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EVERY THURSDAY

USA 25c

Supremes album in depth

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NEW JETHRO TULL ALBUM IS A 'PUNCH IN THE FACE FOR THE CHURCH'

JETHRO TULL's next LP, the first with new bassman Jeffrey Hammond-Hammond, will be released on March 7 and titled "Aqualung." It is also the first Jethro album with a common theme, and includes their much-requested stage number "My God."

Says manager Terry Ellis: "'Aqualung' is the name of the character who represents the lowest common denominator in society—the dirty old man, the tramp, dosser. He has a little of every anti-social trait in him. His name comes from the wheezing cough from which he suffers.

"The album is essentially anti-religious—a punch in the face of the Church. Some people will undoubtedly be offended by it, but only because they have not taken the trouble to look beyond their initial impression."

The Jethro single "Lick Your Fingers Clean" (from the LP), set for release late last month, has been withdrawn because it now clashes with the album's release date.

All inside Britain's best
selling colour pop weekly

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PEEL match of the day Page 7



CRACKLIN' ROSIE

His great follow-up to Cracklin' Rosie, SWEET CAROLINE



STEVIE plays Phil Symes some new compositions through his super-amplified cassette recorder system.

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CLOSE-UP . . . STEVIE WONDER

STEVIE WONDER is a remarkable person; remarkable because at the age of only 20 he's already accomplished more than most singers hope to achieve in a lifetime. Remarkable too because he feels he's only just beginning.

"I feel I have so much territory to cover. How can an artist of 25 or 26 consider himself finished just because he's financially together? You can't pay your mind to work. Some artists don't get started until they're getting on. Bach wrote some of his best work when he was around 80."

Stevie has been writing and singing since he was 10 and his success to date has been quite phenomenal. Yet he looks on the last decade as little more than a period of training and musical growth. He feels he's only now ready to approach his music in earnest and compares his achievements so far to the tip of an iceberg.

Up to recently his musical activities were restricted to singing and songwriting and he felt very limited. Now he's producing his own recordings and playing most of the accompanying musical instruments and being given the chance to "express" himself. His first example of self-expression was his single "Signed, Sealed and Delivered" which was a triple-million seller and the "beginning" he talks about. From now on he intends to use his creative abilities to the full and establish himself as "Stevie Wonder—singer/musician"; he's tired of being bagged "Stevie Wonder—soul singer."

"I hate any type of classification of musicians. Just because I'm black I'm automatically presumed to be a soul singer. That's wrong. I think all musicians should be free to completely express themselves without people trying to put them into little groups."

His next album, "Where I'm Coming From" is something entirely different from what the public usually associates with him. It could be termed "progressive" because the lyrics are stronger than any we've heard in Stevie's songs before and the music itself beyond comparison with any of the songs he's written. It sounds more like something you would have expected from the Beatles in the Sgt Pepper days.

"I guess a lot of people will say 'Stevie's gone progressive' and that's a drag. I've been writing the sort of thing that's on this album

for a long time; I've just never been able to get into it before. The material here is just as much me as 'Uptight' or 'My Cherie Amour'."

"This is the sort of thing I do when I'm able to express myself completely. I used to have to go along guidelines set by producers and musicians, but now that I produce myself and play the backing track myself I can be completely free. "Where I'm Coming From" is me expressing myself completely and working on it was the most satisfying thing I've ever done."

STEVIE says he's reached a particularly satisfying point in his career. He has total control over his own recording and is also able to express himself through other artists.

He's currently producing and writing for Motown's Jackson 5, Martha Reeves and the Vandellas and The Spinners. He gets as much if not more satisfaction from

writing and producing as he does from singing. In fact he says he can see his future when he'll probably give up singing altogether and concentrate purely on writing and producing.

"I enjoy performing to an audience and gain a lot of inspiration from it, but writing and producing are becoming increasingly important to me and I'd like sometime in the future to be able to concentrate 100 per cent on that side of the business."

Stevie's life has revolved around music for as long as he can remember, and today it's more important than ever. Wherever he goes he takes an astounding amount of sound equipment—cassette recorders, speakers, amps, transformers. It seems as though he wouldn't survive without them. He recalls that in his infant years his every day consisted of six hours of school and six hours listening to the radio, which turned him on to singers like Ray Charles, Neil Sedaka; groups like the Flamingos and "even the Miracles though I didn't meet them until sometime after!"

