays Amsterdam (14) and then flies back to America.

THE IKE AND TINA TURNER Revue may now do more than the two British dates during their forthcoming Continental tour. Already set are London Hammer-smith Odeon (February 13) and Bristol Colston Hall (14), but a Liberty/UA spokesman said this week that further dates, including a TV special, may be arranged.

Meanwhile, Tina Turner has been taken ill in the States, but is expected to be fit enough to travel with the band to the MIDEM Music Festival in Cannes, France, next week.

To coincide with the tour two tracks from a new LP, "Workin' Together"—Creedence Clearwater's "Proud Mary" and "Funkier Than A Mosquito's Tweeter"—will be released here as a single

Top of the Pops

On Top Of The Pops tonight introduced by Jimmy Savile: John Paul Joans, Elton John, Mixtures, Frank Sinatra, Carpenters, Lulu, Judy Collins and Clive Dunn. Tonight's LP spot features Badfinger.

Judas Jump fall at the last fence! Left to right from top to bottom: Henry Spinetti, Charlie Harrison, Alan Jones, Andy Bown, Adrian Williams, Trevor Williams.



Judas Jump: break and begin again!

JUDAS JUMP, originally billed as the new "Teenage Supergroup," have disbanded—but will continue to record together for the duration of their recording contract with EMI.

Says manager David Arden: "The split was really a result of bad timing. The group was originally formed by Allan Jones (ex-Amen Corner) to try and fill the hole in the teenage market left by the folding of Amen Corner, and departure of Steve Ellis from Love Affair. But by the time the band was fully rehearsed the

teenybopper era had passed."

Six group members will stay under the same management, but are currently all involved in their own projects. Andy Bown and Henry Spinetti are forming their own band, as is vocalist Adrian Williams. Allan Jones is to make a solo LP in the next two weeks, while Charlie Harrison has received offers of work from America, and Trevor Williams is concentrating on song-writing.

NEWS IN BRIEF

MOODY BLUES Justin Hayward revealed this week that he has been secretly married since before Christmas. He wed model Marie Guirron at Hampton Wick on December 19. Couple have known each other several years. Record producer Tony Clarke was the only Moodies representative present; the rest of the group didn't know of the marriage till after the ceremony.

Meanwhile, the Moodies have appointed American Gerry Hoff as general manager of their Threshold record label. Hoff was immortalised by the Rolling Stones on the song "West Coast Promotion Man," and has worked for the Moodies, Tom Jones and the Stones in the States.

Fairport Convention play London Royal Festival Hall on February 5, featuring songs from their new LP.

Country star **Charley Pride** visits Britain next week for **Tom Jones** TV, and RCA release his US hit, "I Can't Believe You've Stopped Loving Me."

Mick Abrahams plans four-track maxi-single for nine shillings, as first release with new band (Richie Dharma, Bob Sergeant and Walt Monaghan). LP also set.

Liberace plays two London concerts next month, at London's Palladium on February 21.

MAM Records, still with two singles in Top 10, release first LP this week by new duo, **Rod Der-nick** and **Herbie Armstrong** called "Little Willie Rumble." Album by **Gilbert O'Sullivan** also due for release shortly.

T. REX LIVE; FACES TOUR; JETHRO LP; HOOPLE, BEE GEES FOR US.

T. REX to do a London concert next week. **Jethro Tull** take Europe by storm. Concerts set for the Faces, and Mott The Hoople. Bee Gees return to the States.

T. Rex's final London date before kicking off a month-long American tour will be at the Lyceum on Monday, January 25, when admission will be 10s. Says Marc Bolan: "We'll be playing for two hours, maybe more. And we're hoping to set up a few surprises."

T. Rex, currently recording, leave for the States on March 26. **JETHRO TULL'S** first major Continental tour has been break-

ing box-office records every night. In Copenhagen, tickets for the city's 4,000-seat KB Hall sold out within two days, the first time ever.

Danish promoters immediately scheduled another concert a week later—at Tivoli Concert Hall—and the demand was so great that a second show was added.

Scandinavian fans have been witnessing a "double debut" by Jethro—first stage shows with new member Jeffrey Hammond Hammond; and first performance onstage of tracks from a new LP, due in March.

Jethro return to the UK early next month to prepare for a 21 city tour here in March.

FACES do three major concert dates later this month, accompanied by new group Dorris Henderson's Election. Dates are Newcastle City Hall (20), Birmingham Town Hall (27), and Bournemouth Winter Gardens (31), with Steamhammer.

Other Faces dates are Nottingham Trent Polytechnic (22), Bradford University (23), Croydon Greyhound (24), Exeter University (29), and Hampstead College (30). On February 1 Faces play a "farewell" gig at London's "Marquee," prior to going to the US on February 5. Group's second LP, "Long Player," is out mid-February.

MOTT THE HOOPLE, whose new LP "Wild Flowers" is out

next month, start a short British concert tour at Nottingham Albert Hall on January 27; other dates are Newcastle City Hall (28), Sheffield City Hall (29), Hull City Hall (30), and Bradford St. George's Hall (31).

BEE GEE brothers Barry, Robin and Maurice Gibb tour America next, month, playing eight concerts in two weeks. It will be their first US trip for three years.

Group's "Lonely Days" single is currently No. 6 in the States, while the LP "Two Years On" is at No. 84. The tour starts February 11 and ends in San Francisco on the 21st. The Bee Gees

will be backed by a 24-piece orchestra.

DOROTHY SQUIRES follows up her phenomenally successful London "Palladium" triumph by going "on-the-road." Once again financing the shows out of her own pocket, at a cost of around £40,000.

The tour opens at Newcastle City Hall on Friday, February 5; then plays Stockton ABC (6), Birmingham Hippodrome (7), Chesterfield ABC (12), Brighton Dome (13), Bristol Hippodrome (14), Hull ABC (19), Halifax New Victoria (20), Wolverhampton Civic Hall (21), and Liverpool Empire (28). March venues have still to be announced.

DISC

NEWS

edited by
MIKE LEDGERWOOD

Elvis sings Engel

ELVIS PRESLEY'S US follow-up to "You Don't Have To Say You Love Me," originally recorded by Dusty Springfield, and currently at No. 19 in the chart, is another revival of a recent hit, Engelbert Humperdinck's "There Goes My Everything."

And Presley's new film, "Elvis—That's The Way It Is," described as a semi-documentary of the star at work, should get UK screening soon. An LP of the same title featuring his other current hit "I've Lost You," and versions of "Bridge Over Troubled Water," "You've Lost That Lovin' Feelin',"—is expected out to tie in with the film. A Country LP "I'm Ten Thousand Years Old . . . Elvis Country" is also scheduled.

ENGELBERT HUMPERDINCK'S new single, meanwhile, is "Santa Lija," with English lyrics by Barry Mason, out January 22.

HARTLEY MEN REORGANISE

FORMER Keef Hartley men, trumpeter Dave Caswell and saxophonist Lyle Jenkins, are joining Ashton, Gardner and Dyke, group to support Deep Purple on most of the dates of their forthcoming British tour.

Group, led by organist Tony Ashton, who have a single out called "Resurrection Shuffle," are to change their name, possibly to Ashton, or Tony Ashton.

The new five-piece band makes its debut on the Deep Purple tour on January 29. They will be on 13 of the tour's 20 concerts. Hardin and York play the rest.

Meanwhile, Keef Hartley is forming a new band with organist Mick Weaver (alias Wynder K. Frogg). Weaver played on Hartley's "North West 6" LP. When the band is formed work will start on a new album.

Hartley band was originally set to appear on a Country Joe MacDonald tour, but MacDonald called off. Instead, promoter Fred Bannister will put on two concerts; at Manchester Free Trade Hall (29) and Bristol Colston Hall (30), featuring Hartley's new group and the Third Ear Band.

Elton, Zappa shows

ELTON JOHN is to star in a major London concert in March and Frank Zappa's Mothers of Invention are booked for the Royal Albert Hall in February.

Elton is currently the toast of America, and now on a nationwide UK club tour, has been set by Nems Peter Bowyer for his first solo London show at the Royal Festival Hall on March 3 with a 35-piece orchestra.

There will only be one show although Elton is expected to make a full British concert tour before the end of the year.

Zappa, meanwhile, has revealed that his re-formed Mothers of Invention will be joined by the Royal Philharmonic Orchestra for the Royal Albert Hall show on February 8, accompanied by "a cast of thousands."

NEXT TIME you're at an Elton John gig, sitting at the back of the hall straining your neck, look around and you might find you're sitting next to Bernie Taupin. Because this shadowy other half of Elton John goes along to every gig he can, from a sense of loyalty in being a member of the whole outfit. After all, he is the lyricist.

"I like to think that when it's all over and the whole thing's finished I saw the whole thing through. Even though it's hard going I want to see the majority of the gigs, I want to see it all through. I know there's no necessity for me to, but it's just a nice feeling to know your stuff's being appreciated."

Bernie is 20, small, and wears an earring in one ear because he woke up one morning in America and thought it might be a nice idea. He is stubbornly unaffected by the whole Elton John explosion, and loathes the city. Sitting through gigs in the Speak-easy is only made tolerable by the thought that his newly purchased cottage in Lincolnshire is waiting for him.

Bernie and Reg (he can't get out of the habit of calling Elton by his proper name) met up about three and a half years ago.

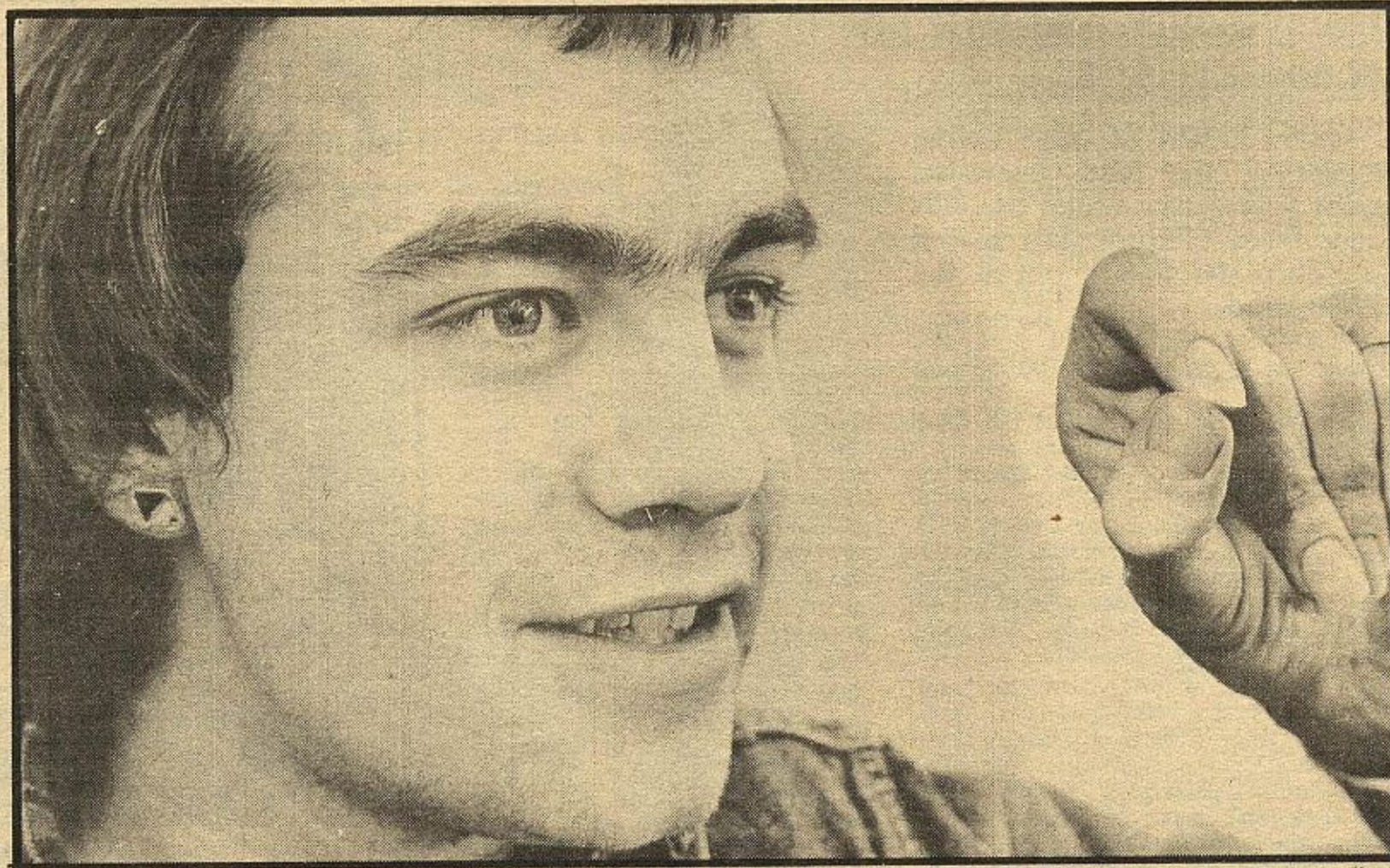
"We met through a newspaper ad for Liberty records when they broke away from EMI. They put in an ad for artists, writers etc. We both answered the same ad. Reg said he'd like to write songs but he couldn't write lyrics, I was vice versa, so the guy put us onto each other."

At this time Bernie had left school in Lincolnshire and was doing various farm labouring jobs.

"I realised that if I wanted to write I had to be in a place where writers thrive, and I couldn't have made it in the backwoods of Lincolnshire."

For the first six months the two scarcely saw each other.

PROFILE



Bernie was always rushing back to the peace of Lincolnshire, having dropped a stack of lyrics onto Elton and then reappearing two weeks later when Elton would have written some music to them.

"He'd say 'well what do you think of this?' and I'd say 'hmm, not bad,' but really they were pretty terrible. We tried to do bubblegum things to begin with, but then people started to tell us to do things we wanted to do and it began to fall into place. It was very depressing, we had lots of ups and downs."

Fortunately the two of them got on tolerably well from the outset. Part of the reason seemed to be that it was impossible for either of them to poach on the other's preserve — Bernie can't read, write or play a note of music; Elton goes blank when it comes to lyrics.

"We're completely different—we're like chalk and cheese which is good in a way because it's a good way to work. For about a year and a half we shared the same flat so we got to know each other pretty well. We've got a sort of brother relationship. Now I don't see him half as much as I used to."

Composing has to be strictly in the order of Bernie doing lyrics first, then giving them to Elton to work on. The same order of things as Gilbert and Sullivan used.

"We never collaborate on anything, it's purely a matter of giving him the lyrics, him working on them and then getting together afterwards. It wouldn't be easier to do it the other way round — if he had a tune and said 'write something around this,' I wouldn't be able to explain things, I wouldn't have room to say anything."

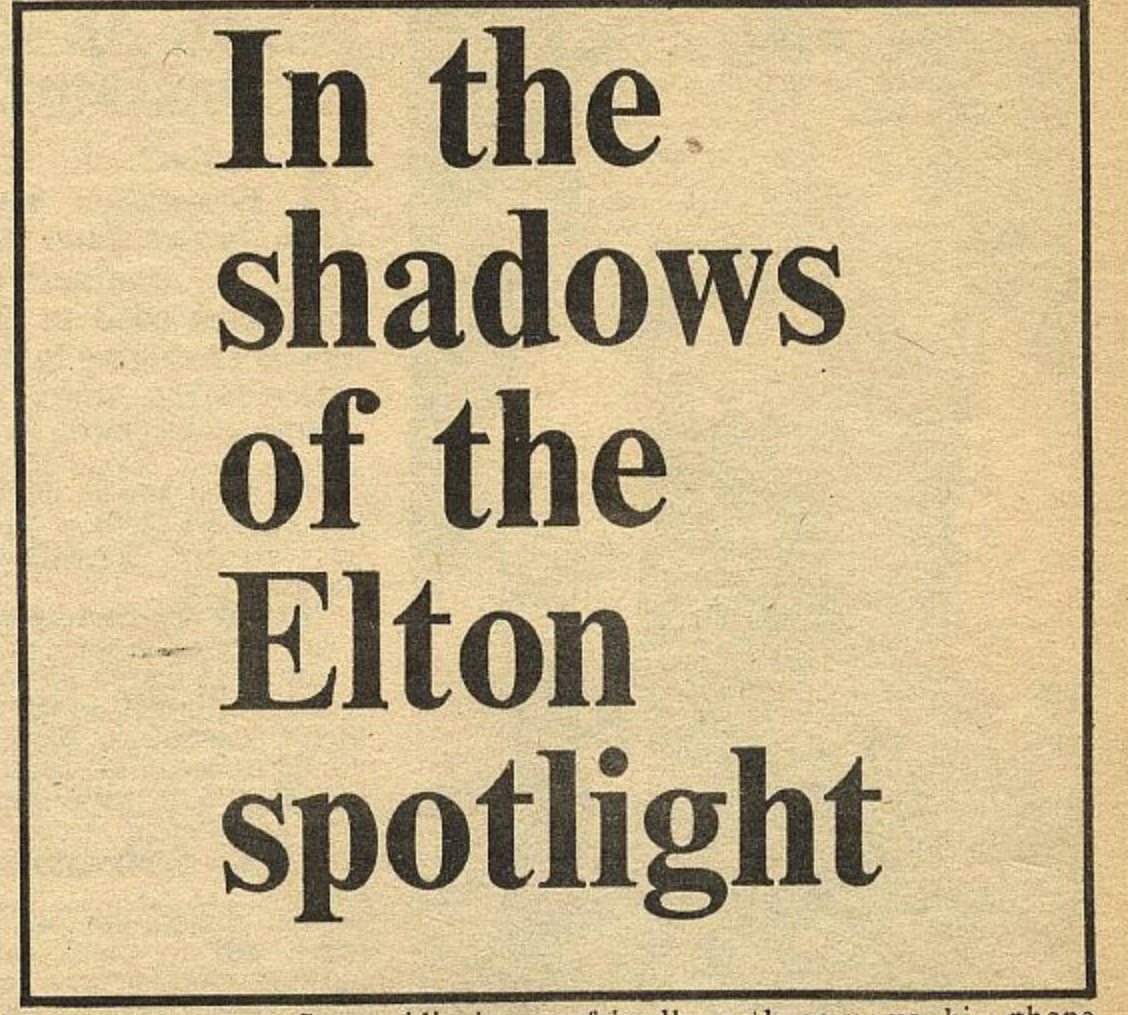
Bernie insists that he's strictly a non-revolutionary writer, because, he says, everyone has written about the power of the bomb and world problems and they're exceedingly boring. He's going to make an album of his own spoken verse soon.

"I write about whatever I feel, whatever I see. It's just a feeling you get from seeing things and experiencing things. Most of the songs I like best are things I've experienced and seen."