His first musical instrument was a harmonica, taken from a key chain, which he played at the age of four. Then he went on the piano. "I started on things like 'Three Blind Mice' and then started playing tunes I heard on the radio. It seemed that everything I heard I was able to play. Folks used to say to my parents 'he's going to be a great musician' but I never really thought about it."

Instead Stevie had plans to be a minister or an electrician and it wasn't until he'd actually signed with Motown and made his first record that he realised he wouldn't be happy in anything but the music profession.

He was writing songs before the age of 10, two of which have appeared on record—

FROM LITTLE STEVIE TO A BIG WONDER!

"Sunset," recorded by the Supremes, and "Lonely Boy" which he recorded himself.

"I wrote a lot of songs at that age but I forgot most of them because I didn't have any way of keeping them. I didn't have a tape recorder. I'd write tunes every time I met a chick I thought I'd like. They used to love me playing them; songs I'd written especially for them."

HE says he had a very happy childhood. He was one of six children born to Mr. and Mrs. Morris of Saganau, Michigan, and he says there was always a lot of love in the family.

Blindness from birth was no handicap to him. It didn't keep him from joining in the games with all the other kids in the neighbourhood, which he describes as "lower middle class or upper lower class!"

"I spent all my time like the other kids—playing, fighting and going out on the rail-tracks. Every holiday I did I did, even down to playing cowboys and Indians. I went through a few phases of 'here comes the blind man' but then the kids didn't understand and I used to whomp them anyway. I had a sling shot and I used to like to hear it hit the rocks. It sounded just like a gun. I used to take prey off the abandoned cars and roll them down the alley."

"It was a good childhood. It made me what I am. I know what bad times and what good times are. I know what fun and what pain are. I know what it's like having no food and what it's like having plenty of food. I remember beautiful Christmases and playing in the snow. It's all part of life."

Stevie has never regarded his blindness as a handicap and has no objections to talking about it.

In fact he would rather people understood how it is for him because he finds they're more ill at ease in his

'At four I began playing things like Three Blind Mice . . . people said 'he'll be a great musician'



company than he is. "I think maybe my blindness has been an asset to me because I don't judge a book by its cover. I don't believe in people saying 'you can't make it with me because your skin is black.' They should get inside the person and then decide whether they like them or not."

"I've never felt bitter about my blindness. I've never thought 'why couldn't it have been someone else.' To me

that's the wrong way to look at it. Using a biblical parallel, if Jesus had said "Why me, God" a lot of people wouldn't have been fired from their persecutions, although even today a lot of people are not really free. A lot of people pity themselves but that doesn't help you at all.

"Blindness is no handicap for me. I think the only handicaps in the world are being selfish, not being able to feel for your loved ones, not being able to communicate. That's a

handicap a lot of people have."

Stevie went to the Michigan School for the Blind from where he graduated in 1968. He was the school's star pupil, graduating with honours.

ONCE the hit records started coming he had to spend half of his time away from school, playing concerts all over the country. But all the while he continued his studies. A teacher travelled with him everywhere and made sure he paid enough attention to schoolwork.

By PHIL SYMES

Stevie's first record and hit was "I Call It Pretty Music" which he made when he was 10. He was introduced to Motown by Ronnie White of the Miracles.

"I was friendly with Ronnie's kid brother. He told Ronnie about me and when Ronnie got back from touring I sang and played for him. He said he'd introduce me to Berry Gordy who had just formed the Motown Record Corporation."

I wrote to show my mother I appreciated all she'd done for me."

After "I Call It Pretty Music" came "Water Boy," "Sign My Contact Off Love," and then "Fingertips (parts 1 and 2)" which took him to the top of the national charts and earned him his first gold record.

"I didn't think that would make No. 1. Everyone kept saying 'It's going to make it' but I didn't believe them. There were so many other good records around at the time; the Chiffons were big with "He's So Fine" and Major Lance was up there too with "Monkey Time."

He says this is the point where everything started happening for him and he had to get his school situation sorted out.

"Up until then I was going to Detroit Public School but they had no facilities to help my situation and said my career would have to wait. So we went to see Dr. Thompson at the Michigan School for the Blind. He said he didn't see why I couldn't get the two things together. It would save my career and I would still be able to go to school in the music field you can't say 'let's wait.' It's a fair race and won't wait for anyone."

So at 13, having sorted out his schooling, he turned professional. He was soon acclaimed "the 13-year-old genius." A lot more hits and a couple of flops followed and for Stevie life was great.

"I was young and carefree. I didn't think about anything, not even the money I was making. It was all very exciting. I didn't take anything seriously. In fact it's only recently I've started taking my career seriously—since I wrote 'My Cherie Amour.' I suddenly realised it was time I calmed down and started behaving responsibly."

Stevie gives the impression his life has been relatively uncomplicated, and the only problem he's had during his recording career was when his voice broke.

"My voice was high then. Fortunately I had a lot of records in the can which they put out on me while my voice was changing. It meant that I had to start changing my style and some of the things I did on stage I couldn't do anymore—like leaping up and down. That's when I dropped the 'little' Stevie Wonder bit."

STEVIE certainly has grown up. He's now a married man. He married Sylvia Wright last September 12, and says they plan to have "many babies."

For a 20-year-old Stevie's achievements are quite staggering. He truly is "a genius." His maturity and reasoning outweighs his years and is displayed when he says of his career:

"There have been times when I've felt really bad because I've not been successful in writing or singing but that's never discouraged me; never made me feel like giving up. Rather it's made me try even harder. You must have had times to know what good times are. I think I've had a fair amount of both."

BUZZ

PROGRESSIVE SOUNDS AND PEOPLE

Keef Hartley lines up his new 'no-band' band....!

KEEF HARTLEY has had enough of trying to keep bands together. It's just too much trouble when everybody wants to play with other bands—and everyone else is after the soloists you've got. So he's not going to have a permanent line-up any more.

What he will do is provide a permanent rhythm section—Miller Anderson (guitar, vocals), Gary Thain (bass), Wynder K. Frogg (organ) and himself. And on gigs he will add one or two front men, depending on who's available. So Keef has got a list of five horn players who will fill the solo spots in his band; the five being Henry Lowther, formerly a Hartley permanent, Johnny Almond, formerly with John Mayall and now Marc Almond, plus jazzers Art Theman, Ray Warleigh, and Barbara Thompson.

"It's so hard to find good soloists and then, the trouble I've had is keeping them in the band. With Henry Lowther it got to the stage where he was so much in demand as a player that I started to feel guilty about taking him on a gig. It's just ridiculous trying to hold these people down because, although they like playing in the band, they've all got their own scenes."

"So I thought it might be a good idea to have the nucleus of a band and just add different people to it. I'd like to use Art Theman a lot—he's been around on the jazz circuit for a long time—but he's a full-time Doctor and the furthest he can go is Watford. I have to make an appointment at his surgery to book him for a gig!"

To start with Keef will probably only use one "extra" at a time but, depending how things go, he may use two or even three from time to time. "I can see Johnny and Ray fitting in well together but Johnny and Barbara might have different approaches. But we'll just have to see; we might discover combinations that we thought wouldn't work but do."

Keef thinks that a looser approach to line-ups in bands, like that which has existed on the jazz scene for some years, will become accepted in rock. "It's good to change all the time for the sake of the material and for the sake of the solos. I've got five perfect 'fits' and there are other people who have been recommended to me. These days everyone wants to play with everyone else and I'm tempted to think that our concept is going to become the inevitable thing. Look at Mick Abrahams and Chicken Shack, they are constantly changing."

"For me, the Beatles were the epitome of four individuals making one group, one perfect, natural group, but they had problems as far back as Brian Epstein's death. I don't think a band can really last more than a year together without a change. But if there are different people in a band all the time the thing is not to get blasé about it. To take an example, Mick Abrahams makes a certain quality of music, people expect it from him, regardless of who is in the band."

"I don't think any band can exist for more than a year without some kind of change round. Nothing lasts for ever although I used to think it did. I used to try and keep the band together. I realised I was wrong when we were on with Colosseum and Yes in Paris. We were all just a bunch of people trying to do a personal thing but there were so many cross-connections it was almost impossible."

"A band usually has three stages, a starting off period, then a development stage, then a

slackening off. That's when you start to go downhill."