"I hate people calling my lyrics poetry because they're not. It's not poetry as I write it. I write rock lyrics and I write poetry and they're two completely different things because the whole feeling of them is different."

"And in America particularly, people are always reading things into the lyrics and coming up to me about it. But there's nothing hidden in any of our songs. It's

BERNIE TAUPIN



just what we say. Some ridiculous guy came up thinking he was very meaningful, heavy and hip, thinking that "I Need Your Love To Turn To" was about the crucifixion. When we go back they're sure to be saying that the signs on the cover of "Tumbleweed" are symbolic."

One American's compliments Bernie won't forget in a hurry though, is Dylan. After one gig, Reg told Bernie to come up to the control room, somebody wanted to meet him.

"I went up and there was this guy in a long mackintosh and a brief case and umbrella looking just like a clerk."

Reg said: "I'd like you to meet Bob Dylan," introduced us and then just went out and shut the door grinning. I didn't know what to say, he'd been my idol for so long I just stuttered. But he was really nice, so shy and

friendly and gave us his phone number and said we must come over whenever we liked. The Band were nice too."

Now Bernie has just bought himself that small cottage in Lincolnshire which he's named "Piglet in the Wilds" with a picture of Piglet and Pooh on the door. On March 27 he's getting married to an American lady called Maxie, whom he met through a friend at the beginning of the first Elton John tour.

"I've got more or less everything I want now. No matter how much I make on the next couple of years I've got everything I want — a house, a missus and a car. I get a cheque sometimes and wonder what the hell I'm going to spend it on?"

Caroline Boucher

New Year Revolutions

MIKE D'ABO
"MISS ME IN THE MORNING"
BLL 1134
From the film
"There's A Girl In My Soup"



THE DELFONICS
Including 'Didn't I
(Blow Your Mind This
Time)' & 'Trying To
Make A Fool Of Me'
SBLL 137



JOHNNY JOHNSON & HIS BANDWAGON
"SOUL SURVIVOR"
Including '(Blame It)
On The Pony Express'
& 'Sweet Inspiration'
His Top Ten singles SBLL 138



5th DIMENSION
"ONE LESS BELL
TO ANSWER"
A No. 2 in America BLL 1137



DAWN
"CANDIDA"
BLL 1118
The record that
made No. 1 in America



THE
PARTRIDGE FAMILY
"I THINK I LOVE YOU"
Another Stateside No. 1 BLL 1130

EDISON LIGHTHOUSE
"IT'S UP TO YOU"
PETULA BLL 1136
New single to follow in
the footsteps of
'Love Grows'



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Recently we looked at the 'Birds In The Bands' 1971. This week we talk to an authority on the subject. An ex group singer and now one of the few successful girl soloists left.

AMONG the cool, suave ladies of the Young Generation and others in the BBC television theatre, Lulu stands out in enthusiasm and friendliness. The diminutive singer from Glasgow has had a long hard road to the top since she started out at the age of 13 singing in dance hall bands.

Despite the veneer of sophistication she doesn't hide her natural exuberance. In the days of more spontaneous group sounds, Lulu is one of the few solo singers left at the top of her business—and competition has changed considerably in the past year.

"I think it's healthy to have a lot of girls around. You get cocky when there's no competition. But the girls in the groups aren't glamorous. Since Janis Joplin came on the scene, a lot of other girls have appeared. It's a different trend. Janis Joplin was fantastic—she was raw!"

Lulu reckons it's easier now for a girl to break into the business than it was for her, seven years ago. Now, she says, they don't have to bother so much about their appearance, either with make-up or with clothes.

"And, anyway, I've been through all the scene they are in. I travelled around with a group—the Luvvers—for about four years. I could never do it again. Looking back on it, it

was good fun and at the time I loved it.

"But we were travelling somewhere every day and I was exhausted by the time I had to go onstage. Clothes used to get crushed—I used to take a lot with me—and I had to change in a toilet. I always felt mucky."

Now, without a group, Lulu finds that life is easier, only having herself to look after and make decisions for. Her main drawback is that she doesn't have the same musicians all the time and so has to rehearse more often—as she was doing when she spoke to Disc, during a break in the Rolf Harris show.

Tougher

"It's tougher for a girl than for a fella in the pop business. Men don't make ardent fans and they won't rush out to go and see someone even though they rave about them. It's the girlfriends and wives that push them out to shows and into buying records."

So Lulu thinks that her hard years travelling on the road have paid off, to bring her present comfort and position of being able to choose where and when she works.

She has had success and disappointments, but thinks that it is the ups and downs that keep her interested. If she has a family, she doesn't intend to give up singing.

"I could work all the time, every day. I'd like to have another hit record—the last two did better in the States than they did here. I have had hits with ballads across there. The market seems to be completely different."

Lulu is going into the studios this week to record a Tony Macaulay number which may be used for her next single. Fortunately, as she pointed out, her future doesn't necessarily depend on the success of hit singles. Her name has become established to the extent that she can get work easily without having to be in the charts.

"I don't like life to be repetitive, I like to move around. Nowadays, women are much more career-minded and more independent. More so in Lon-

don than they are at home in Scotland.

"I have been very lucky. There's a lot of talent in Scotland. I know some terrific singers that haven't made it because they haven't pushed themselves. You have to have confidence. And I've got plenty. I never stop talking."

She also reckons that it was the timing of her first hit, "Shout," recorded when she was 14, that helped to make her a success. Now Lulu has gained what she was working towards through her years with the group.

Decision

"I can do what I want now. And I think that's really what these girls in the groups want, too. Eventually you have to come to a decision, whether to go on and work for what you want, or just drop out."

Her own problem is fighting an image that has stuck to her since the beginning. Lulu appears to her audience as a "sweet, bouncy" singer. She says that anyone at home that knows her, also knows that she's anything but sweet.

She enjoys singing anything, and did a very good version of George Harrison's "My Sweet Lord" as an example, but finds that her audiences and record-buying public in Britain expects her to stick to the image.

Lulu still has her place among the emancipated group singers and expects to keep it. If the girls are good, she thinks, they'll stay at the top.

"There have always been singers like myself and there always will be. The business is just like a wheel, the trends come and go but there are always groups and always solo artists. Having a career like this is hard work but I enjoy it."

Being married to another pop artist could have its problems, but Lulu and husband Maurice Gibb are fortunate in that they see each other most of the time.

"With me being able to choose where I want to sing, I do cabaret, clubs and television near London. Maurice is in London most of the time and really concentrates more on recording and writing than travelling around, so it's not too bad."

And to prove just how hard work it is, doing television shows, Lulu was called away yet again for another rehearsal in what seemed to be an untrained eye, to be complete and utter confusion, among the masses of people involved in one TV screening.

Disc reviewers at the big shows

FRONT SEAT



Black Sabbath: Ozzie Osbourne

Curved Air 'top' of the bill with Sabbath

IT WAS definitely a case of the local boys who have made good making a triumphant return when Black Sabbath began their tour with Curved Air at Birmingham Town Hall on Friday (January 8).

The fans nearly lifted the roof off the old Town Hall as Sabbath, using an 1,800 watt p.a. system and 600 watts for each guitar, blasted their way through a programme of solid, uncompromising rock.

Those who were expecting to hear material from the two Sabbath albums were not disappointed because Tony, Geezer, Bill and Ossie stayed mainly on familiar ground.

The atmosphere of the occasion helped to make their versions of "Paranoid," "N.I.B.," "Black Sabbath," "War Pigs," "Iron Man," "Hand Of Doom" and "Fairies Wear Boots" seem even more exciting than on disc.

And the group gave a glimpse of what may well be on the third LP by introducing two new numbers, "Into The Void" and "After Forever."

Curved Air followed a heavy set by Freedom with a performance that made it perfectly clear that they are already worthy of a top of the bill spot in their own right.

They certainly gave Black Sabbath something to follow, leaving the audience clamouring for more after they had done "Stretch" from the "Air Conditioning" album as an encore.

Darryl Way's technique on electric violin, Francis Monkman's clever use of the synthesiser and the commanding stage presence of Sonja Kristina nearly stole the show.

Apart from featuring a couple of new items, "Thinking On The Floor" and "Young Mother In Style," they also did "It Happened Today," "Propositions" and the classically-inspired "Vivaldi" from the album.

—JULIAN JAMES.

KENNY ROGERS and the First Edition

WHAT A difference a hit makes! Twelve months ago, Kenny Rogers and The First Edition, high in the charts at the time with "Ruby, Don't Take Your Love To Town," began their first British tour at a packed Rebecca's in Birmingham.

Last Friday (January 8), Kenny and his group, whose name has

since faded from the hit parade, started another tour at The Belfry at nearby Sutton Coldfield . . . before an audience lacking in numbers and enthusiasm.

It did not stop The First Edition from putting on a highly entertaining show—apart from when they were trying to be funny—but the crowd's apathy made it hard work for them.

Their programme included Mac Davis's "I Believe In Music," Terry Williams singing falsetto in "What Am I Going To Do, Girl?" and Kenny giving a wistful interpretation of Alex Harvey's "King Of Oak Street."

JULIAN JAMES

ELTON JOHN

SUNDAY night was definitely "knock the knockers" night at Guildford when Elton John, already suffering the strain of too many one-nighters in quick succession, played what he confessed was his best-ever gig at the cosy Civic Hall.

It was the first time I'd seen the man playing live and I confess I found it hard to understand the harsh criticism that has dogged him everywhere. It's almost as if people are jealous of his success and determined to bring him down.

Perhaps the anti-rock-n-roll comments have found their target or perhaps he didn't feel well enough (he almost didn't make it at all) to go through the gymnastics, but we only got a couple of brief snatches almost as an encore.

Best received were "Burn Down The Mission," "Border Song" and "Take Me To The Pilot," and add to that "Your Songs," "60 Years On" and "Talking Old Soldiers" and you begin to appreciate the variety of the programme in light and shade.

On his side was a tremendous audience—certainly one of the best I've been in—who allowed him to do what he wanted, not what was expected of him. The result was total rapport between artist and audience and a great hour of music.

—DAVID HUGHES.

LULU ON HOW TOUGH IT IS TO MAKE MEN FANS . . .

SO YOU WANT TO BE . . . ?

BRIAN LONGLEY burst into showbiz proper after dreaming up a dynamic publicity stunt as a cinema manager to promote the "Bulldog Drummond" movie "Deadlier Than The Male."

The film, you may remember, featured a somewhat macabre climax with giant chess-men coming alive to crush the hero; and with this in mind the astute Mr Longley set about painting his car park as a jumbo-size chequer-board. Then, under cover of darkness, he erected the six-foot pieces to confront the passing public.

And to top off this most ingenious idea, he invited the Tremeloes along to play a larger-than-life game. The gimmick attracted enormous attention; not the least in the national press, and Longley landed the post as Tremeloes publicist on the strength of it all.

Yet it was ideas like these which were to enhance his reputation, working with acts like the Marmalade and the Move. "I began to realise how much I liked organising bands, and started to toy with the idea of getting a group of my own to manage," he added.

This happened after he heard a tune called "Yellow River," a song submitted for the Treme-



BRIAN LONGLEY

loes to record. However, it was ditched by them and lay about gathering dust for quite a while. But brainy Brian had a sneaking feeling the number had hit potential and subsequently invited writer Jeff Christie down

This week pop manager Brian Longley talks to Mike Ledgerwood

to London for a chat.

That's how Christie was formed, "Yellow River" was finally recorded, and Brian Longley (31) became one of the most promising young managers on the pop scene.

His career prior to publicity was just about as chequered as his famous chess-board. He'd worked in a record shop and played drums in a group while still at school; there'd been a fleeting flirtation with Fleet Street ("I wrote a record column for a local paper on the understanding that I sold the advertising space first!") and he'd undertaken a period in law articulated to Chelsea Town Clerk—before finally ending up a whizz-kid cinema/ballroom

manager on the Granada circuit.

To what does he attribute his success?

"A most important point is getting to know your group. Know what they want to do musically; try to find out how they tick individually. I know managers who don't even know the names of members of their groups."

"You don't have to be dishonest in this business," he says, but concedes that pop is certainly not without its crooks. "But I believe in keeping my nose clean. Simply because if you make enemies on the way up—when you're down there'll be that fewer people ready with a helping hand."

Visions of the early sixties, part two



LYING in bed listening to the Weird Beard early in 1964.

The Weird Beard was really Russ Knight and was, at that time, the strangest DJ I'd ever heard. If you have access to the fine imported LPs in the "Cruisin'" series Russ does 1962. (I've heard an extract or two from that on Noel Edmunds, curious programme.) He was talking about Liverpool and the Beatles and talking rubbish at that so, having recorded KLIF's news number earlier in the year, I telephoned and told him I was from Liverpool (well almost) and that he was in need of expert advice about that wondrous city.

Russ agreed and switched our conversation on to the radio and asked me a series of questions about the city and its music. As I'd been in Texas for nearly four years I had to fake a lot of it but I was honest enough to say "No" when he asked if I knew the Beatles. Later, in Oklahoma, I billed myself as the "only English DJ in America who isn't related to Ringo Starr."

Most of the other "English" DJs who suddenly appeared came from California or Canada, called themselves James Bond and got long letters weekly from their cousin, Ringo. I never understood why they always picked on him.

During the broadcast talk I mentioned my name and almost immediately hundreds of Lindas, Debbie's and Paulines all over Dallas started looking for John Ravenscroft in the telephone book. When they found me they telephoned and I started to make a list of their names but gave up when I had over 500. If they couldn't get through on the telephone they came round to the small wooden one-room shed I was living in at the bottom of Mr. German's house on Potomac near the Southern Methodist University.

They must have been severely disappointed at the sight and sound of me. To begin with the public school accent, severely damaged during two years as 23558538 Gunner Ravenscroft and further corrupted by four years of drawling like the natives, was substantially less than Beatle-y. At the time I was trying very hard to look like a distant member of the



abandoned this notion and spent some time attempting, and succeeding too, to look like a rather Kennedy family and had the hair and smile off pretty well. Later I over-weight version of Illya from "The man from U.N.C.L.E."

American teenagers have the most peculiar morality—or did then. The girls will do anything with you at all—almost. They seem to regard their virginity much in the same light as silverware—something to proudly produce for their husbands after the ceremonies are all over. However this consideration was swept aside often in the few months I was basking in the dimmest fringes of the Four Moptops' reflected glory.

There was one lady who wandered in unannounced at about 3 o'clock in the morning, undressed without a word and clambered into bed—to leave an hour or so later without leaving her name. For a hung-up and severely repressed Kennedy imitator this was fair business and it seemed that I'd fallen on the finest situation life had to offer.

At that time I played cricket each Sunday with the Dallas County cricket team which was composed of home-sick colonials. In one conversation with Russ I mentioned this and the next week there were around 500 girls in the usually deserted stand alongside the pitch. KLIF sent a news-

Liverpudlian spoke here made me Casanova Peel

CONFESSIONS OF A DEBAUCHED DJ

cruiser and the whole thing had a sort of Wilson the Wonder-Athlete quality.



My cricket was never anything other than drab and in nine previous innings I'd failed entirely to score. I went in with ten runs needed to win and determined to prove to the potential ex-maidens that I was quite heroic in my own small way. Accordingly I swept the first two balls out of the admittedly small ground and into the stand and the Dallas County cricket club had won. Modestly protesting my good fortune I condescended to touch some of the young ladies dancing attendance and presently swept away in my 1963 Chevy 409 convertible.

Even this bizarre escapade pales into nothingness when compared with an extraordinary Saturday afternoon at Titcher-Goettinger's large store in downtown Big D. The store manager asked the Weird Beard to come along and deal out about 20 Beatles' LPs and I, sensing more virgins, asked

if I could wander along and perhaps discuss the colour of Paul's eyes with a customer or two. The Beard reluctantly agreed and we left, having announced the event on the radio before so doing, expecting a modest turnout of a hundred or so.

Outside the store we were met by a horrified official who swept us into a freight elevator and, on the way up to the 4th floor, told us that there were not 100 but several thousand ladies present and they were in a faintly hysterical manner. There was little reaction when we strode to the low platform the store had provided. Presumably nobody thought that the dreary looking creature at the Weird Beards' elbow could be the great man who could possibly have rubbed elbows with John Lennon on the steps of St. George's Hall—where, it was well known from publicity photos, the Beatles had spent most of their waking hours.

The Beard stepped on to the platform, to a chorus of shrieks, and I clambered up behind him. He introduced me as the "man from Liverpool" and the uproar increased appreciably. I made a brief remark in my best imitation of George Harrison and the place erupted. Young ladies were weeping, fainting, being sick, crying "touch me, touch me," and shop-lifting. For a computer-program-



mer it was pretty heady stuff.

As the Dallas police (a nasty crew, even then) arrived we were swept from the fourth floor and out of the building in, as God is my witness, a laundry van. A classic case of seeing one's fantasies coming to life.

After this demonstration of approval the KLIF DJs took me to dances with them where I was called upon to do nothing other than look and sound as Mersey-beat as I could manage. As a reward, although the sexual aspect of it all was reward enough, I was allowed to sift through the 45s the station didn't want and help myself.

All good things come to him that waits—or whatever the quotation is. Subsequently I made the same mistake that I'd made with WRR and asked them to pay me and the result was the same as well. Once again I was out of the radio situation and even the persistent attentions of acquiescent young things had become something of menace—Dallas fathers are not noted for their tolerance of leering 24-year-olds and, after being questioned in one irate parent's home at gunpoint for 45 fun-filled minutes which seemed like hours, it looked like time to regularise my affairs.

There may be more of this tedious history so be prepared.

TV

Your Sunday morning dissection . . .

LAST SUNDAY Michael Parkinson, well-known film director (who is so perceptive that he makes me feel I had my eyes shut during films we have both seen) took over the surgeon's spot on BBC-1's "Anatomy Of Pop," first of five programmes.

The time was 11.35 a.m., and despite hoarse laughs followed by a bout of coughing from those who never see daylight on a Sunday, I think a good time.

Readers of this paper, of course, will be fairly conversant with pop's anatomy, but I'm sure they found it authoritative and musically quite stimulating.

However, there is a vast audience who watch the Sunday morning programmes whose only vocabulary on pop music extends to "what a b..... noise!" and who take their daughters to the doctor when they say they are in love with Mick Jagger.

Because they are getting their "noise" in small digestible doses sugared with a lot of explanation, this could lead to an adult revolution in understanding and acceptance of where pop has come from, where it is going and why. We could even have old Mrs. Elsie Briggs of Nuneaton entering one of Peel's "Win A Robert Wyatt of the Soft Machine" competitions.

In Michael Parkinson I think we have found a champion for fair play. Although he didn't have too much of the screen, I was particularly appreciative of the way he stepped in after what must have been a "heavy" on the production team had slipped in a particularly abrasive piece of Frank Zappa cynicism.