Keef admires Crosby, Stills, Nash and Young for the way they seem to have sorted out the problems of being a band. "They are four individuals who, together make one thing and separately make another. It's either luck or very good organisation, but they must have equal respect for each other. But as far as most bands are concerned familiarity breeds contempt."

"The trouble is that I don't think people realise all this. I've had my own band for nearly three years and it can't go on in that same format all the time. So I'd rather take a gamble and try something different."

Keef auditioned 31 organists in an attempt to form a solid nucleus before he even thought of approaching Mick Weaver (Wynder K.) who played on the N.W.6 album. "Around that time I would have wanted to have taken him on. But he was the sort of person who always wanted to do different things. At the time I thought that being in a group had to be a serious thing. Now I don't think that, and Wynder fancied a change, so that was it."

Keef is now recording for his next album and he'll be using some of the tracks put down by the last permanent band—"I've got all the best stuff in the can." There will also be tracks featuring Johnny Almond, and Johnny Almond with Ray Warleigh. Jon Hiseman plays on one track and there'll be some things just by the "nucleus" with Wynder double-tracking piano and organ.

In February the Hartley band sets off for a six-week American tour which, apart from giving Keef a chance to meet some of his beloved Redskins, will be an important test of the new format. Ray Warleigh will be the touring soloist.

"I can't guarantee this format is going to work but it won't be for lack of trying."

Oh Brother, it's Donovan

THE AMAZING combination pictured above of Donovan and eight nuns is NOT an optical illusion. They are all seriously at work on the musical score for Franco Zeffirelli's new film "Brother Sun, Sister Moon." It's the story of history's first drop out, Francis of Assisi and filming starts in Assisi at the end of the month.

Donovan, who has been asked to do some music for it, wanted to use and adapt original 12th century Church music and troubadour ballads. The nuns are students of theology at the Pontefical Institute Regina Mundi in Rome.



● **PIC-TURED ABOVE** is Keef Hartley. At last he has admitted to himself that a floating band is a good idea. So he's got together a no-band band which seems to be keeping everyone happy... see story left.



● **HAMBURGER** is not a new group, more a way of life... see What a sauce now they've got a people-burger...



● **DONOVAN** and friends... see Oh Brother, it's Donovan.



EMITT RHODES: is he a genius... see And He's Only 21

What a sauce now they've got a people-burger...

YES FOLKS the picture at the top of the page (right) is a real live people-burger. Well, actually it's a giant ham-burger filled with "astro-boys" for a German TV show. Pretty spaced-out eh! The show is called "Fun By Two." On it German pop singer Manuela (the bird sitting on top of the burger) sings a song called "Helicopter U.S. Navy 66." Manuela and the burger were pictured during rehearsals for the show in (guess where) Hamburg.

The people who sent us the picture adroitly pointed out that Manuela looks more delicious than the ham-burger. Pretty 'hammy' these caption writers.

Johnny Winter and his band ex-McCoys Randy Hobbs and Rik Derringer, plus drummer Bobby Caldwell, thrown out of the Mayfair Hotel last week. "I like it there, I've always stayed there—but they don't seem to like me anymore." Well, one of the porters told us there were some strange goings on."

Move/Electric Light Orchestra's Bev Bevan is opening his very own and golden record shop in Birmingham on February 13. It's called Heavy Head Records.

Steeleye Span will be on tour with Jethro Tull when their new album is released next month. "Please To See The King" entirely contains traditional songs including "The Blacksmith," "Prince Charles Stewart," "Boys Of Bodlam," "The Lark In The Morning," and "Female Drummer." Album is produced by Sandy Robertson.

Don't forget that the very first Buzz, a year and a week ago, told you about Jack Bruce's album "Things We Like" before anyone else. Then, in May last year, we gave you an exclusive and premature review, again pressed for its release, but Jack felt that the "time was not yet right." "Things We Like" was recorded by Bruce, Dick Heckstall-Smith, Jon Hiseman, and John McLaughlin in August 1968, even before "Songs For A Tailor" was made. Now we realise in view of Lifetime, why Jack didn't want to put it out then. He's very shrewd you know. Here ends this week's pat-ourselves-on-the-back department.

January Bore Award: Leonard Cohen the poet and singer, for flapping like an old hen about his next album and flying over here dozens of times to tell Paul Buckmaster what notes to change.