I've no complaints about programme one, which dealt with the different kinds of pop: Alexis Korner on blues based, with flashes of Stones singing "Honky Tonk Women," Dave Swarbrick for folk based, with glimpses of Fairport, Marmalade for melodic pop, and Soft Machine for the fringe progressive.

They chose the people I would have chosen to talk about it, and it was presented with the current "here it is, take it or leave it" attitude. We nearly got more music time than Disco 2 the night before—which shows how little sleep I get!

—GAVIN PETRIE.

JOHN PEEL WRITES EVERY WEEK IN DISC

Something's certainly happened to Stan

STAN WEBB broke up the four year old Chicken Shack last week mainly because of musical frustration. Something's happened to Stan. He could have gone on as leader of a fairly successful band earning pretty good money for another year or even two.

But he chucked it away. Something's certainly happened to Stan! He was to be seen in a favourite pub last week drinking out of a small, half-pint glass instead of the usual larger version.

"America changed me," he said. "It made me grow up, mentally."

"I've been wanting to break up the band for a long time. The others didn't want to play what I wanted to play. They all wanted to do different things. If we came off stage after a particularly good set and I said 'that was really nice', there would just be complete silence. It was that sort of thing."

"Now I'm looking for a bass player, drummer, another guitarist who sings or an organist-pianist. It won't be long before I'm back on

the road. As soon as I've found the right people I'll rehearse them and, as soon as we are ready, start doing gigs.

"I'll be keeping the name Chicken Shack. It would be hard to lose it after four years. But the band is going to be different, even if the name's the same. I want to do more gutsy type rock n' roll and some slightly country influenced things as well. It will be a more varied band. I want it to be very exciting, dynamic and fresh."

Stan says that the old band had been exciting "but you can only go so far." Part of the trouble was that Chicken Shack had never been able to get rid of the tag of being a blues band. Stan thinks that with a new line-up people might be prepared to accept a new style.

"Accept" was the old Chicken Shack's last album and on it they got away from the 12-bar. It was probably their best album but the variety didn't really get accepted on a large scale. On the Continent, particularly, fans still shouted for numbers from



STAN WEBB: a changed man

the first album. "I'm not saying that I won't ever be playing blues again," he said, by this time back to the usual larger glasses.

Stan reckons on getting back on the road within a couple of weeks, which might seem a bit optimistic. But manager Harry Simmons says that the new Chicken Shack will have recorded an album and a single inside six weeks, which is something of a brave proposition when you consider that there is only one guy in the band at the moment.

The old Shack won't be completely forgotten, for three songs—"Diary Of Your Life," "Tell Your Fortune," and "You Knew

You Knew You Did" will survive into the new repertoire. Of the new material Stan says some of it will be heavier.

It certainly seems like a concerted attempt to get rid of the apathy that existed in the old line-up. "I was getting mentally tired with the whole thing," he says.

The transition is being well planned with a more choosy approach to gigs being introduced. "In fact we'll be doing less gigs in Britain, and be more particular about which ones we do. Instead of doing gigs just for the sake of doing gigs as in the old band. I also want to concentrate more on the Continent where we've always gone

down well but we never really played much over there. So we could build that up."

A trip to Sweden is planned for March when the new Shack's first album could be out. More European dates are being lined up and an American trip is tentatively pencilled on the date sheet for next autumn.

It's going to be a case of listeners having to accept a new Chicken Shack, whereas, with the last band's efforts, it was done more of a plea. "If it doesn't work then at least I tried."

Roy Shipston

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Family to become a musical tribe for 'disaster' film

FAMILY are in a bit of a void at the moment. They can't plan their year because a film they want to do—and their next American tour—have yet to be set up. And until all the dates are fixed they can't arrange anything else.

So they are not doing much at the moment and multi-instrumentalist Poli Palmer confided that they are getting a bit frustrated not playing.

"We're doing the few odds and ends and were off on a fortnight's tour in France but apart from that nothing much is definite. We've never really been to France before, apart from popping in and out of Paris, so we're looking forward to that.

"But we haven't got anything fixed, we really don't know what we're going to do this year."

There will be an American tour which will take a month and the film they are involved with will mean spending a month in the South of France.

Family's Poli Palmer: playing smaller venues

The film is being made by a French company and is about the human leftovers of a nuclear war or some such catastrophe. "It's on the cards and if we do it, it will mean a pleasant month in the South of France.

"Basically it's a story, rather than a script, which will be half in French and half in English and is about a group of people after an atomic war

or something like that. It's about this tribe of survivors who happen to contain a rock-n-roll group. It would be fun doing the music because even the incidental music would be done on the spot, like just violin and guitar playing, the sort of thing that might happen if we were on the road.

"But I don't think anybody in the band has any pretensions about acting. It's just a question of spending some time with people and seeing how we react to the story. But we've got to do the American tour before that, so that's two months of the year we've got to keep clear. And we don't know which two. We really don't know what we're doing this year because we can't arrange anything else until these things are fixed up."

for two or three months on stage before we record it. It's bound to be better that way. We are really a bit haphazard about recording, everybody just plays how they react to a number.

"Something that might start out as a country-influenced thing may be completely different by the time it's finished. But recording is very much a spontaneous thing. When we make an album it's where we are at that particular time. It makes me laugh when people ask what 'direction' we're going in because we don't know. We only know that the last record we made was where we were at that particular time."

Family will be doing "small" gigs between tours and escapades abroad because they all feel it is important to keep in touch with the smaller venues that helped them on their way in the first place.

"We enjoy playing the smaller gigs because those people are the ones who originally react to us. We can't play as much as we'd like to; if you just do concerts you get out of touch with the smaller places so it's nice to do them now and again. They are not

'money' gigs.

"We all feel a bit frustrated about playing and that's why we're going to try to get into Europe a bit more this year. We've played most countries on the Continent but only once or twice in each place. We've got an amazing reputation over there, particularly in France. John is known as 'The Devil' in France because of his double-necked guitar."

Safari

Another thing Poli is trying to fit in this year is a "group Safari" to Africa. He feels that, apart from being a good holiday, the environmental change might produce some interesting results, song-wise.

So far he's got singer Roger Chapman, John Whitney, a couple of the group's roadies and Viv Stanshall interested. So that sounds as though it could be quite a safari!

by
Roy Shipston

KENNY ROGERS and the First Edition made an inconspicuous entry into Britain; perhaps, said Kenny, because it was 7.30 a.m. and it was raining.

The rain has affected his throat, but he hopes it will be all right for his appearances in the Midland clubs this week. Another, and very important, reason for their visit, is to try to sell a series to British television.

"We did the pilot show in Canada and it went very well. We're hoping we can sell it here. The idea is to have a different co-host every week and a new talent spot."

It will also be intended to promote their records in this country, as they have only had two hits here, with "Ruby" and "Something's Burning," compared to seven in the States.

"We've had excellent response to "Ruby" here, but our main problem is with our humour in the show, which is geared to American audiences. If there was a way of becoming more familiar with the colloquial humour in Britain, I'm sure our communication problem would be solved."

The group's stage show isn't entirely what one expects from a group of singers, but their humour is not pre-written. They have four singers and a drummer—all one time members of the New Christy Minstrels.

"At first it was difficult for people to adjust to us, having four individual personalities in the group, instead of just me as lead singer all the time, as they had expected. The group has had many different influences. I was with a jazz group, and one of the guys was with a rock and roll band, and we have a country influence as you could see with "Ruby."

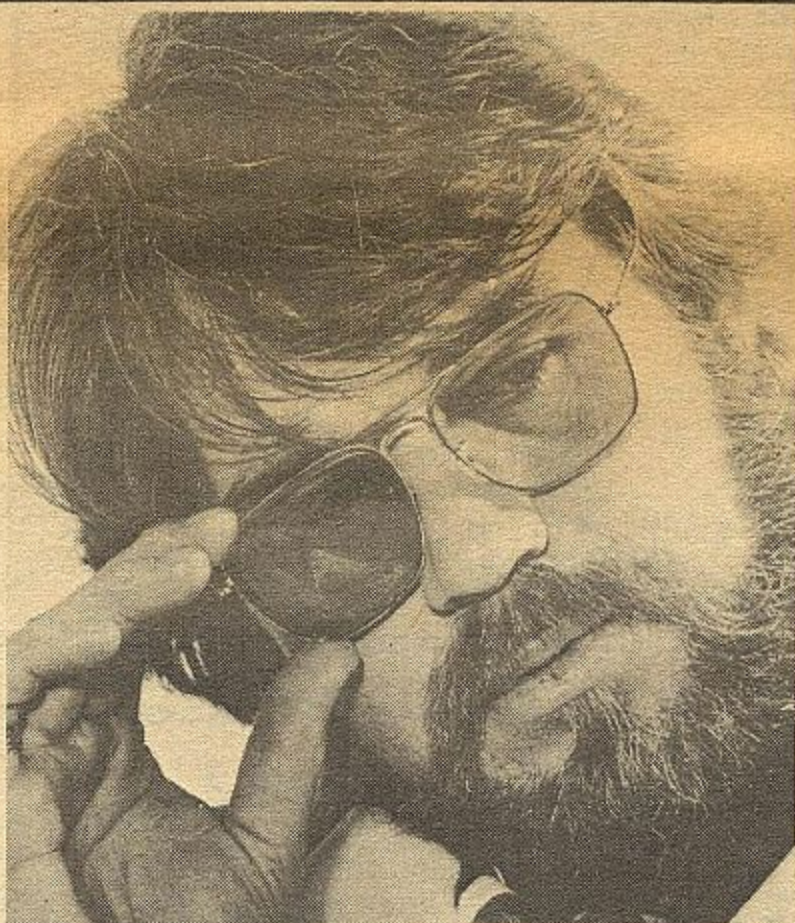
Concerning politics, Kenny has strong opinions but doesn't believe in expounding them along with entertainment as is often done in the American music business.

"If someone is paying to hear me play and sing, I'm not going to stand up and give my political views. Personally I think it's dangerous the influence that could have. I have a point of view, but I think it would be prostituting myself to say come along and hear me sing, then give them other views."

Kenny served his country for nine years, but it was between wars and he did his time in the National Guard.

"Originally the National Guard was designed to keep a force at home, but now it's been blown out of all proportion. And there's no way to revert the image."

But he's hoping he can revert the group's image slightly to the British record buyers who automatically connect the First Edition with one certain type of



Just how can Kenny make you laugh?

music. At present, they don't think a British tour is financially justifiable, because of the expense involved. They could get much more money for the same time spent in the States. If their next single takes off, they plan to do a British tour showing us what their stage act is really like. Their present stay here is as much a holiday as a working visit, and Kenny says he is particularly sad to see us change to

decimal currency, because to him it personified the "quaintness" of Lil'ole England.

Another reason for making another trip to England is that they would like to record across here, although they are in the process of putting together another album in the States.

Kenny thinks that the group is different from other groups because it is made up of solo singers who have individual talents. And if his voice goes out of fashion, another guy can step forward and take over the lead vocals.

"I think we'll be around longer than most groups. Our humour helps to make us as much entertainers as singers. We try to be professional. We're always at the job on time and try to handle ourselves in a professional manner."

"Primarily, we do college dates, but also do clubs and recently did a concert with the Huston Symphony Orchestra with 92 pieces. We're versatile."

But their next single in Britain will be similar in style to "Ruby," to keep interest going. They don't like doing numbers of the same type, because they feel it categorises them into a particular type of music.

"We've paid our dues," says Kenny, "and we're well put together, so we're hoping it'll all go well."

ROSALIND RUSSEL

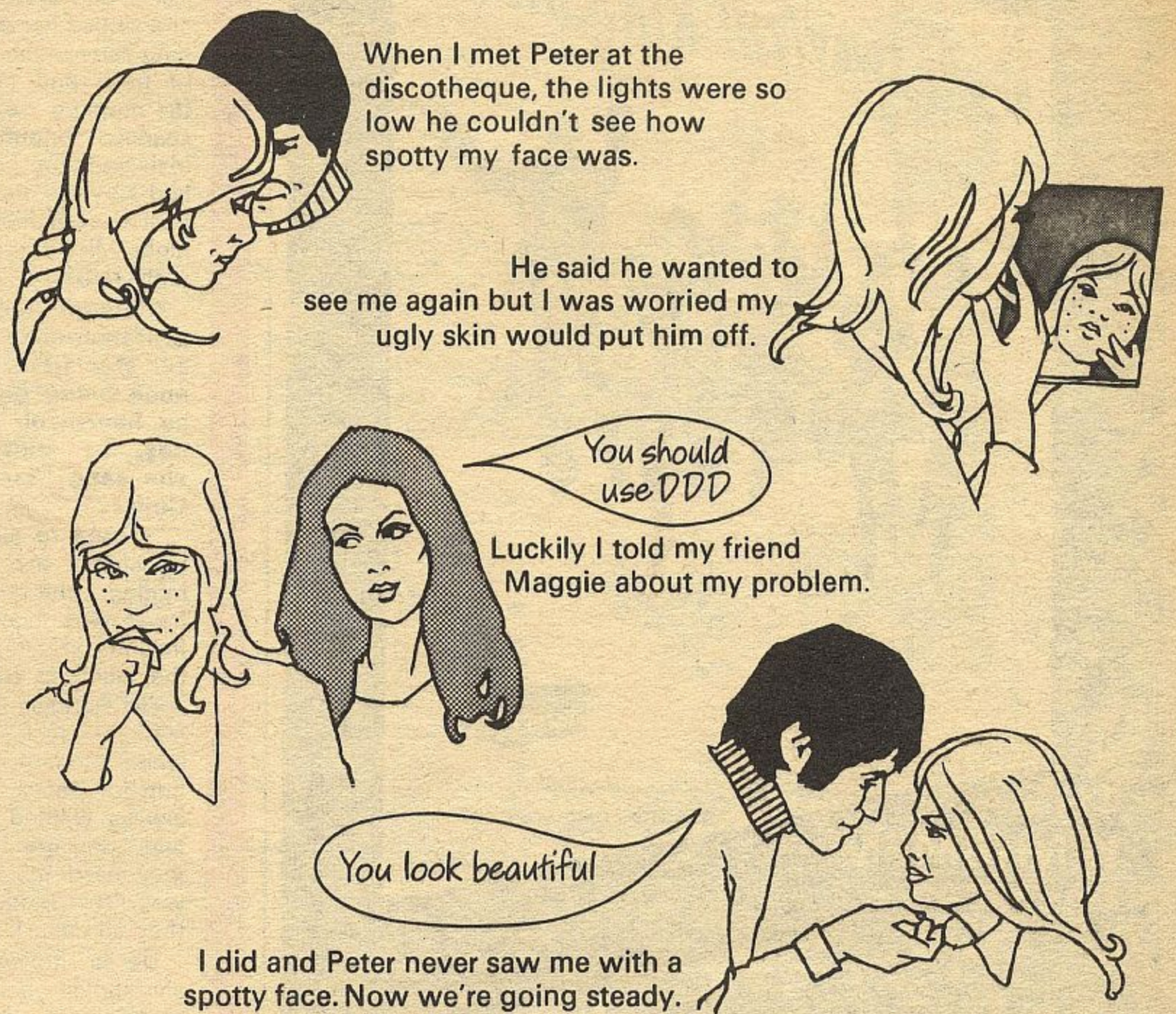
Haphazard

Poli says that Family are trying to "get in front" of themselves as far as recording is concerned and they hope to do more live things on record as they were so pleased with their last efforts at the Fairfield Hall, Croydon.

"But we want to do the material

SPOTS AND PIMPLES

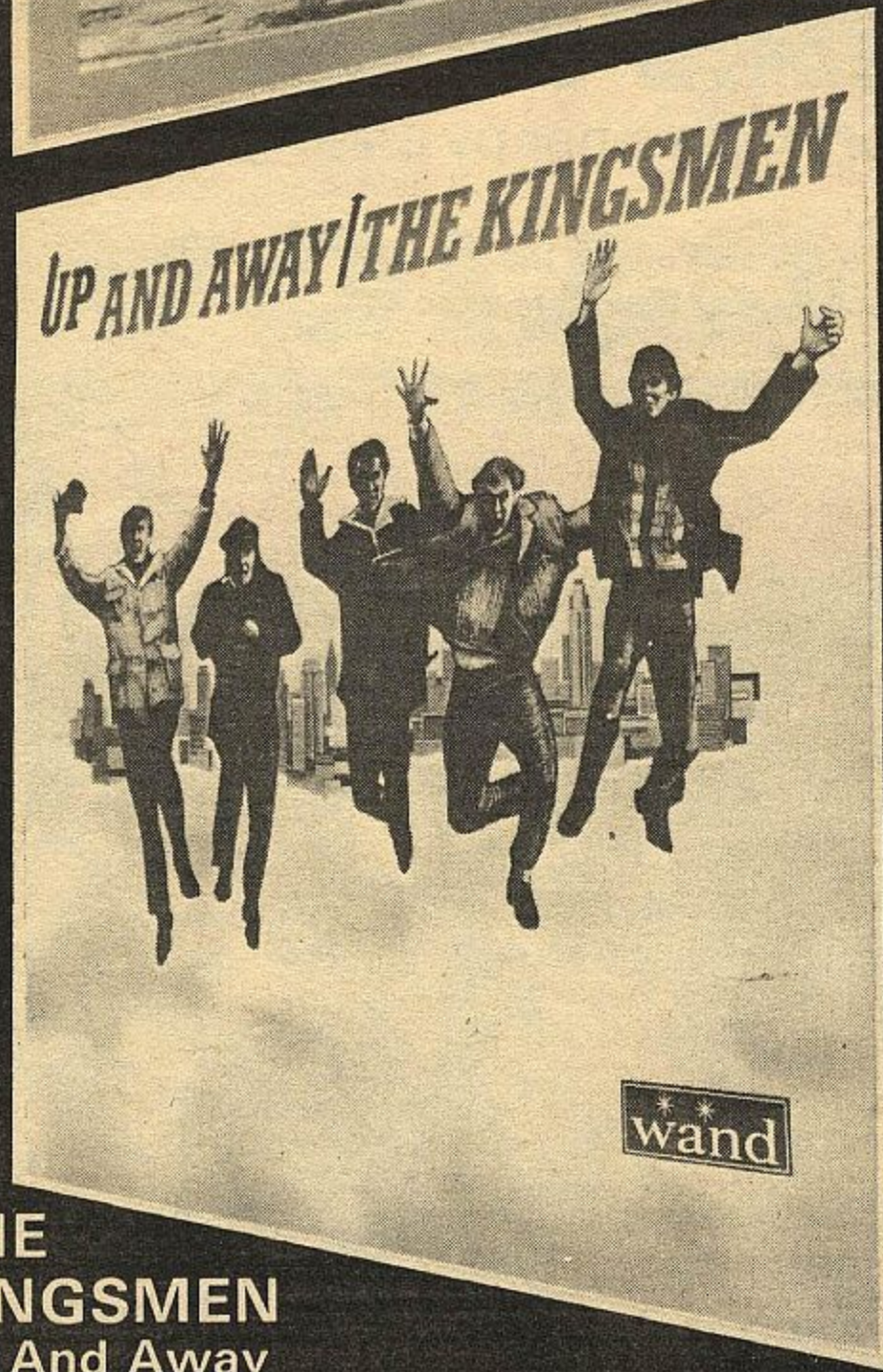
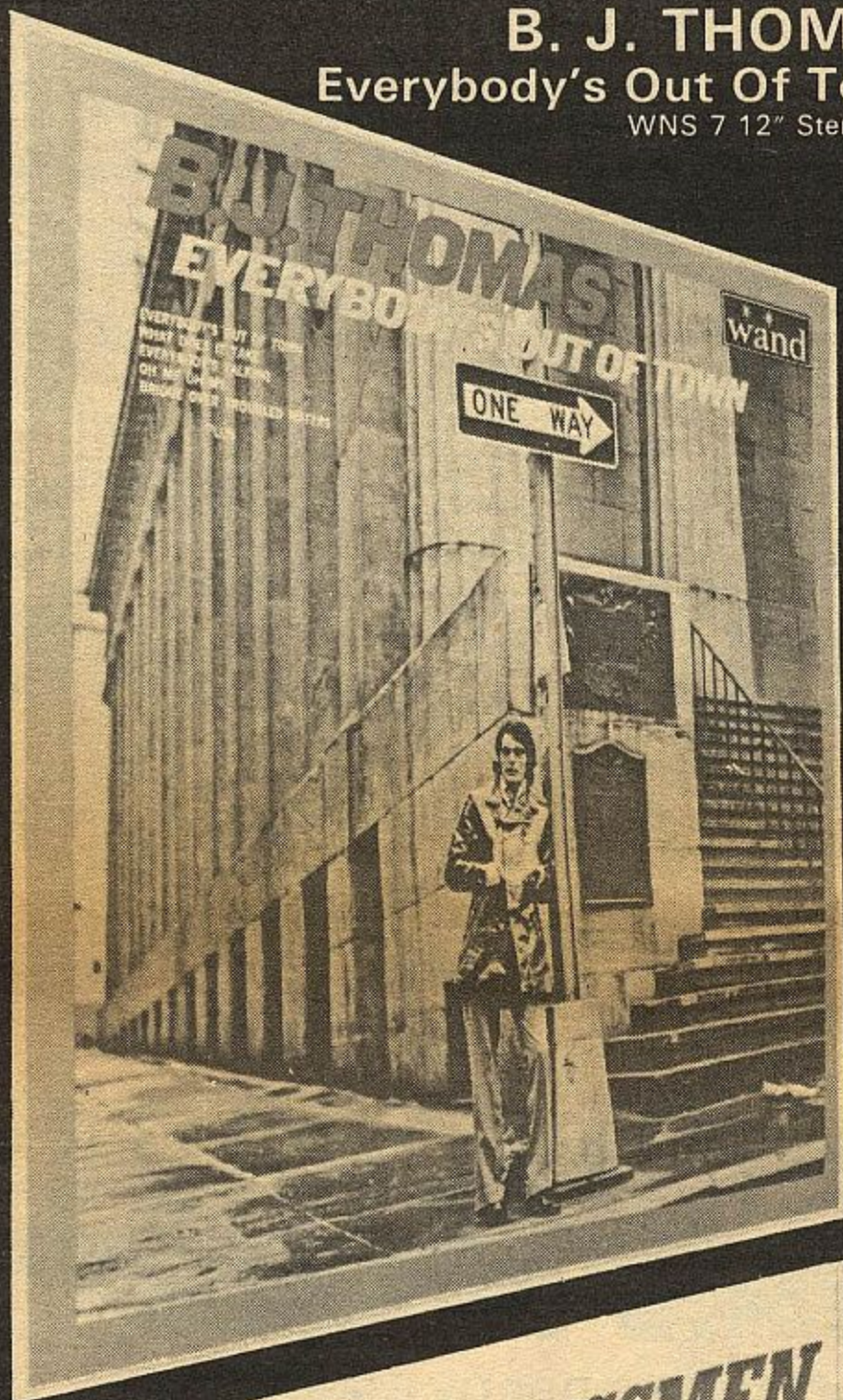
A story with a happy ending



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CLOSE UP ON CLODAGH RODGERS

CLODAGH RODGERS has a nice round bottom, a neat bosom, and the best legs in showbiz. And if "Eurovision" was based as much on sex as song appeal, for my money anyway, she'd win hands down.

Instead, this curvaceous Irish colleen finds herself following in the footsteps of Scots lass Lulu and Welsh miss Mary Hopkin as Britain's representative in this year's "Song For Europe."

In Dublin in April she will do vocal battle with the cream of the Continent; and, if the critics are correct, should wrest back the coveted crown from her native Ireland.

"I do feel a bit uncomfortable singing for Britain against Ireland," she admitted shyly. "But after all it's here where I've enjoyed my success—so why shouldn't I? I'd never sing against England . . . I'd be cutting my throat!"

And she added: "I'm already aware that there's a bit of an antagonistic attitude towards me in Ireland. You see, they don't recognise me as being Irish. I'm an English-convert. But I don't care. All the songs are super, and I'm feeling happy and confident."

Clodagh, only 24 in March, was born in Northern Ireland, where her father was a pop tour promoter. She has two brothers, Louis and Frank, both working for record companies here, and a sister, Lavinia (18).

Her home is a smart house in Willesden, North London, where she lives with handsome husband / manager John Morris, plus a star-struck Red Setter, christened "Biljo" after one of her hat-trick of hits. She is comfortably well-off, enjoying to the full the fruits of her hard struggle to well-earned success.

She wore fitted black suede slacks and a loose slinky blouse, and settled herself sweetly on the long settee—the complete picture of fresh and composed beauty the morning we talked. The eyes sparkled brightly in the best Irish tradition. For someone who had survived the rigours of New Year's festivities the previous night Miss Rodgers was ravishingly radiant.

Clodagh has been singing professionally since she was 12. Her first public appearance being on the same bill as hearthrob Michael Holliday, in Ballymena; when she sang "Lipstick On Your Collar."

"I used to sing around a lot on shows my father was promoting," she recalled. "But there never was much opportunity in Ireland. When you've sung all the ballrooms you've had it!"

The Rodgers family crossed the Irish Sea lock, stock and barrel when Clodagh passed an audition for Decca. "My mother had always wanted to come to Britain," she grinned. "And I think they used me as an excuse. It was 'for Clodagh's sake' that they all came!"

Decca, however, decided that she should change her name for professional purposes. "CLODAGH RODGERS," they claimed, was too much of a mouthful. So

she succumbed and dutifully abbreviated both names—becoming "CLODA ROGERS."

Times were hard to start though. And with teenage idol Helen Shapiro hogging the hit parade in those days there was little or no room for newcomers. "It was like trying to become the second Beatles," said Clodagh. "Nobody wanted to know about girl singers."

Her first record, she remembers, was "Believe Me, I'm No Fool," and it was closest then to the type of material which was ultimately to bring her fame. Yet it still took eight singles in seven years before she struck lucky.

However, a husband was to come before a hit; and Clodagh met John during the Walker Brothers/Roy Orbison tour of 1967. "He was introduced as a booker; so I thought I might as well chat him up and try and get some work.

"I was very brought down when he said he hadn't heard of me. But he still accepted an offer to see me work."



A few solitary Sunday concerts came her way as a result, but the relationship work-wise was proving unrealistic for John. He was sacked for spending too much time on Clodagh, and not enough on other clients.

However, the two had hit it off emotionally and became engaged after a year. He was, she said slightly self-conscious, only her second boyfriend; the other being back home in Ireland.

A switch of record labels came next; and a year-long contract with RCA produced "Play The Drama To The End."

"It was the first record I'd really got excited over," she explained. "It just had to be a hit!" Of course, it wasn't. And sadly Clodagh resigned herself to

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Meet the legend with a voice

by Mike Ledgerwood

failure. "I entered a period when I just didn't want to record anymore. I began to feel I was wasting the record company's money and my own time."

But spurred on by husband John, by this time working in Decca's promotion department, she persevered, and the big break came when she learned that American writer Kenny Young ("Under The Boardwalk" and "Captain Of Your Ship") had spotted her on TV's "Colour Me Pop" and wanted to record her with one of his songs.

"The song suggested as suitable was 'Come Back And Shake Me,'" said Clodagh. "But by this time I'd been brainwashed. I really couldn't tell good from bad. But John said it was a smash

and I went along with it. It clicked, got every-where in the book, and suddenly started to sell. "John had it like mad, naturally wasn't doing enough to get it to the Top 50."

Then the famous "Lulu Irish" lent a hand. She suddenly wanted a Irish hit. His St. Patrick's Day TV show the slot went to Clodagh. "I hadn't done TV before. I was so nervous!" she called. But the spot-trick and "Come Back And Shake Me" crashed the chart week, selling a series of 11-18 thousand copies. "I was dumbfounded by the news. It just moved and bounds."



So the foreseeable Clodagh was comfortable and she set about her career, concentrating on TV and cabaret. "TV is my favourite medium," she confessed. "It's more than cabaret. At least if anything in front of the camera you can always cut it again."

Curiously, it was seen the "box" once which she me (he says, modestly) remark in print on her legs. And the subsequent "Scene" was snatched and sundry to become a mark.

She smiled sweetly, rising ever so slightly to all-the-year-round tan complexion. "Everywhere I go that people were saying snowballed and became a thing about me. I even was awarded for the girl who most for the mini-TV producers started



CLODAGH; the picture of domesticity

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and I went along with it." It clicked, got every radio play in the book, and surprisingly started to sell. "John had plugged it like mad, naturally, but it wasn't doing enough to get into the Top 50."

Then the famous "luck of the Irish" lent a hand. Simon Dee suddenly wanted a Irish girl for his St. Patrick's Day TV show, and the slot went to Clodagh.

"I hadn't done TV for years. I was so nervous!" she recalled. But the spot did the trick and "Come Back" crashed the chart Easter week, selling a sensational 11-18 thousand copies a day! "I was dumbfounded at the news. It just moved in leaps and bounds."

So the foreseeable future for Clodagh was comfortably assured, and she set about consolidating her career, concentrating keenly on TV and cabaret. "Television is my favourite medium," she confessed. "It's more relaxed than cabaret. At least if you forget anything in front of the cameras, you can always cut it and start again."

Curiously, it was seeing her on the "box" once which prompted me (he says, modestly!) to remark in print on her nice trim legs. And the subsequent line in "Scene" was snatched up by all and sundry to become her trademark.

She smiled sweetly, her colour rising ever so slightly under that all-the-year-round tanned complexion. "Everywhere I went after that people were saying it. It snowballed and became the 'in' thing about me. I even won an award for the girl who had done most for the mini-skirt. And TV producers started insisting

I wore minis!"

Clothes-wise Clodagh has amassed a considerable collection. They even moved home four months ago, she claims, because the house was becoming more like a boutique every day. But sadly the famous legs were hidden beneath bell-bottoms when we spoke.

"I love the midi," she remarked. "And I wear a lot of trousers in the winter. But I still love minis—they're so attractive; but my knees go red and cold in this weather."

She designs most of her own clothes, buys a new outfit nearly every time she's on TV, and reckons her fee more than disappears in this direction. But "Eurovision" will at least give her an opportunity to make up for it, she says. There's no budget for her on the Cliff Richard TV shows or the contest.

"You can go mad; spend what you like. Which means I can go down to the 'Chelsea Cobbler' and order boots at 35 guineas a time!"

She admires Cliff tremendously; rating him as Britain's top-most entertainer.

But she hates some of the 'big-time' stars on the scene.

"I don't go along with this big-time bit," she explained. "It's all so unnecessary. I'm afraid I'm very quick-tempered. But I can't help it, you see. If I'm annoyed—it shows! I can't keep things bottled up inside." John, who'd joined us, nodded knowingly. "I have to watch what she says, or she lands herself in hot water."

The husband/manager and wife/star status basically suits them well. Although, in common with most young-marrieds they do cross the occasional sword. "But we rarely really argue," hastened Clodagh. "Sometimes we might 'hate' each other so much we just walk past one another, and talk only to the dog!"

"It's only because we spend

so much time together," rejoined John. "Most people who have problems at work leave them in the office at the end of the day. With us, they're with us all the time."

"Eurovision" will doubtless further the fame of this convent-educated miss. Did she enjoy being a star? "At times. People are used to seeing me doing the shopping round here," she answered quickly, shaking her long silky hair. "But if I go to church they are prone to sit and look at me rather than concentrate on their prayers!"

Clodagh's very fan-conscious however, and makes a point of perusing all—and personally answering a lot—of her mail. (Brother Louis runs her official fan club.)

"Artists who slip out the front of a theatre when fans have been waiting for hours at the stage-door make me angry. I'll always sign autographs. I know what it's like myself. In Ireland with my dad I used to gaze in awe at stars like Adam Faith. Anyway, an autograph means so much."

Surprisingly, for such a friendly pair, Mr. and Mrs. Morris rarely socialise, preferring to stay "terrible homers," simply satisfied with each other's company. Although they admit to being TV addicts. Kenny Young, of course, has become a close personal friend. So too is "Tarbie"—comedian Jimmy Tarbuck.

The controversy over American-born Kenny not being allowed to submit a song for her in "Eurovision" not surprisingly upset Clodagh. After all, their professional partnership had produced "Goodnight Midnight" and "Biljo," both fair-sized follow-ups to "Come Back." And under the rules our representative is permitted a "bye" for three songs of their choice into the final 19.

"It's a shame. I was really disappointed for Kenny. He's written such a great song. It would sweep the board. But I'm definitely recording it as my single after the 'Eurovision' one," she promises.

After her initial hat-trick of hits—how had she reacted to flops with "Wolf" and "Everybody Go Home"?

"Naturally I was disappointed. But then I'm used to getting flops, aren't I?" she answered mischievously. "Anyway, females can survive a flop more than groups. We're kept going by TV, which is continually crying out for girl singers."

Her appeal, she believes, has until now rested with youngsters. "Eurovision" will give her the chance to aim for older audiences.

"I remember listening to Dana in the contest on the car radio last year," she volunteered suddenly. "And I thought at the time how funny it would be if I was selected to sing in 1971—against Ireland! All those years I used to sit at home dreaming about something just like this. But I always hoped it would be somewhere exotic. Just my luck it turns out to be Dublin, where I know everyone!"



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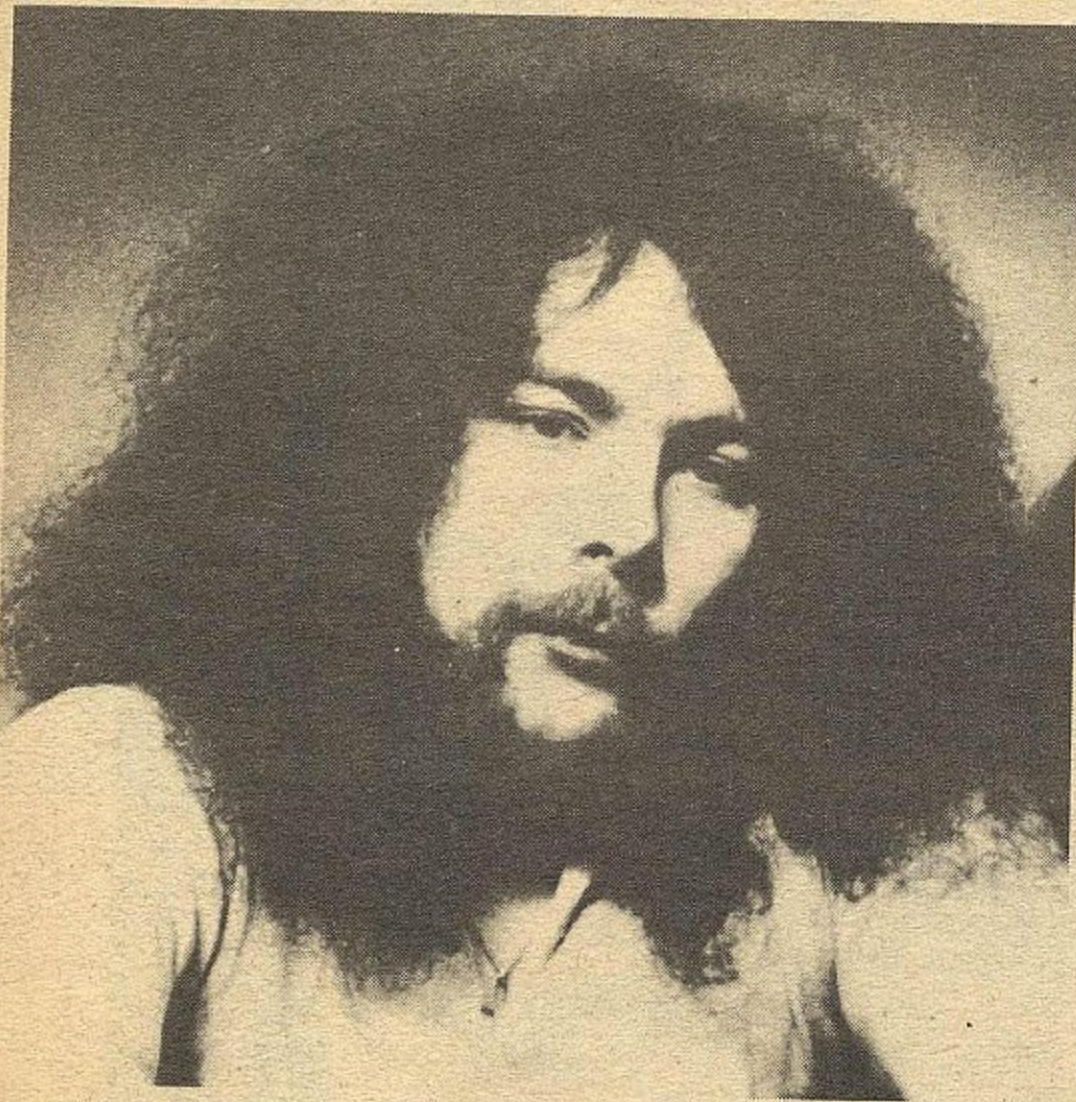
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NEXT WEEK: Peter Frampton

PROGRESSIVE SOUNDS AND PEOPLE



● Pictured top left Edgar Broughton . . . see Edgar's just had a new arrival. Right, East of Eden (l. to r.) Dave Arbus, David Jack, Jeff Allen and Jim Roche. See . . . Progress—East of Eden. Bottom left, Gass (l. to r.) Bob Trench, Derek Austin, DeLisle Harper and Godfrey McLean. See lead story.