AND HE'S ONLY 21

EMITT RHODES is one of those constantly recurring names that has cropped up continually for some weeks now—rather as Elton John did in the early days.

He's had two albums out—his second "Emitt Rhodes" only recently, and the amazing thing about him is that he sings, plays,

writes and arranges every single note himself. He's a one man band extraordinaire, with a voice and resultant sound that's terribly like early bright McCartney days.

Emitt was born in Decatur, Illinois but was brought up in Southern California. Hopeless at school he preferred building things and excelled once in making a two-storey rocket he could get into. His interest in school was revived when he joined the drum class, and that started him off in music. He joined the Emeralds as drummer and they later changed their name to the Palace Guard and began doing ten dances etc. round Los Angeles. Then a record company heard him, signed him up and he formed his own group—the Merry Go Round, to make an album. Emitt sang lead and played rhythm. And at 21, he's nigh on a genius.

The Soft Machine decided that it was time someone did some action rather than hot air about the pathetic plight of "Release" and are giving a charity concert for them at London's Roundhouse on February 7. Also playing will be Kevin Ayers and the Whole World, Ralph McTell, Sym-biosis, Elton Dean, Ivor Cutler and others. It's from 3 p.m.-11.30 p.m., admission is 12s. 6d. and as many people who can possibly make it should go along.

Fun night at the 100 Club last week with the much-improved Ben and the amazing Brewer's Droop who have to be seen to be believed.

CHRIS HILLMAN, a friend warned me, is a monster; on his last visit over here with the Byrds he was positively unbearable. So it was with some considerable feelings of apprehension, I went to interview him. Instead he turned out to be quite a serious minded, thoughtful person, currently suffering from a headache.

As he pointed out, he used to be rather unpleasant, "but then we were all punks when we were in the Byrds." Now he's older, sadder and wiser. The Byrds are behind him; the present and future are filled with his new group, the Flying Burrito Brothers.

"I don't want to be a star, a showbiz personality, it's crazy. I just want to get this group going, work into the ground and then retire into the mountains with my couple of dogs and horses."

Quite why and how much he's changed becomes apparent as he talks about the Byrds—how young and impressionable they were when success hit them, the troubles beginning within the group and the inevitable slide downhill.

"But they're doing really great things again now," he says rather wistfully. "Roger McGuinn kept the name going and they're back on the road. We often play with them."

Chris Hillman was born in Los Angeles and raised in the country on the outskirts of the city—in San Diego county. He's always lived in California: "The whole of the United States is influenced by Southern California," he says. "That whole state was constructed around automobiles and movies, so it's unnatural to walk on the sidewalks of their cities."

Chris was brought up on a ranch, and by the time he was 14 had got his first guitar.

"It was an inexpensive guitar—the old story that if I was good and stuck with it my parents would give me another one. Well I did, and they got me a little better one and they gave me another one from there. I got to the point when I left school that I was playing music with the older guys—blue grass, and that's how I learned to play the mandolin."

The first group he belonged to was called the Scotsville Squirrel Barkers.

"We worked in California for about a year and made one album—the sort you buy in a supermarket. They pay you fifty dollars to make it, and we made it in three hours. It was none of our own material and old stuff that was beyond copyright so we didn't get that knocked off our fifty dollars!"

There was a TV show in Los Angeles for country music, and Chris managed to get himself on that with the Golden State Boys. They were a lot older than him, but he faked his identity card and was touring clubs by the time he was 17 (the legal age is 21).

When he was eighteen his father died and Chris moved into Los Angeles proper. The folk music boom

was on and everyone was listening and playing Joan Baez things, and Chris and country music were feeling the pinch. He'd done a few jobs while he'd still been at school, but nothing since he left except play in bands.

Next there was a band called The Hillman, who made an album that was, ironically, released last year.

"It was a good album," says Chris reflectively. "But the record company who released it folded."

That group lasted for about a year, and when it finished Chris really did find himself starving. He met Randy Sparks (who founded the New Christy Minstrels) who was putting together a gimmicky Green Grass Group. They had to wear overalls and straws in their ears, but Chris was so hungry he had to comply. After a couple of months he ran into Jim Dickson who had recorded The Hillman, and was later to become manager of the Byrds.