Caroline Boucher

Roy Shipston

Edgar's just had a new arrival

EDGAR BROUGHTON BAND is now a quartet. Edgar's old friend, and former band member Vic Unitt has joined them on guitar.

As yet they haven't done any live gigs with the new line-up—the first one will be in Germany at the end of this month. At the moment they're concentrating on the new album which features Vic.

"My joining has changed the sound a bit," he says. "Some of the things we're doing now are a little bit more organised—they're tighter for want of a better word. The spontaneity is still there, and we've all got our heads together and thought about it."

"We haven't made a conscious effort to be musical, we've just thought of more intelligent ways of using two guitars and there's a lot of harmony vocals on the album. I think it'll make things a little bit easier for Edgar too."

Vic joined after he'd got together with his old band again to do some session work for the album. It was so nice to be together again that he stayed.

"I used to be with them about three years ago—that was when we were starving—and I left them and they came to London (we're all from Warwickshire) and when I came to London later we met up again. I played with the Pretty Things for about a year, and then here I am back with them now."

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THE G. A. LONG PLAY CENTRE
(Dept. D33), 42 GT. CAMBRIDGE ROAD, LONDON, N.17

Faces at the Marquee on February 1, last gig before they return to the States, should be a good night.

Red Bus Company say that Tony Priestland's replacement in Titus Groan, American Doug Meister, plays no less than 75 instruments. "That's what you call a multi-instrumentalist," said a spokesman. Meister majored in music at the University of Arizona. Tony Priestland, who "fractured his pelvis when he was knocked down by a bus or a lorry" said the spokesman, plays a mere tenor and soprano. Actually Meister admits he can't quite handle bassoon or oboe. See Buzz next week for the full truth.

Newcomers to London are a four-piece band from Bedford, Warwickshire, called Boots. They've decided to live down here because they can't get any work in the Midlands. "There just aren't enough places to play at," says vocalist and rhythm guitarist Dave Bown.

His brother Terry plays bass, Donnie Wright is lead guitarist and John Wilson is on drums. They've quite a good single out on Young Blood called "You'd Better Run." Boots used to be called Gregorian Chant, which just goes to show.

Robert Tench of Gass, band providing the music for "Catch My Soul" at the Roundhouse, has a fine voice.

Watch out! highly rated guitarist Brian Griffiths is in London with guitar and amplifier and wants to form a band. He was last heard of three or four years ago when he was with The Big Three.

ARTHUR BROWN'S new band have been rehearsing in a cellar in Covent Garden lately and making some very fine noises. The five-piece group (organ, bass, guitar, drums, vocals) boasts an excellent drummer — ex-King Crimson and pretty nifty guitarist also. They're taking to the road shortly and if unrehearsed numbers get up to the stage of the rehearsed ones, then they'll be

GASS—OR HOW TO MAKE IT WITH SOME HELP FROM SHAKESPEARE

GASS—a four-piece group that has just become a five-piece—has been a group in its own right for two years with an album out on Polydor. They play jungly sort of music most readily comparable to Osibisa (although Gass say they played it first).

But for the last few months they've jacked in the pressurised gigging scene for more steady employment—as backing band at the Roundhouse for "Catch My Soul," based on Shakespeare's Othello.

"I won't pretend that we jumped up in glee and rushed into 'Catch My Soul,'" says organist Derek Austin. "It was a carefully considered decision—we weighed up the pros and cons as best we could. Being an integrated group made it appeal to us I think."

They joined the production in Manchester, and came down to London with it having promised Jack Good they'd stay with it until it got off the ground. Now they seem to be getting itchy feet again.

"Jack knows, and we know, that the time must come when we must

keep the original direction of the band," says Derek.

Doing "Catch My Soul" has been good for the band, says Derek, because of the freedom within the discipline.

The band's aim is complete freedom onstage — they claim they've only ever had two rehearsals and did a film score once for a film called "Cantico" that went to the Berlin film festival where they completely improvised the music.

Obviously they have some set songs to keep to, but they manage to put their interpretation to them rather than take it note for note off sheet music. The brass section at the musical is the old Sweet Water Canal, that George Harrison used on his album.

Fastest group

"We must be the fastest recording group on earth too. We did the album in 48 hours, the film score in 3½. Also we're chock-a-block with songwriters. I've written a song for Jim Proby which he's going to record. But we'll never perform a number the same way twice, which keeps our interest in the group alive."

Derek joined Gass two years ago, but the other three had been playing together for years, starting in South America. Derek, from Bristol, studied organ at music college in London and other jobs when leaving included depping for Mick Weaver in Wynder K Frog and playing organ in strip clubs. Now Lennox Langton has joined the group on drums, bongos, steel drums and guitar, although he doesn't play in "Catch My Soul." They all reckon he's one of the best bongo players around!

a humdinger of a band. Promoters are still rather wary of Arthur after the disastrous last band, but this one is good — go down to Covent Garden and see for yourself. Arthur, by way of proving something, has shaved off half his beard and cut half his hair short.

John Gustafson of Quatermass saw Three Dog Night while in America and describes them as something like "The Monkees backed by The Who."

Poli Palmer of Family reckons that France is very much a "Cadillac country." He says: "You aren't a superstar over there unless you turn up for a gig in a Cadillac." Asked if Family will be using Cadillacs during their two-week tour there, Poli said: "I don't know, that's the business side of things."

T.2 are back on the road with their new guitarist Will Killeen, a bottle-neck, wah-wah specialist.

Progress-East of Eden

EAST OF EDEN have just hired themselves a publicist — because they feel it's about time they "made it" in the press. Which all goes to show what a weird set-up the music business can be. For nigh on three years, East of Eden have been acclaimed by ecstatic audiences up and down this country and on the Continent.

The Continental papers wrote about them lavishly; but back here kids would ask "how come we never read about you?" and the group would be rather nonplussed as to what to answer.

The reason for their lack of mentions in the press was mainly they didn't have a publicist (alas, in this day and age, they are important) and that their record company didn't seem to understand them very well and lumbered them with the wrong image.

Consequently, although the group was one of the very first to use sax and fiddle, other groups doing exactly the same later on tended to get the credit for it.

There's also been quite a few personnel changes within the group since it started. The cur-

rent line-up is almost a year old now — Dave Arbus on fiddle, sax and flute (he started the group); David Jack on bass and vocals; Jeff Allen on drums, and Jim Roche on guitar.

"Why the changes?" says Dave Arbus. "I'm difficult to work with and we've had to struggle as a group. It's never been a case of four friends, it's been primarily a group rather than friends so the pressures are pretty strong really. I kept going when people left because I really didn't want to play with anyone else, I couldn't think of anyone I'd rather play with than East Of Eden."

"The offers were financially tempting but you have to try and keep a sense of values. One bass player left to join Manfred Mann — he wanted me too — but I sussed that group wouldn't make it, and they didn't. The bass player was Steve York. I don't know what he'll do now."

"But really we're just unlucky because most of our gigs are rebookings — we've played everywhere in the British Isles and the Continent and we've gone down well everywhere. As a gigging group we're very bookable."

Soul Survey

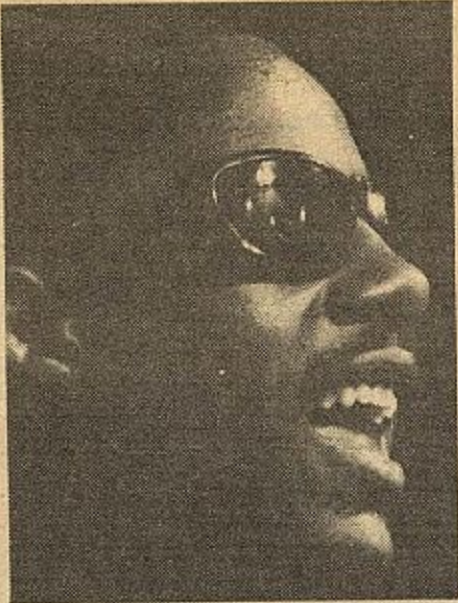
Why no hits yet?

I FIND the lack of success of the Hot Wax label very puzzling. I was convinced the Honey Cone and Flaming Ember singles would repeat the success of the Invictus label's first two releases. It could be at the time the market was saturated by this sound.

HOT WAX is going to try again; Flaming Ember's "West-bound No. 9" is being "re-activated" this week, and could yet be a hit.

INVICTUS is very quiet these days. This week sees the release of the Glasshouse single "Stealing Moments From Another Woman's Life" (which DOES sound just like "Uptight"), but apart from that remarkably little is happening considering it's initial impact. No new Chairman of the Board single is planned as yet, although there's talk that "Everything's Tuesday" will be issued next rather than "Pay To The Piper," and there's no news at all of Freda Payne. This is where Motown is one up on the new H.D.H. labels—the company has a knack of successfully following up initial hits and keeping their acts in the public eye.

R. D. TAYLOR's American million seller "Indiana Wants Me," which incidentally made No. 1 in the American pop charts but didn't even feature in the R and B charts, is set for British release February 5. I personally don't rate it as highly as "Gotta See Jane," but can see it having a degree of success here. It's pure pop which should appeal to all tastes rather than just soul freaks (stand up and be counted!)



STEVIE: producer

STEVIE WONDER has produced a new U.S. single for the Spinners. The group's follow-up to "It's A Shame" will be his "We Have Made It." But group is expected to have a different follow-up in Britain—"Together We Can Make Such Sweet Music" is the title in mind at present.

NEW U.S. releases this week: King Curtis—"Whole Lotta Love" (Atco); Artistics—"I Want You To Make My Life Over" (Brunswick); Presidents—"Triangle Of Love" (Sussex); Honey and the Bees—"Love Can Turn To Hate" (Josie).

FRIENDS of Distinction were set to arrive here next week to promote re-released "Grazin' In The Grass," but have had to cancel the visit due to other commitments. The group's new American release is "I Need You" which can be found on the "B" side of their re-issued goodie. By the way, if you've not yet got their "Grazin'" album, which was released some many months ago, catch up with it now. Apart from "Grazin' In The Grass" it contains "Going In Circles" which to me is one of the finest soul items ever.

Tom McGuinness just grewed and grewed

TALK TO Tom McGuinness about his band and he'll look at you through murky pebble-glass specs and say "It just happened like that. Like Topsy said 'it grewed'," and then grin broadly.

After that he'll point out that the band is no more his or Hughie Flint's problem than anyone else's. The name, he says, is misleading, because it doesn't belong to either of them. The whole lot of them shirks responsibility for it.

He says this all rather pat because he's beginning to get fed up with interviews. He also displays several of his ex-boss, Manfred Mann's, traits—asking you to define, repeat and clarify questions; and fixing you with a rather baleful expression.

At Top Of The Pops last week he spent quite a lot of time talking to another ex-Manfred, Mike D'Abo. It's amazing how successful a lot of ex-Manfreds have been—they all become prestige people, few sink into obscurity.

"I learnt a lot musically from Manfred—all I knew first of all

'I learnt musically from Manfred. He's had a lot of good people in his group'

was twelve bar blues. Manfred's had a lot of good people in his band—Jack Bruce, Lyn Dobson, Mike Vickers, Klaus, I think anyone who's been with him has been good right along the line.

"I'm really glad I did it, I look back on the thing with Manny as being a time when we enjoyed ourselves. It got boring towards the end but before that it was all easy, a laugh, and no sweat.

"I think if I'd left earlier—I occasionally wish I had done—I don't think I'd ever have been in a group as good as this one.

"But immediately after the Manfreds broke up I decided I never wanted to play a guitar again. In retrospect it was because I'd been bored with what I was doing, but within a month

TOM MCGUINNESS: still retains a loyalty to his old group but is justifiably proud of his new one.

I realised the only thing I did want to do WAS to play a guitar. I'd got involved in producing a record, managing a group and a bit involved in films. But I was just doing these things because I was bored like we all were in the last six months or a year."

He'd known Hughie Flint for some time before and so the idea of a group gradually became inevitable. And like Tom and Topsy said, "it grewed."

"It would be all very professional to say 'oh that was the way it was planned' because nothing we've done has been planned.



Whether or not the music lasts for the next 50 years is irrelevant—the melody and the feel are the important things, he says.

"I like the first Manfred album too," he says. "I was proud of that."

He still talks about his old group quite affectionately—sees Manfred about twice a month as they live quite near each other. And as for Manfred's currently floundering group, Tom loyally refuses to comment.

Benny: 'melody based on fun'

BENNY GALLAGHER and Graham Lyle are two scarcely intelligible Scotsmen who have been writing songs together since the age of 13. And now at last in an industry that is beginning to suffer from a dearth of good songs they are beginning to show themselves as a pretty formidable duo.

Not only are they the major songwriters for McGuinness Flint (Tom reckons he and Hughie write 10 per cent of the songs, Benny and Graham write the rest) but they've notched up several minor successes elsewhere.

As songwriters for Apple, they did two B-sides for Mary Hopkin, and Paul McCartney was so pleased with one song they wrote—"Sparrow"—(B-side to "Goodbye") that he sent them a cake. Then they've done the music for a BBC documentary and, of course, wrote "When I'm Dead And Gone."

"We used to be in a group in Scotland playing Tamla—early Smokey Robinson and Marvelettes things," says Benny. "And we weren't popular because we played for ourselves, not our audience."

Then Graham's father gave them some money and they came down to London with some demos.

"We went along to Caroline House to some offices—we didn't know they were Apple—and met Terry Doran who was really kind to us and gave us a great contract for a year. It seemed OK after a year so we signed again."

Their songwriting formula is indefinable; Benny says they get inspired by names of people—people they meet and think funny—and also places.

How long it takes them to write a song varies, "Sparrow" took twenty-four hours, but other things have taken up to three weeks.

They write on piano or guitar and seem to have a knack of storing hundreds of songs and half-finished melodies in their heads.

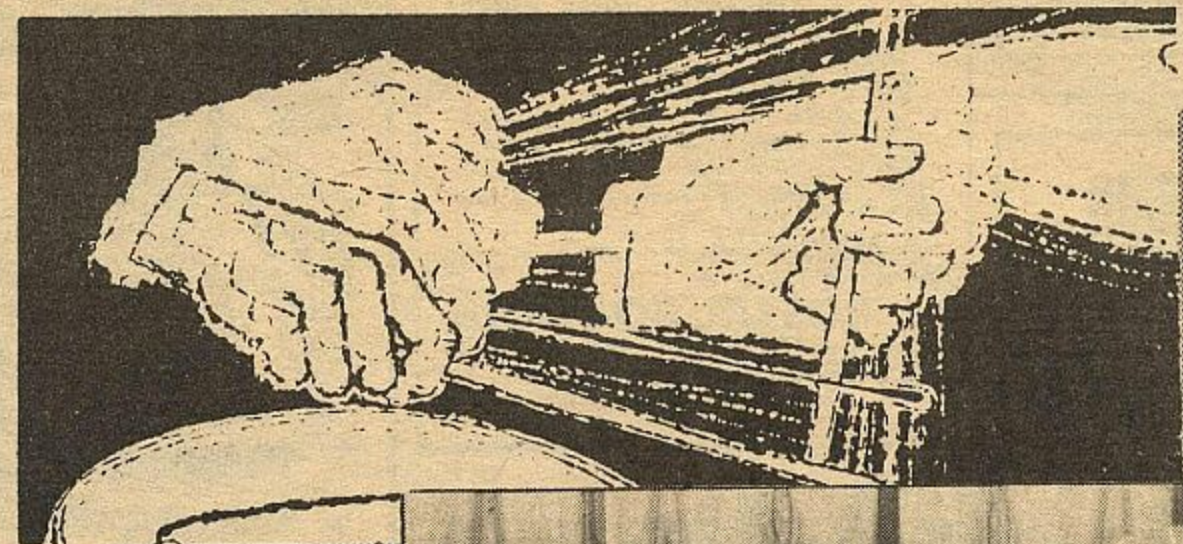
"If you hear a snatch of something on the radio it can start you off writing a song, whereas if you're listening to an album on a record player you tend to analyse it."

They're adamant about continuing to write as partners because besides building up an almost telepathic relationship over the years, they thrive on the competition.

Caroline Boucher



BENNY: used to play Tamla



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Hollywood Scene



JUDY SIMS

JERRY LEWIS has formed The Jerry Lewis Cinema, a chain of small movie theatres to be built in the United States and Europe. There are over 1,000 under contract, and will hold only from 100 to 350 people, and no X-rated films will be shown. Just good old family entertainment.

The theatres are to be fully automated—only two people are needed to run them. Jerry himself is intending to be an active participant in the corporation that will oversee the theatres, and he will be in England soon to discuss possible plans for theatres there.

There was a small, private party at Ungano's last week where people came to eat and drink and be festive in the Christmas/New Year spirit, and sort of listen with half an ear to the band—as people at parties in New York tend to do. But by the end of the J. Geils' Band's set, people were actually

DANCING, and screaming for them to play more.

The J. Geils Band is the best band I have heard in some time. They really are into blues and early rock and roll . . . and sound, dare I say it?—like the early Rolling Stones!

Anyway, the band, made up of maniac and fabulous lead singer Peter Wolf, guitarist J. Geils, harpist Magic Dick, bassist Danny Klein, drummer Stephen Bladd, and keyboard man Seth Justman, are from Boston and perform songs written by themselves and the likes of John Lee Hooker, Otis Rush,

Jerry changes from rock to good old clean family entertainment

Albert Collins, Smokey Robinson, Juke Joint Jimmy. (Juke Joint Jimmy?) They look like a bunch of rock and roll outlaws in the true sense, and once they take the stage it's pure boogie all the way!

The J. Geils Band has a new LP out on Atlantic Records, it should be released in England by now and deserves your attention. I know I can't wait to see them again in New York.

With the New Year upon us, there still seems to be a "rock scene" in New York, diffused as it may be. The Flamin' Groovies (talk about great rock and roll bands) are here this

week to record a new album, Lou Reed is busily writing new songs and poetry out on Long Island, the Stooges were here a few weeks ago to make plans with Elektra to record their next album, and Dave Mason and Cass Elliot are soon to make their New York debut at the Fillmore East.

Bob Dylan has his eighth gold LP (surprise, surprise) for "New Morning."

Grand Funk Railroad will be recording a new album starting in the next few weeks, to be released some time in the Spring.

There seems to be some sort of revival of British pop movies on American television. The past two Sunday afternoons have featured "The Dream Maker" with Tommy Steele and "Go Go Mania," hosted by Jimmy Savile.

Clapton helps to break down the freak barrier

ERIC CLAPTON and his Dominoes were on the Johnny Cash show, and Grand Ole Opry (Nashville) audience went crazy for them. That's a sign of the times. A couple of years ago when the Byrds appeared on the Grand Ole Opry (the oldest and most famous country music show going) that Nashville audience wasn't about to accept "them long haired freaks."

Nice to know that Nashville has caught up with non-country music. Mr Cash himself might deserve some of the credit for that, since his show is one of the few enjoyed by all types of music fans.

Linda Ronstadt will be arriving in London soon to record. She'll be on the lookout for new tunes to sing, so songwriters get ready.

James Taylor is in L.A. recording (Peter Asher producing, naturally). James is not a very prolific writer, so his new album might possibly have James singing a few songs by other writers.

Tyrannosaurus Rex's single, "Ride A White Swan," is beginning to look like a hit, which means I heard it on the radio where I've never heard them before.

Yesterday I went down the street to NBC TV studios to see a 20-minute BBC film on Curved Air, America's first glimpse of this group which has many of my English friends (legions, you know) ecstatic.

I wasn't too wild about the film techniques (psychedelic, man), but the group was interesting, and the whole thing did accomplish what it set out to do—convince us that Curved Air is definitely OK, particularly the violinist and the girl. Didn't see much of the other three.

The First Edition will have their own television show soon, thereby joining the ranks of the Everly Bros, Johnny Cash, Andy Williams, etc., all singers with variety shows.

I suspect the First Edition show will be good, despite my somewhat jaundiced opinion of their music, they seem to hang out with talented, interesting people who will probably be persuaded to appear on the show.

Dave Mason has moved from the house that Mike Todd built for Elizabeth Taylor to a nice old hotel bungalow at the Chateau Marmont.

... while James Taylor records, Kenny Rogers awaits TV show and Dave quits the house that Mike built!

Viewers of late night television are getting a rare treat these days (at least in Los Angeles): the first TV commercial for a rock group's album is being aired. The spot is suitably weird because the album is "Lick My Decals Off, Baby" by Captain Beefheart.

I relish the idea of middle America sitting up late some night, watching the used car ads, when suddenly . . . weirdness and Captain Beefheart!

The commercial's dialogue goes something like this: "Intestine, it's Zoot Horn Rollo.

In Whittier, it's Rockette Morton . . . In plain view, it's Captain Beefheart . . ." and so on, all punctuated with a brief vocal "A wap bop a loo bop" from the Captain.

Latest in the series of music folk with published books—John Hartford (writer of "Gentle On My Mind," remember?). His book of poems, drawings and lyrics is called "Word Movies" and most of it is real good.

John Hartford was born on December 30, you'll be fascinated to know. Former Monkees Davy Jones and Mike Nesmith were also born on December 30. So was I. This means all four of us have

New York Reporter

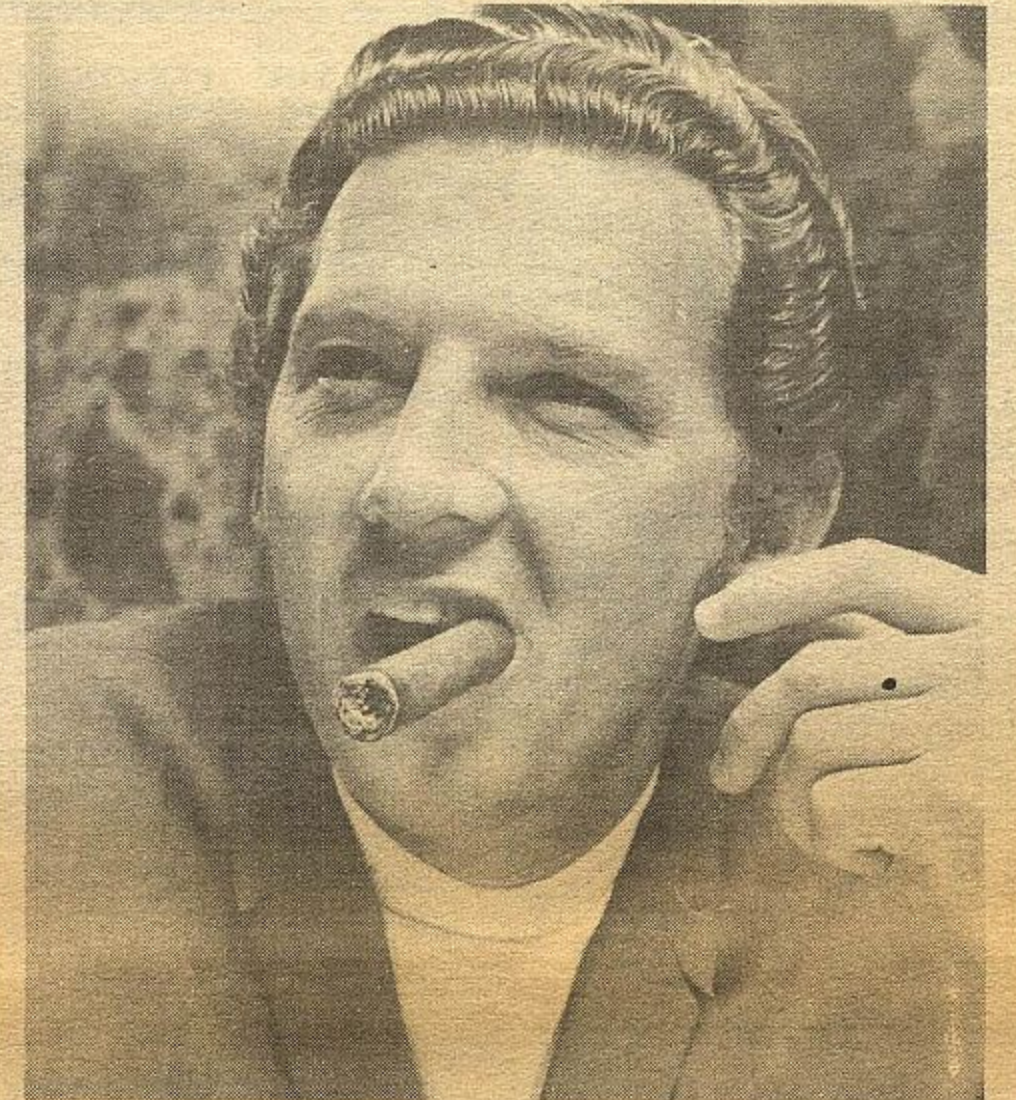


Lisa Mehlman

two things in common—we all have dark hair and we're all Capricorns.

Other Capricorns NOT born on December 30 are Jimmy Page, Stephen Stills, Marianne Faithfull, Humphrey Bogart, Ava Gardner, Howard Hughes, Richard Nixon, Jorma Kaukonen and Nancy Donald. Janis Joplin was born on the Capricorn/Aquarius cusp, Frank Zappa on the Sagittarius/Capricorn cusp. You'll notice there are only two light-haired Capricorns. That's important.

These astrological tidbits were brought to you, for your pleasure, because there wasn't a lot going on this week.



JERRY LEWIS: future cinema tycoon.

AMERICAN CHARTS

Top Twenty singles

- 1 (2) **KNOCK THREE TIMES** Dawn, Bell
- 2 (1) **MY SWEET LORD** George Harrison, Apple
- 3 (3) **ONE LESS BELL TO ANSWER** Fifth Dimension, Bell
- 4 (10) **GROOVE ME** King Floyd, Chimneyville
- 5 (6) **STONED LOVE** Supremes, Motown
- 6 (4) **BLACK MAGIC WOMAN** Santana, Columbia
- 7 (12) **LONELY DAYS** Bee Gees, Atco
- 8 (8) **IMMIGRANT SONG** Led Zeppelin, Atlantic
- 9 (11) **YOUR SONG** Elton John, Uni
- 15 (15) **PAY TO THE PIPER** Chairmen of the Board, Invictus
- 11 (14) **IF I WERE YOUR WOMAN** Gladys Knight and the Pips, Soul
- 12 (—) **ROSE GARDEN** Lynn Anderson, Columbia
- 13 (13) **ONE MAN BAND** Three Dog Night, Dunhill
- 14 (16) **FOR THE GOOD TIMES** Ray Price, Columbia
- 15 (7) **I THINK I LOVE YOU** Partridge Family, Bell
- 16 (5) **DOES ANYBODY REALLY KNOW WHAT TIME IT IS?** Chicago, Columbia
- 17 (20) **STONEY END** Barbra Streisand, Columbia
- 18 (19) **IT'S IMPOSSIBLE** Perry Como, RCA
- 19 (—) **LOVE THE ONE YOU'RE WITH** Stephen Stills, Atlantic
- 20 (—) **BORN TO WANDER** Rare Earth, Rare Earth

COURTESY OF "CASHBOX"

Top Twenty albums

- 1 (1) **ALL THINGS MUST PASS** ... George Harrison, Apple
- 2 (2) **ABRAXAS** Santana, Columbia
- 3 (4) **PENDULUM** ... Creedence Clearwater Revival, Fantasy
- 4 (3) **JOHN LENNON/PLASTIC ONO BAND** John Lennon, Apple
- 5 (5) **JESUS CHRIST SUPERSTAR** Decca
- 6 (6) **SLY AND THE FAMILY STONE GREATEST HITS** Sly and the Family Stone, Epic
- 7 (9) **THE PARTRIDGE FAMILY ALBUM** Original TV Cast, Bell
- 8 (7) **STEPHEN STILLS** Stephen Stills, Atlantic
- 9 (11) **ELTON JOHN** Elton John, Uni
- 10 (8) **GRAND FUNK LIVE** Grand Funk, Capitol
- 11 (10) **CLOSE TO YOU** Carpenters, A & M
- 12 (12) **THE WORST OF JEFFERSON AIRPLANE** Jefferson Airplane, RCA
- 13 (13) **LED ZEPPELIN III** Led Zeppelin, Atlantic
- 14 (15) **SWEET BABY JAMES** ... James Taylor, Warner Bros.
- 15 (14) **NATURALLY** Three Dog Night, Dunhill
- 16 (16) **WOODSTOCK** Original Soundtrack, Cotillion
- 17 (18) **TAP ROOT MANUSCRIPT** Neil Diamond, Uni
- 18 (—) **TOMMY** Who, Decca
- 19 (—) **PORTRAIT** Fifth Dimension, Bell
- 20 (—) **WHALES AND NIGHTINGALES** Judy Collins, Elektra

COURTESY OF "CASHBOX"



DEREK with his Dominoes, left to right: Jim Gordon, Carl Radle, Bobby Whitlock and Eric Clapton.

Pop Post

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

Let's have more radio competition

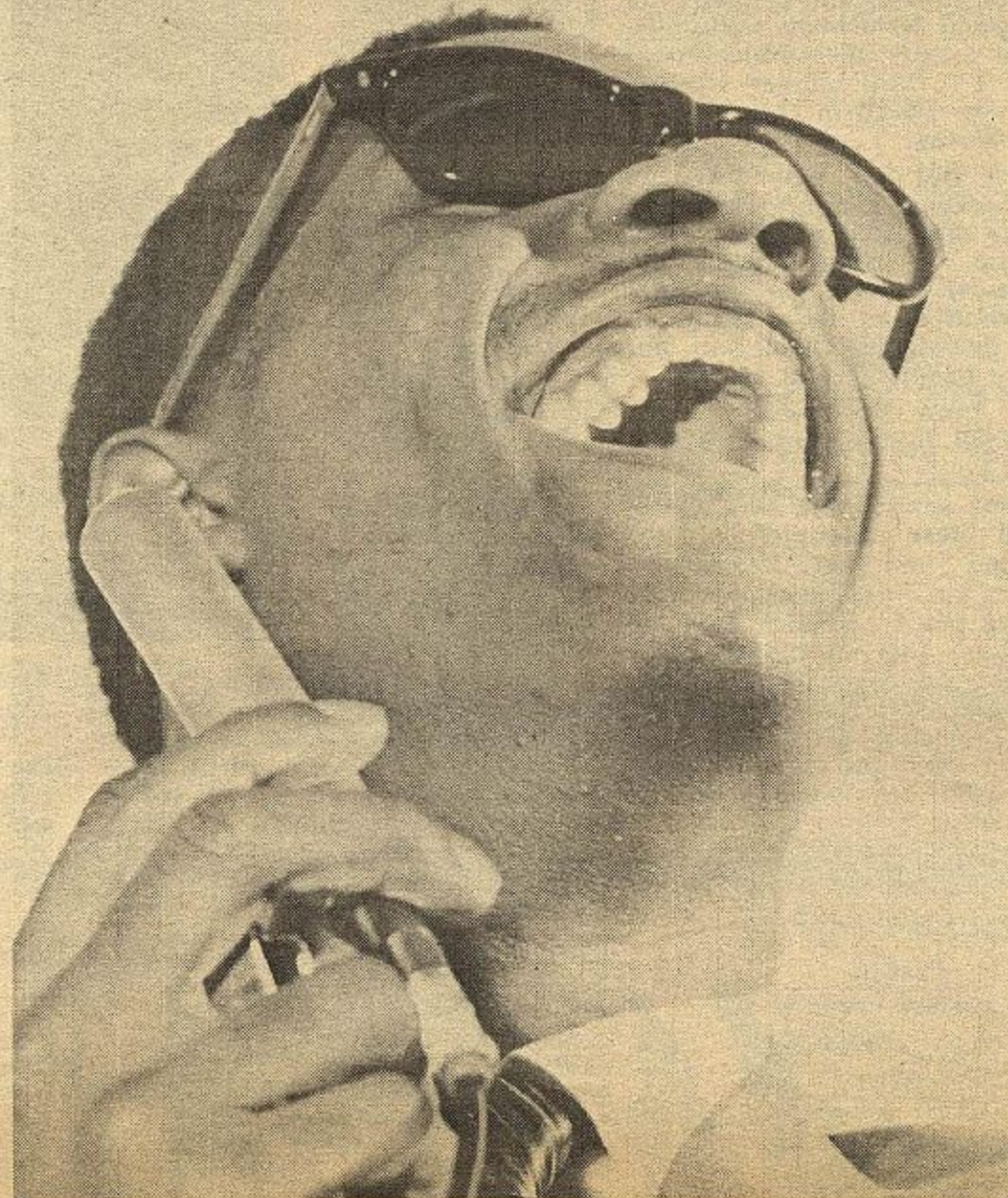
COMMERCIAL RADIO will be very welcome in this country. However, this should take the form of an alternative to Radio One, not a replacement.

In all trades and professions, competition is a good and necessary thing, and I am sure the B.B.C. would be pleased to compete with a Commercial Station. It would also enable many of the D.J.'s to enjoy more broadcasting time. For instance, wouldn't it be wonderful if Johnnie Walker continued with his 9 to 10 a.m. programme on the B.B.C. and also had the opportunity to join the Commercial Station for his famous Late Night Show—Mrs. Olive Shafto, 162 Uppingham Avenue, Stanmore, Middlesex. HA7 2JV.

WHY DON'T people give "The Bee Gees" a chance to prove they've still got the talent they had two years ago? But if people will keep knocking and degrading them, I doubt if there is much chance of them doing so. For the benefit of E. C. Ryder The Bee Gees fan club still exists, and still provides members with information and the latest news about the group.

Just lay off The Bee Gees a bit, and give the group the chance they deserve to reach the high standard they had before they split up.—Two Bee Gee Fans, Liverpool 6.

IF MR. CHATAWAY closes down Radio 1 and replaces it with a commercial station, it will be a sad, bad thing. We need commercial radio in this country. We also need the BBC. These two networks would provide competition and competition is healthy. We don't want a monopoly in radio broadcasting again, Mr. Chataway! — Susan Bennett, 148 Sandyhurst Lane, Ashford, Kent.



Please visit us

WE KNOW Liverpool is a little sea port bordering Prescot, but surely fans deserve more consideration. Small as it is, Liverpool does have a high percentage of Motown and Soul fans, but the artists never come to see us.

We would queue for a

week if we thought we'd see the Temptations, Marvin Gaye or Stevie Wonder. Please, organisers, give us a soul concert.—Anne Miller, Pat Allen, Jean Kelly, Celia Redfern, Parthemon Drive, Norris Green Liverpool 11.

I WISH to protest about Disc's treatment of the Gibb brothers. Nearly every week there has been some derogatory remark about them and this strikes me as very unfair.

They deserve to be congratulated on their new single, "Lonely Days," which is, in my opinion, worthy of a high position in the chart. The same applies to their album, "Two Years On," which is also very enjoyable.—P. James, London Road, Gloucester.

LET'S HAVE a New Year's Resolution from Disc readers—more tolerance. Apart from the occasional constructive and interesting letter, Pop Post seems to be taken up by groups of fans knocking artists whose music they do not like.

Everyone is entitled to their own opinion, and as it is the time of year when we should be trying to adapt new habits, perhaps an effort should be made to keep Pop Post from becoming utterly, entirely and absolutely nauseating.—J. Simpson, Red Maids, Bristol, BS9 3AW.

LET'S ALL hope, with a New Year already here, that the pop scene will change dramatically. I'm no progressive fan but even I used to enjoy a few progressive groups, but recently they too have become as bad as bubble merchants which still make the chart.

Whatever the trend in 1971, let's all (heavies and boppers alike) pray that some life is injected back into pop.—John Henderson, Barton Road, Barons Court.