"He'd found Dave Crosby, Roger McGuinn and Gene Clark in a group called the Jet Set, and he was recording them. I went down to the studio and heard them and I really wanted to get involved, they were so good. It was

just at the time when the Beatles were out.

"Eventually Michael Clarke showed up, and they said they needed a bass player. I said I didn't know how, but I got a really cheap bass—a fifteen-dollar Japanese one, and I joined up with them and we worked for five months in this old studio for between eight and ten hours a night. We were called the Beefeaters."

And all the time they starved. Gene Clark, Michael Clarke and Chris were sharing a two-roomed flat. Once in a while they'd do sessions playing surf music for some record or another, and eat well for a few days.

Why they hid themselves away rehearsing for so long, and suffered so much because of it was due mainly to their fierce belief in themselves.

"We believed in it so much, we all knew it was going to happen and people would come down to the studios and they'd really freak out about it. Lenny Bruce came down and really dug us."

Another reason for their lengthy

seclusion was that rock 'n' roll was completely alien to them. They'd all come up through folk music, and were further hampered by their lack of money.

Michael Clarke started off his drum career banging on cardboard boxes, and Gene Clark, who'd originally been a guitar player, took up tambourine while Dave Crosby played rhythm. Eventually they managed to get on Columbia, and after much talking and wrangling, persuaded the company to let them release a single. It was "Mr. Tambourine Man."

As that began to climb, the group began to get gigs round LA and were booked at a lot. They did a residency at Ciro's Club which used to be a snazzy ballroom scene in the fifties, and suddenly it started clicking.

"Dylan came into Ciro's one night and got onstage and played with us. I'm sure he felt very uncomfortable, but it worked."

By Caroline Boucher

The photograph of the event went on to the back of one of their subsequent albums, the news spread—their names linked with that of the Great White Chief. By the summer of 1965 "Mr. Tambourine Man" was a number one smash.

"So we got in a bus and killed ourselves doing one-nighters all over the States. We came to London in August 1965 and it was a disaster because we were tired and we had the wrong promoter. That nearly killed us—some nights we were good, some we were bad. We returned to the State just beaten and tired, and recorded some more stuff. "Turn, Turn, Turn" was number one, then we did some tours and then we started losing ground.

"But we were young, very immature, and we all realise now how big it could have been and how immature we were. We were just punks. And like most groups we got too big for our breeches."

For the next two years they were together working, making albums and then gradually the group started crumbling, falling apart. There were bad head scenes. There were changes of management, and they were unlucky there, and then David left followed by Michael, until Roger and Chris were the only remaining survivors. There was a tour of South Africa that had to be done.

"That was terrible, terrible. All that they say about that country is true. Roger had a nervous

The Byrd who found his wings and began to fly

Chris Hillman looks back on the Byrds and talks about his 'Brothers'



breakdown and had to leave the stage at one point. And just before we left, Gram Parsons—who'd been in the group for about six months—decided he didn't want to go, so we went with a roadie on guitar and a cousin on drums.

"We were threatened all the time and the papers asked us what we thought of the country and we told them. After that we had threatening phone calls—they almost didn't let us out of the country."

That tour was the final straw. Two months after their return, Chris suggested they called it a day. Roger said he'd like to keep the name "Byrds" going, then Gram came back and apologised to Chris and they started writing together and formed the Burritos.

"Then there was a whole other change of guys in the Byrds—they went through a lot of hard times and they're just beginning to make it again.

"We're just beginning to make it now as well, but it's taken two years for us to go up onstage as a unit. A group has to have a leader, it has to be run in a military way. I wasn't anything in the Byrds. Then six months ago I woke up and realised somebody's got to get the ball rolling. We've had our difficulties. Gram couldn't get it together and left.

"We're at the stage now where we're just getting our show together. I want to put together a two-hour show. A group has to be entertaining, and I used to go up there with the Byrds and have a sour look on my face and just play. People want to have their minds taken off the street. We don't want to go in and preach politics, just play nice easy gentle music. I'd love to do a special for TV—a history of fiddle and banjo and country music."

Reminiscing on the Byrds, which he seems to do quite a lot, Chris reckons they were ahead of their time.

"We'd been going about two years when the hippy thing exploded. We didn't know what we were at the time, but we were much better than those groups. That San Francisco stuff was a bunch of baloney and a lot of

mush. It died quickly, but we got lost under the mush."