DISCWORD SIX ALBUMS TO BE WON

CLUES ACROSS

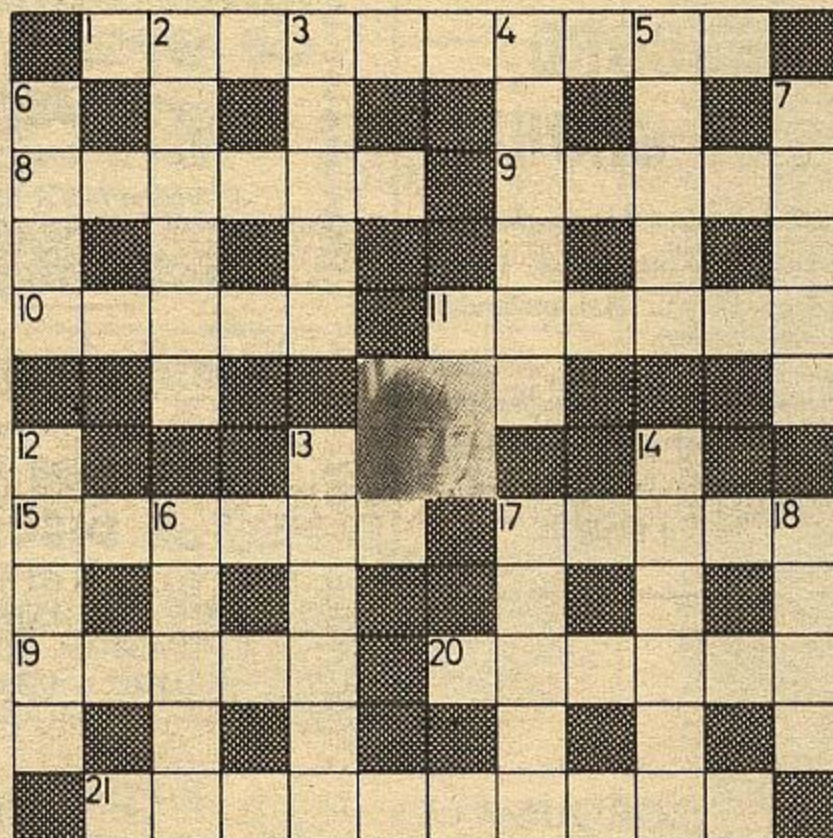
ACROSS

1. It has a connection on record (10)
2. The Miss Jones between the buttons (6)
3. 9 and 7, Mike Cooper disc (5, 5)
4. 66, for instance? (5)
5. A breath of air from the "Music In A Doll's House" (6)
6. Is it of military flavour? (6)
7. Do so to the wine (5)
8. Played the part of a maniac teddy-boy (5)
9. Nautical product of "14" (6)
10. Brownie McGhee's partner (5, 5)

CLUES DOWN

1. Out of this planet go Killing Floor (6)
2. "Highway" track (5)
3. Bread on them? (6)
4. Do as in "Runaway" (5)
5. "Strange Fruit" Gary (4)
6. See "9"
7. Ruskin's weapon (5)
8. Bernie of the Flying Burrito Brothers (6)
9. Steve with a band (6)
10. A girl to form the name of a man or his group (5)
11. "The Land" (5)
12. Instrument with a false sound? (4)

First six correct entries win FREE LPs. Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.



LAST WEEK'S SOLUTION

ACROSS: 1. Rascal. 4. Hove-R. 7. Bleed. 8. Smiley. 9. Tap Root. 10. Mike. 14. Park. 16. Darling. 19. McNair. 20. Amaze. 21. No-one. 22. Fardon. DOWN: 1. Rebut (rev.). 2. Steppe (nwolf). 3. And Gone. 4. Home. 5. Valli. 6. Rhymed. 11. Barbara. 12. Apeman. 13. Lizard. 15. Ring-o. 17. Green. 18. Tide.

pop the QUESTION

Linda has an affinity with breakfasts

? Is it possible to get the tune of the Shredded Wheat theme, "There are two men in my life," as heard on the TV adverts? —Jon Tristram, 9 St. George's Road, Rhos-on-Sea, N. Wales. According to the firm which produced this advertisement, the theme was specially composed for Shredded Wheat and is not available on record. It was written by Dave Lee and is sung by Linda Hoyle, who appears with Affinity.

? I was so happy when David Bowie became Disc's "Greatest Hope." But what has happened to this talented artist? Could I please have a list of his records? —Werner Eymann, 655 Bad Kreuznach, Mittlerer Flurweg 8, Germany.

You will be happy to hear, reader Werner, that David is back on the recording scene with a new single, "Holy, Holy," which was produced by Blue Mink.

He has lately been working extensively abroad, but is now back in Britain. His big hit, "Space Odyssey" is still available. This was followed by "Meaning Of A Free Festival." There is also a David Bowie album available.



DAVID: back

? What has happened to Jim King, formerly of the Family? Also has he any plans to join up with them again? —D. Street, 34 The Circuit, Edgley, Stockport, Cheshire.

Jim, who played saxes with the Family, left just over a year ago to pursue his musical studies. He is now living in London, and still playing, according to the latest information.

? Please could you tell me who made the first recording of Gerry Monroe's "My Prayer"? —Stevie Ace, 127 Mowbray Buildings, Redcross Way, London, SE1.

Like Gerry's revival of "Sally," "My Prayer" is another really oldie. According to the music publisher of My Prayer, it comes from a composition by French writer George Boulanger, originally titled "Avant De Mourir."

It first appeared as "My Prayer" around the beginning of the 1939-45 war, when many recordings were issued. One of the most popular was that by America's Inkspots, but it was also recorded by Britain's Vera Lynn and the Orchestra of Bert Ambrose.



GERRY: oldie

? When is Glasgow or the surrounding area going to see the movie "Woodstock"? I know it's not on general release yet, but could you try to get them to send the film up to Glasgow or any other city in Scotland? —Paul Docherty Jnr., 24 Prospecthill Crescent, Glasgow, S2.

Disc has waved its magic wand, and lo, your New Year wish is granted, Paul. "Woodstock" is showing at Glasgow's La Scala Theatre for one month from January 18.

? Recently I bought the second Chicago double album. After a fortnight, one of the records became warped, even though I had it stored on a record rack in the usual way.

Could CBS suggest a way for storing double albums on the conventional record racks? And when is the next Chicago album due for release? —Des McDermott, Abbey Street, Roscommon, Eire.

A CBS spokesman says records should be stored upright in book fashion, when there should be no problems about warpage. It is possible to "straighten" a warped LP by gently warming it, but this is a very delicate process and has to be carried out with extreme care.

There will be another Chicago album, but according to CBS it had not been scheduled for release at press time.

? Could you please give me the address of Gilbert O'Sullivan's Fan Club? —Miss Frances McKenzie, West End, Pitt-An official fan club for Gilbert has not yet been formed, but you may write to him meanwhile c/o Sally Robbins, 24/25 New Bond Street, London, W1.

? What is the address where I can write to MGM Pictures as I want to obtain a magazine programme from the film, "Gone With The Wind"? —Miss G. Hunt, 48 Fort Austin Avenue, Crownhill, Plymouth, Devon. For full details, write to MGM, 58 St. James Street, London, SW1.



GILBERT: fans

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



Scene

JOHN LENNON'S "Love" song likely to become another "Je T'Aime" now that it's been recorded as a single by the delicious Julie Ege. She spent most of her champagne Press party last week sprawled on a studio floor (for photographers!), but did admit she only made the recording "for a joke."

Julie, a former "Miss Norway," has no plans for an album though, unless she can find "Macarthur Park" type material—"because I can't really sing!" In the meantime, how about "Norwegian WOULD" as a follow-up, Julie?

Disc's "spoof" news story over Christmas that Elvis would play London's Roundhouse in February attracted plenty of attention—both inside and outside showbiz. Some fans even took the story seriously and phoned in about tickets! Meanwhile, Presley's current U.S. single is the old Englebert Humperdinck hit "There Goes My Everything."

Scathing "Scene And Heard" criticism of Elton John a change from the honours being heaped on his head . . .

Brian Hyland's "Gypsy Woman" up for re-release yet again—the third time since October!

Incredibly pompous verbosity from Jonathan King accompanying his latest production "Black Paper Roses," by Triban folk group.

Anita Harris gets an amazing amount of exposure.

Jonathan Kelly and mentor Colin Petersen intelligent contributors to Radio 1's Sunday "Night Ride." And Kelly's back again next week-end.

Nice sounds from Marvin, Welch and Farrar on Cliff TV, but musically they're not terribly commercial.

Lulu's younger brother, Billy, injured in Los Angeles car accident recently and flown home.

HARDLY surprising that Elton John's "Your Song" is Tony Blackburn's "record-of-the-week" this week; it was Tony who campaigned for its release as a single.

Odd that with so many good singers and groups around Rolf Harris has to give time to actors and actresses trying vainly to be versatile.

We're told that those of you in the Lancashire/Cheshire areas can pick up Radio England North from 3 p.m. every Sunday on 227 metres with Julie Jay among the DJs.

Badfinger's "No Matter What" decidedly early-Beatles, but deserves to be a hit.

With rumours of LPs from brother Alec and sister Kate—all we can say is two Taylors (James and Livingston) are enough!

O'Really, said "Scene" last week, in reply to news that former Naval torpedo boat "Eldolon" had been searched by GPO officials as suspected "pirate" ship. And we weren't wrong, folks! The boat belongs to Mid Atlantic Films, in turn owned by Ronan O'Rahilly. "This is simply an outside broadcasting TV unit, similar to that owned by Southern TV," is all that he'll say.

Watch out for new "African Chant" group Danta, who have real live fire-eater in their band (doubling on congas while extinguished!). Group threatens demonstration in Disc offices to launch first single. Thank you, but we have enough bright sparks!

Blast from Rosko's past? He used to sell "Levi" jeans on Monte Carlo TV.

Anyone spotted the new, close-cropped Steve Marriott?

Coming from B&C Records: a great rock'n' roll jamboree LP, featuring one track each from 10 of Britain's new or old Rockers. Included are Wild Angels, Lee Tracy and the Sunsets, House-shakers, Rock'n' Roll All Stars, Carol Grimes and Rockin' Rex Morris (of Lord Rockingham XI fame). What a gas!

ONLY HERE FOR THE LEER!

"I'm only here for the leer!" one cameraman was overheard to comment when the exotic Julie Ege threw a party to launch her first-ever single last week. And considering the outfit she was wearing (or rather almost wearing!) for the occasion, his statement wasn't at all surprising.



"Whatever-Happened-To" department: the Bugaloos. Although singer Caroline Ellis holidaying here from U.S., but still no news of the "New Monkees" TV series! Following in John's footsteps,

Yoko has issued "Why" as an American single.

Who threw the bricks through the window of John Lennon's office in Savile Row over the week-end?

Remember?

DISC
January 15, 1966

Rumours start that Paul Jones may quit Manfred Mann group for a solo career.

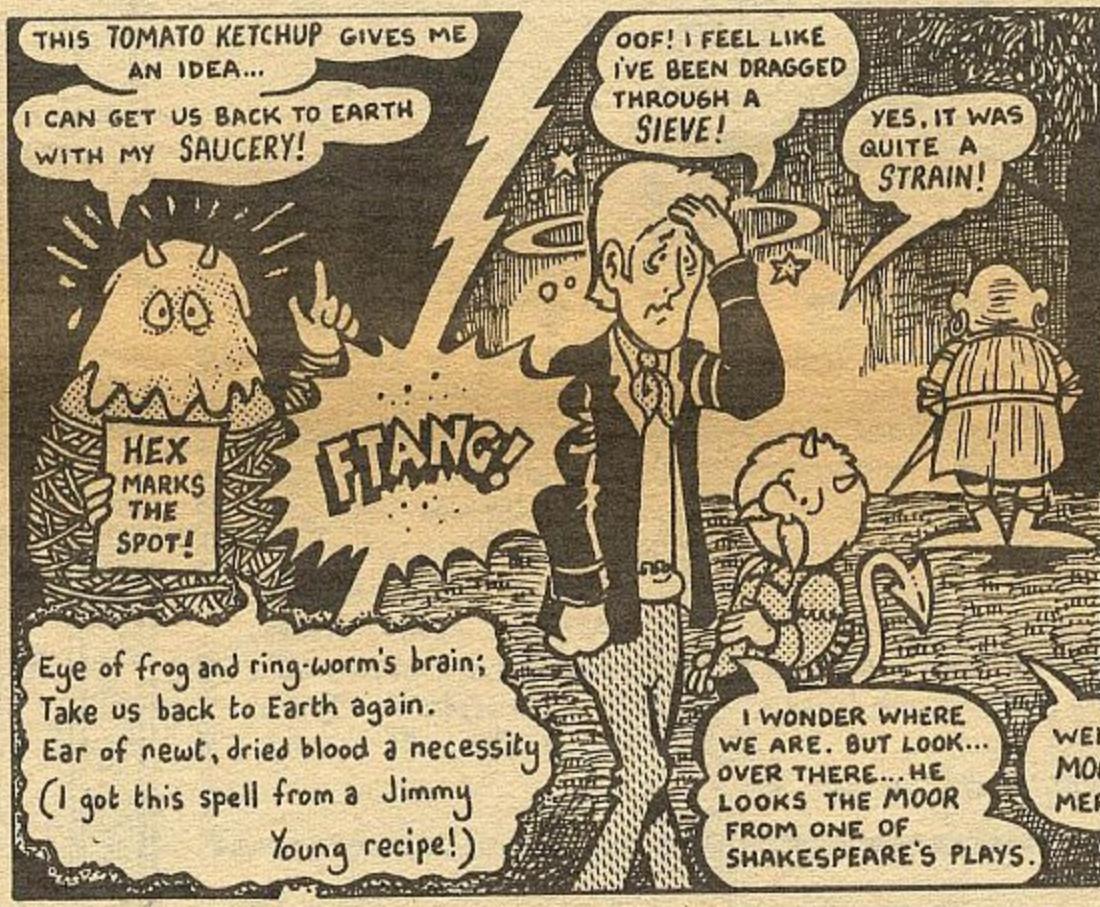
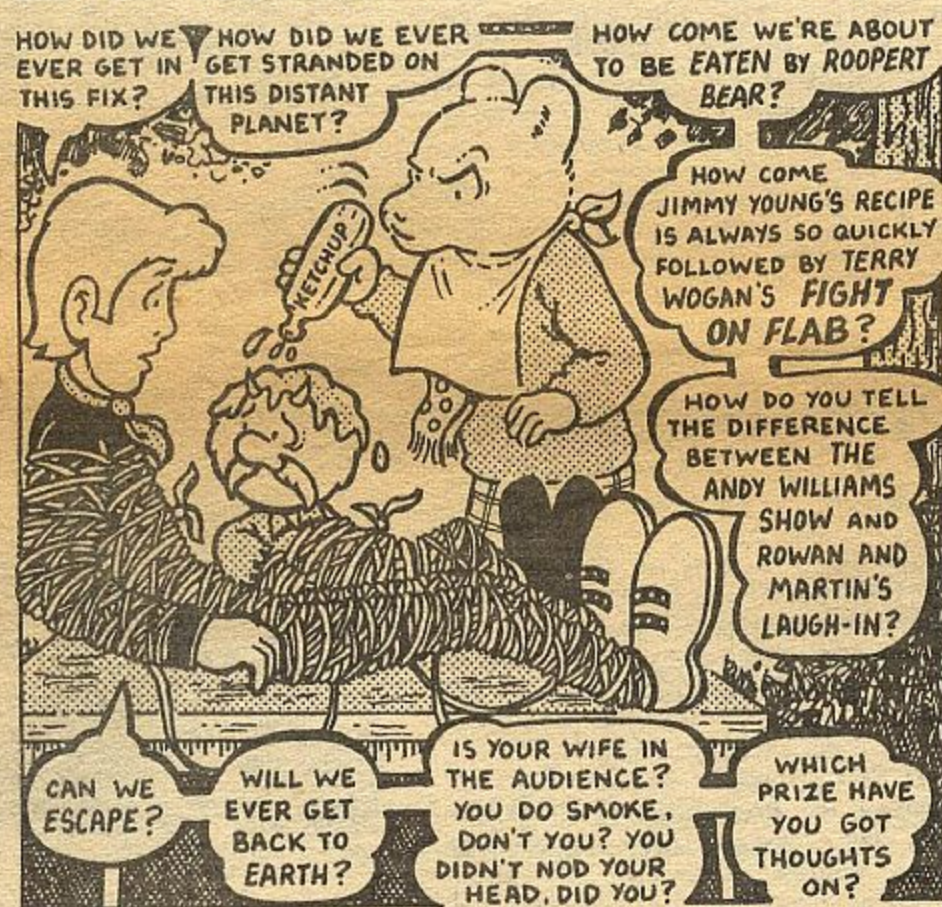
Donovan cancels his "For John and Paul" single because "I didn't want people to think it was about the Beatles."

Walker Brothers in line for Iron Curtain country tour this autumn — and Gary Leeds Walker makes his solo debut on "Thank Your Lucky Stars."

Released this week: Toys — "Attack;" Paul and Barry Ryan — "Have Pity On The Boy;" Cilla Black — "Love's Just A Broken Heart;" Stevie Wonder — "Uptight;" Roy Orbison — "Breakin' Up Is Breakin' My Heart;" Lovin' Spoonful — "You Didn't Have To Be So Nice;" Mitch Ryder — "Jenny Take A Ride" and Pattie La Belle — "Over The Rainbow."

In the chart Spencer Davis and "Keep On Running" takes over number one, with Herb Alpert's "Spanish Flea" jumping to 7. Overlanders in at 20 and David and Jonathan in at 30, both with Beatles' "Michelle."

E. C. RYDER in 'Ketchup My Soul'



by J. Edward Oliver



Next week: Bad news for all Shakespeare lovers . . . he's already married!

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NEW SINGLES

The pick of this week's releases reviewed by **DAVID HUGHES**



"FROM the soundtrack LP" it says of Johnny Cash's "Flesh and Blood." What film, I ask in ignorance? Johnny wrote this song of human relationships—"flesh and blood needs flesh and blood" and it's a straight country piece in his unique style. Not outstanding, so it could sell or it could be forgotten. How's that for caution? (CBS-stereo)

Petula Clark is almost drowned in the lushness of her strings on "The Song Of My Life" but somehow manages to hold her own. Some life, say I, if that's its song—but it'll sell a bomb in France! (Pye-stereo)

Julie Felix sounds far too harsh with Donovan's "Snake-skin." An unfortunate blend of folk and freak that won't mix, though I can hear Donovan singing it softly and it working. This doesn't, though it will doubtless be played often enough to make you like it. (RAK)

Completing the female trilogy—and with the strongest song—is Julie Rogers. "Baby Don't You Leave Me" is gutsy and powerful and must be the first time she's abandoned the ballad. An almost evil tempting sound as she double-tracks in splendid stereo. (Ember-stereo)

Unrecognisable Casuals try the barrelhouse approach to "Some-day Rock-n-Roll Lady," written by John Tebb and sung, in a funny little Cockney accent. Obviously they haven't broken up after all. (Decca)

Quick Spins

Re-lease of "Grazing In The Grass" by Friends Of Distinction from June 1969 is very welcome. Remember the "Icandigit-youcandigitwecandigittheycandigit" passages? Great! (RCA)

Bruce Channel has apparently not recorded since the success of "Keep On" last year. A pity then, that he had to choose "Drivin'" which sounds as if it was written for him in exactly the same style. Not a good song—it sounds contrived—and I get the impression Bruce didn't rate it much when he recorded it. (CBS)

"Are You Ready" by Andwella is not the same thing Pacific Gas and Electric did a few months back. This is a "Proud Mary" type rolling thing which moves well, but again lacks originality. (Reflection-stereo)

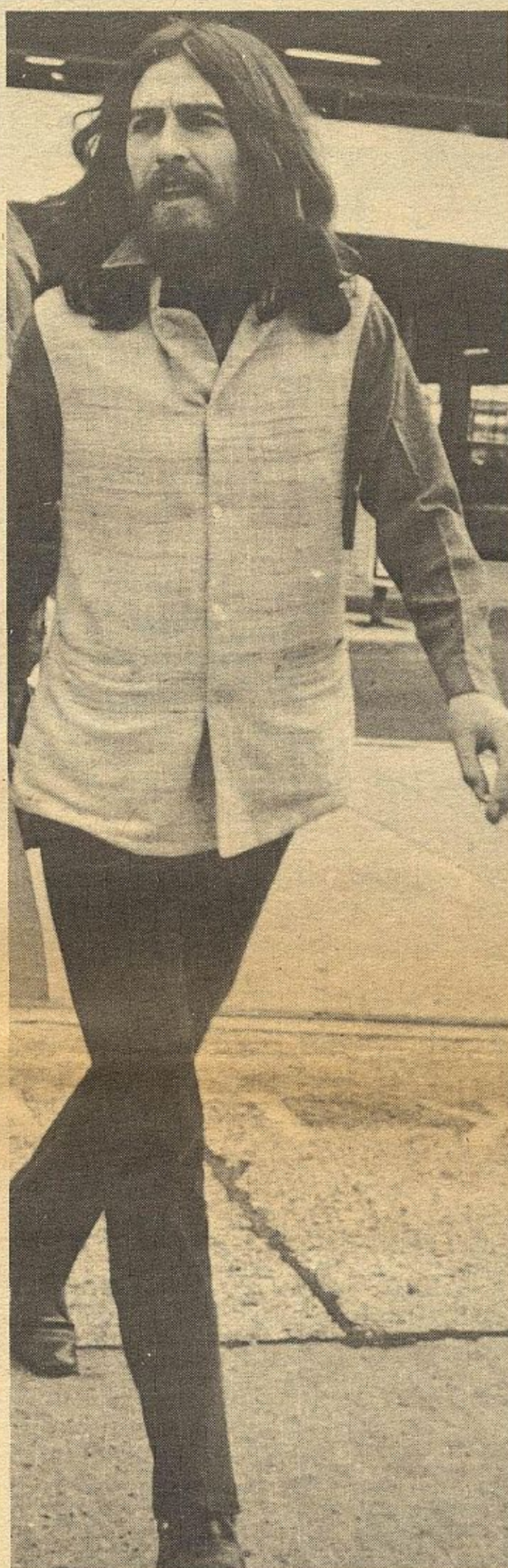
Al Green slows down the Temptations' "I Can't Get Next To You" and transforms into a real mean r-n-b thing. Very effective. (London)

I appear to be allergic to Vikki Carr—it's that whole phoney sincere bit which turns me right off. "Singing My Song" has all the same ingredients and comes from a "Nashville By Carr" LP. (Liberty-stereo)

Nana Mouskouri is immensely popular throughout Europe and with songs like "Open Your Eyes"—where she sings accompanied only by a steady conga beat—it's easy to hear why. Double-A here, but the other "Turn On The Sun" is ordinary in comparison. (Fontana)

Every stop is pulled out to give Donald Peers the big send-off on "Poem Of Love." Harps, violins a full mass orchestra in fact and no expense spared. Could just take off. (Decca)

Singles released this week—40.



Sweet smell of success for George!

GEORGE HARRISON—My Sweet Lord (Apple—stereo). What a week this is for good records. I can't get over it—and what superlatives are left to describe these two songs ("What Is Life" is on the other side.) Suffice to say this is top in America and its release here is long overdue. I won't say it's the best track from the treble album, because every time I play the LP another song becomes my favourite. But it is without doubt the most instant and the most commercial—and was my FIRST favourite! A great rhythm is set up and then comes that superb steel guitar with which he's so fallen in love.

I've got to say again that it does sound like the old Chiffons' song "He's So Fine," but that's not a knock, just a cocky observation. The whole thing goes into a "Hare Krishna" chant at the end—but no sitars thank goodness.

The price has been the album's handicap. This will put the most active Beatle at the top of the chart within a month.

NANCY SINATRA

How Are Things In California? (Reprise-stereo). Now here's a pleasant surprise—Miss Boots herself back with her strongest song since that infuriating hit. With the help of the Baylor Bros. (whoever they may be) she's developed a real Mamas and Papas vocal sound on this happy song, which even in content reminds me of that group... American West Coast, sunshine and happiness—all totally false I'm sure, but a nice picture to dream about! Production by Billy Strange, this is a very strong song indeed.

WARM DUST

It's A Beautiful Day (Trend). This is the group who gave away white poppies for Remembrance Sunday and who also issued a pretentious album about war and peace.

However, I forgive them these past mistakes, and I also forgive their publicity man who never fails to tell me weekly what a

great group they are—as this song atones for all. Using an absolutely splendid selection of instruments including flutes, oboes, soprano saxophones and what sound like ordinary recorders, they have produced a beautifully light and airy sound. The flutes are featured in harmony on the main melody and really do sound good. Yet another happy song—hooray!

DAVE CLARK FIVE

Southern Man (Columbia-stereo). Main surprise of the week, this, although I confess I cringed visibly when I saw they'd tackled the Neil Young song. Disaster, thought I callously, but wrong. Dave and the lads have really gone to town and approached the song seriously and sympathetically. It's by far their most ambitious single ever—and apart from a slightly chaotic ending, it works. Freaky guitar sets the mood and Mike Smith is in his finest, hoarsest voice. Nine out of ten for effort, and we'll have to think twice before knocking DC5 in future.

JIMMY L. WEBB

P. F. Sloan (Reprise-stereo). From Jim to Jimmy to Jimmy L. But if you keep up with the titular embellishments and remember this is the same man who wrote "Macarthur Park," you'll also be pleased to learn that despite the long absence he is still a musical force to be reckoned with. Singing again, and considerably better than on "I Keep It Hid" he extolls the praises of folk hero Sloan, also bringing in mentions for his late pet "Trigger, stuffed, dyed and staring glassy-eyed" and the fact that London Bridge, having moved to America, is unlikely to fall down again.

Highly baffling but in song absolutely delightful. Perfectly orchestrated with piano, accordion—a very nice touch that—and occasional bursts of fiddle, this also has a chorus everyone can sing and is catchy enough to make the chart. And what a good start to the year that would be.

FIFTH DIMENSION

One Less Bell To Answer (Bell-stereo). The dreamy Miss Marilyn McCoo (or maybe it's the other dolly lady) gets a song all to herself—a dreamy Burt Bacharach thing unmistakable in its construction, with the other four Dimensions coo-ing gently in the background.

For me, the era with Jim Webb will remain their high-spot, but this is considerably better than many recent singles. Allegedly sad, it in fact creates the opposite emotions and is smoothly and delicately arranged. Very nice.

JOHNNY NASH

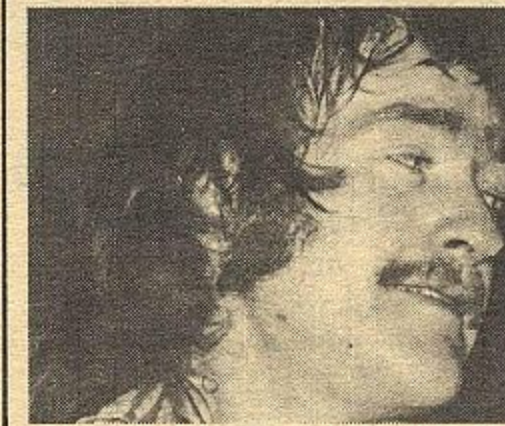
Falling In And Out Of Love (MAM).—And another masterpiece on the part of Gordon Mills as he captures Nash from the defunct Major Minor catalogue—and re-launches him in splendid form with a very strong soul reggae number. Good brassy introduction and an equally good girl chorus all help a song that moves well anyway.

Johnny Nash is a rare and elusive talent, sitting at home in America or Jamaica quietly writing songs, releasing them without fuss—and happily reaping just rewards. And with the prospect of the handsome lad coming here shortly to promote this single, I don't see it being anything but a smash hit.

SMOKEY ROBINSON AND THE MIRACLES

(Come Round Here) I'm The One You Need (Tamla Motown). I can just picture the men at Motown, starved of new songs, sitting round a table playing oldie after oldie, desperately searching for the one to make the chart again. It's very sad on one hand, but good on the other. Sad that there are no good new songs coming from so many Motown outfits, and good that the "forgotten" oldies are remembered.

Actually this, which was a hit first in 1966, is not a bad choice to follow the "Clown." A tremendous stompy beat which should have boots wrecking ballroom floors right across the country. Interspersed with occasional heartfelt spoken passages, this is true Motown from its real peak.



CLARENCE CARTER

It's All In Your Mind (Atlantic-stereo). A last-minute decision by Polydor means that we now get the official follow-up to "Patches" instead of Clarence's version of Tony Joe White's "Willie and Laura Mae Jones" as planned. And it's a wise choice. While "Willie" is a good song it doesn't have that sentimental impact which gets Mr. C. across. This does, another autobiographical-type song with the broken-voiced spoken passages about lost love. A good chorus, too, and with the plays it'll make the chart. I don't like it quite as much as "Patches" but then that was a classic.

ELTON JOHN

Your Song (DJM). Say what you like about Elton John live, on record he is, as Radio 1 DJ's rightly concurred, THE British talent of 1970.

At the same let's be objective and point out that it's very largely due to word man Bernie Taupin and arranger Paul Buckmaster that the songs retain such magic—melodically they are very very similar.

But this is your song—and enjoy it. Enjoy the words which are absolutely enchanting (and as one who rarely considers song words worth taking in, that is a compliment indeed!) and enjoy the arrangement. Enjoy of course Elton's rich voice and give him his first single hit. At the same time show him you like this side of his character, not the extroverted rock-n-roller which is rapidly becoming an embarrassment to us all.

Smile with Mason, Cass

MASON & CASS—Something To Make You Happy (Probe-stereo).

This is another happy song. Perhaps in the big wide world of music something is stirring. Perhaps people are realising that the best way to beat doom and pessimism is not sing about it, but to sing about its opposites. Dave wrote the song but vocally he's very much in the background. It's a simple tune with a "la la la" chorus, tamborines and jolly piano.

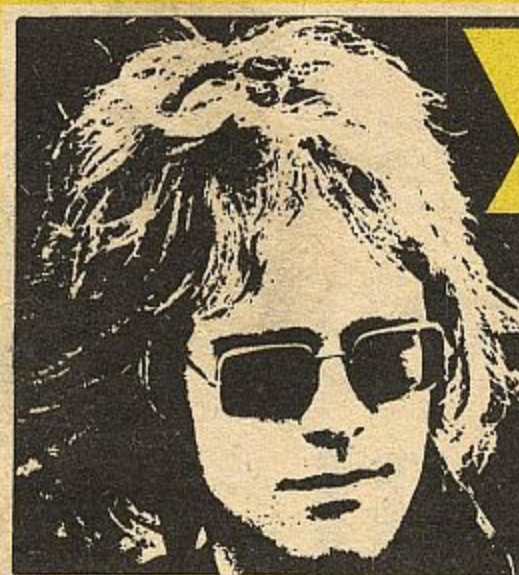
Brian Hyland's 'Gypsy Woman'...
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TOP 30 SINGLES

- 1 (1) ● **GRANDAD** Clive Dunn, Columbia
- 2 (4) ● **RIDE A WHITE SWAN** T. Rex, Fly
- 3 (2) ● **WHEN I'M DEAD AND GONE** McGuinness Flint, Capitol
- 4 (3) ● **I HEAR YOU KNOCKING** ... Dave Edmonds, MAM
- 5 (7) **I'LL BE THERE** Jackson 5, Tamla Motown
- 6 (6) ● **CRACKLIN' ROSE** Neil Diamond, UNI
- 7 (5) **IT'S ONLY MAKE BELIEVE** Glen Campbell, Capitol
- 8 (10) **BLAME IT ON THE PONY EXPRESS** Johnny Johnson, Bell
- 9 (14) ▲ **APEMAN** Kinks, Pye
- 10 (7) **NOTHING RHYMED** Gilbert O'Sullivan, MAM
- 11 (9) ● **HOME LOVIN' MAN** Andy Williams, CBS
- 12 (11) **LADY BARBARA** Peter Noone and Herman's Hermits, RAK
- 13 (22) ▲ **BLACK SKIN BLUE EYED BOYS** ... Equals, President
- 14 (12) **YOU'VE GOT ME DANGLING ON A STRING** Chairmen of the Board, Invictus
- 15 (23) ▲ **AMAZING GRACE** Judy Collins, Elektra
- 16 (21) ▲ **YOU'RE READY NOW** Frankie Valli, Philips
- 17 (15) **INDIAN RESERVATION** Don Fardon, Young Blood
- 18 (13) **MY PRAYER** Gerry Monroe, Chapter One
- 19 (—) **YOU DON'T HAVE TO SAY YOU LOVE ME** Elvis Presley, RCA
- 20 (19) **BROKEN HEARTED** Ken Dodd, Columbia
- 21 (17) **IT'S A SHAME** Motown Spinners, Tamla Motown
- 22 (16) **VOODOO CHILD** Jimi Hendrix, Track
- 23 (18) **MY WAY** Frank Sinatra, Reprise
- 24 (25) **WHOLE LOTTA LOVE** C.C.S., RAK
- 25 (24) **JULIE DO YA LOVE ME** White Plains, Deram
- 26 (20) **I'VE LOST YOU** Elvis Presley, RCA
- 27 (—) **SNOWBIRD** Anne Murray, Capitol
- 28 (—) **THE PUSHBIKE SONG** Mixture, Polydor
- 29 (26) **HEAVEN HELP US ALL** Stevie Wonder, Tamla Motown
- 30 (29) **MAN FROM NAZARETH** John Paul Joans, RAK

TOP 30 ALBUMS

- 1 (1) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 2 (3) **ANDY WILLIAMS GREATEST HITS** Andy Williams, CBS
- 3 (2) **LED ZEPPELIN III** Led Zeppelin, Atlantic
- 4 (4) **TAMLA MOTOWN CHARTBUSTERS Vol. 4** Various Artists, Tamla Motown
- 5 (10) **ALL THINGS MUST PASS** George Harrison, Apple
- 6 (5) **EMERSON LAKE AND PALMER** Emerson Lake and Palmer, Island
- 7 (11) **PAINT YOUR WAGON** Soundtrack, Paramount
- 8 (23) **FRANK SINATRA'S GREATEST HITS Vol. 2** Frank Sinatra, Reprise
- 9 (13) **SWEET BABY JAMES** James Taylor, Warner Bros.
- 10 (9) **DEEP PURPLE IN ROCK** Deep Purple, Harvest
- 11 (—) **STEPHEN STILLS** Stephen Stills, Atlantic
- 12 (8) **ABRAXAS** Santana, CBS
- 13 (—) **LED ZEPPELIN II** Led Zeppelin, Atlantic
- (—) **CAN'T HELP FALLING IN LOVE** Andy Williams, Atlantic
- 15 (23) **JOHN LENNON/PLASTIC ONO BAND** John Lennon/Plastic Ono Band, Apple
- 16 (12) **ATOM HEART MOTHER** Pink Floyd, Harvest
- (22) **LET IT BE** Beatles, Apple
- 18 (18) **AIR CONDITIONING** Curved Air, Warner Bros.
- 19 (7) **AFTER THE GOLD RUSH** Neil Young, Reprise
- (30) **WATT** Ten Years After, Deram
- 21 (25) **TUMBLEWEED CONNECTION** Elton John, DJM
- 22 (25) **SOUND OF MUSIC** Soundtrack, RCA
- 23 (20) **EASY LISTENING** Various Artists, Polydor
- 24 (—) **TIGHTEN UP Vol. 3** Various Artists, Trojan
- 25 (28) **LEFTOVER WINE** Melanie, Buddah
- 26 (—) **LIZARD** King Crimson, Island
- 27 (15) **T. REX** T. Rex, Fly
- 28 (17) **CANDLES IN THE RAIN** Melanie, Buddah
- 29 (—) **OVER AND OVER** Nana Mouskouri, Fontana
- (—) **ANYWAY** Family, Reprise

Two titles "tied" for 13th, 19th and 29th positions.

● Silver Disc for 250,000 British sales

▲ This week's Top 30 zoomers

American charts are on page 12

Hit Talk

DERV GORDON

Dorothy Squires' "My Way" is very nice. My type of music is very varied, but I'm really more of a Frank Sinatra fan. Mind you she has a lot of fans; she's been around for a long time.

I don't like Frankie Valli's "You're Ready Now." Maybe I would have liked it if the Four

Seasons had done it, but it was made a while ago and now the backing seems too light. A lot of records made at that time had similar backings. It seems dated now.

I love the Kinks' "Ape-man." I've always liked the Kinks and this is as good

Next week: Dennis Coulson

as anything else they've done. I think Ray Davies is underrated as a songwriter.

Andy Williams' "Home Lovin' Man" is the type of song I can take or leave. It just doesn't do anything for me, but I don't dislike it.

T. Rex's "Ride A White Swan" is very good and very commercial. I think they were very brave to make that type of song.

McGuinness Flint's "When I'm Dead and Gone" is very good.

It reminds me of "Mighty Quinn" in the way it has been produced.



SAMANTHA JONES is currently Britain's hottest singing property on the Continent. Success she attributes to her near win at last year's Knokke Song Festival where she literally had the judges wiping their eyes every time she sang her version of "My Way," the song proving a hit for Frank Sinatra and Dorothy Squires.

Yet although she's mobbed in the streets of continental cities; is one of the highest paid singers there, and much in demand for fashion photography and television, she's still unrecognised in Britain. And even all her success on the other side of the English Channel doesn't compensate for her lack of success here.

"It's lovely that I've got my first hit and that people recognise me in the streets there but it's not the same as having a hit in my home country. Really I hate having to rely upon that stupid piece of plastic to make

a name for myself but that's the only way one can do it here."

Miss Jones has been working towards making a name for herself for seven years now and it looks as though things are just about to finally break big for her. She's never been discouraged by her failure to make the chart because she knows if she waits long enough she'll even-

tually fulfil her ambition. Success is something she really wants more than anything else and Miss Jones always gets what she wants. She's lucky that way.

"I'm a very lucky person; not 100 per cent lucky but certainly 80 per cent. There's always been someone to pick me up when I was down.

"I really do care what Joe

Bloggs' in the audience wants to hear. As we used to shout to the Beatles in the old days when they wouldn't come out of the theatre and sign autographs—"if it wasn't for us you wouldn't be where you are."

"There's no point in doing what you want to do if it's going to die a death. I'm lucky in that what I want to sing my kind of audience wants to hear."

Mark our words, soon everyone will want to hear the girl named Sam. . .

The road to success for a girl named Sam

Samantha Jones — currently one of the hottest singing properties on the Continent, just waiting for success to come in Britain.



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