Just by looking at his face you can see how much his past musical career has affected Chris. He's 26 and has a rather angry, resentful face until he smiles. Now, he says, he's one of the straightest guys in the business—the whole band is.

"I think I've gotten a lot stronger. I used to be really shy as far as working onstage. I've only just started to be able to sing lead and talk to people in the audience."

But that's probably because it's taken him a long time to realise they're there. He's only just started to consider people in relation to his music. Allamont helped to bring the realities home—the Burritos were there, and Chris said he could feel the hostility as soon as he got out of the car.

"It's the seventies now, it's not peace and love and the sixties. You can't walk around high all day, you've got to face reality."

"I can't see myself climbing up the ladder of success in show-business. I just want to retire, be quiet and happy."

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● **CHRIS HILLMAN**, with a one time Byrds fine-up, in the days when he was a monster. Since joining the Flying Burrito Brothers he has lost that monster image. Now he's more serious and concerned with the music which pleases him most.

In Britain the Seasons are running late. It's seven years since their last visit. Seasons' Frankie Valli explains why—and says things are going to be a lot different.

IT'S TAKEN a four-year-old single by their lead singer and a seven-year-silence by the group, but at last someone has persuaded the Four Seasons to return to British shores.

They've a lot of time to make up; a lot of old fans to re-enthuse, and a lot of new fans to convert, but they're raring to go and the result will be worth the effort.

In fact so much has happened since their last (and only) British visit in 1963 and their last hit "Tell It To The Rain" in 1967, that there may well be people who know Franki Valli through "You're Ready Now" but are unaware that he has anything to do with the Four Seasons.

There may even be those who don't know the Four Seasons. Such are the problems they and Valli face as they launch into their long-awaited concert tour.

The Three Seasons (sadly baritone voice Tommy de Vito had to be left behind suffering from an infection of the inner ear—and ironically it was a similar ailment suffered by Valli himself that prevented the group's previous British trip in 1967) were anxious to talk, argue and generally mull over all the questions I wanted to ask.

It would appear that all blame for the apparent demise of the Four Seasons, both in Britain and America, is allegedly due to problems with their record company.

"But we're now only signed to them in America, so while we're in Britain we plan to cut a new single which will be released here only by Warner Brothers. We've already recorded a number of tracks at your Morgan studios and we're pretty excited about them."

Thus speaks the dual-role Frankie Valli—the man currently in the chart limelight but a man who has never had ambitions to be a permanent solo star.

"We've been together now for well over 10 years and nothing can shake us. We stick together so well because we each have such different views. We're always arguing about music but we know how to give and take."

The Seasons are philosophical about recent chart failure, though they rightly point out that they cannot be accused of arriving too late when one of them has a hit single.

"So it's happened now instead of five years ago, but at least it's happened and we're glad to come and sing it."

Replacing Tommy de Vito in the group will be one of their two extra guitarists who joins Frankie, Bob Gaudio and Joe Long plus a three-man brass section.

"Most of the stuff we sing on stage is well-known. Some of our hits go into a medley while others we sing in their entirety. But we do new things as well, including a medley of 'Bridge Over Troubled Water', 'Long And Winding Road', and 'MacArthur Park'. "In the end melody will outlast all the heavy rock sounds—and professionalising will outlast everything," says Frankie matter-of-factly, in explanation of how the Seasons have managed to ride every musical wave and, even without hits, still pack concert halls throughout America.

It's again those problems with the record company that stopped the flow of Seasons' material so suddenly about two years ago. In fact, the last new single released in Britain was probably "Saturday's Father," a sad song about a divorced man only allowed to see his son once a week. Kenny Everett loved and played it hard on his then daily show, but there was no real promotion on that of the subsequent LP, "Genuine Imi-

Start of a 'new' Seasons



● Four Seasons' Frankie Valli: no solo ambitions.

ation Life Gazettee." "That," says writer Bob Gaudio, "was the only time I tried actively to get away from the recognised Four Seasons format. It gave me immense artistic satisfaction but again the record company did not really believe in what I was doing, so I had to drop it."

"It's only recently that we realised why some of our early songs didn't mean anything in Britain. It wasn't because of the songs; it was simply that there was no promotion on them."

To back up his argument Bob cites the songs that he wrote which were hits in Britain—for other people. "The Sun Ain't Gonna Shine Anymore" by the Walker Brothers; "C'mon Marianne" by Grapefruit; "Silence Is Golden" by the Tremeloes; "Can't Take My Eyes Off Of You" by Andy Williams—all these were Four Seasons or Frankie Valli originals.

"We already have 22 songs just lying 'in the can' back in the States and I'm anxious to get back to recording again," adds Gaudio.

Oh, and as an afterthought, what DID make the Four Seasons eventually decide to visit Britain? Says Valli: "We've been through so many hassles and problems, with managers, with record company and everything—but finally I decided I wanted to come here, hit or no hit."

And now the ice is broken, Frankie and the lads hope to make the trip regularly.

● Review, see page 4

David Hughes

FRONT SEAT: Disc at the big shows



● JOE COCKER: Britain's most dynamic singer.

"**JOE COCKER** Mad Dogs And Englishmen," a fast-moving, brightly coloured musical extravaganza on film, covering Joe Cocker's early 1970 tour, was screened for the first time in Britain last Thursday to an audience of several hundred specially invited guests and, not surprisingly, was cheered at the end.

Using single, double and triple frame technique for effect it covers the movements of Cocker and his crew, including Leon Russell (looking like an escapee from Alice's tea party), Chris Stainton and several dozen assorted musicians, singers, and hangers-on from the start to finish of their tour.

Most of the film is given over to showing the troupe in concert at venues like New York's Fillmore and the Santa Monica Civic Auditorium and during the course of the two-hour musical ravelogue Cocker belts out over a dozen of his stage numbers including "Delta Lady," "Feelin' Alright," "Ride Louie Ride," "The Letter," "With A Little Help from My Friends."

The camera travels with them on plane rides, by coach, to the motels and halls. It looks on when they loon, are interviewed, rehearse and chat.

The camera work is impressive and the clarity of sound quite unbelievable. But the film isn't 100 per cent perfect. It does drag in parts when you're not watching the great man on stage.

Some of the scenes, such as one where ace groupie "Miss

Joe's Mad Dogs in a memorable mad movie...

Butter Queen" discusses her motives and experiences, were well worth preserving on film, but much of the off stage film seems to be just padding, which is totally unnecessary—the film is already a little too long.

Cocker is the most dynamic singer and electrifying stage performer Britain has ever turned out and the Mad Dogs and

Englishmen just have to be the lightest, best sounding "hand" to tour the land. Everyone who digs exciting music should and probably would see this should it go on general release. But it will have to be shortened first. Two solid hours of driving music and dazzling screen tricks would be too much for most people to take.—PHIL SYMES

FOTHERINGAY

IT WOULD be unfair to judge Fotheringay solely on their performance at the Queen Elizabeth Hall last Saturday, for it WAS their very last performance together as a group. Seeing them "live" for the first time just as they made their exit is not perhaps the best standpoint from which to write a review.

For me their act was as dead as the group now is, until John Baldry and a Miss Denny (using the "Long" tag these days) appeared towards the end of the first half.

Spouting face fungus and a suit that was more trendy than his "Mexico" was more trendy, Baldry raved the way he does so well. Meanwhile Fotheringay (you may remember them) were required to do little more than back the stage in what seemed to be an impression of a precocious child and occasionally joined in with Baldry.

The second half lured to the stage Martin Carthy and Tiger Hutchinson (of Steeleye Span fame). Together with Sandy and Trevor Lucas gave a marvellous send up of "Heart Of My Heart." The only trouble was, I thought, it was the BEST number of the evening.

Songs included "Wretched Wilbur" and a Miss Denny version of "Let It Be" (even better than the Beatles original) plus many of the Fotheringay favourites.

The evening could have done without Roy Guest's reading from Dylan Thomas (what was the point?), and the dithering about on stage.

It was difficult for Fotheringay, especially Sandy, to make a perfect exit but the audience loved them... and that's what it's all about.

BILL KELLOW

Bandbirds migrating?

LINDA HOYLE leaving Affinity may start a spate of solo moves among the "birds in the bands"—young lady lead singers splitting from majority-male line-ups.

Sandy Denny set the trend not so long ago when Fotheringay fell apart and she vowed never to work with a group again. Last week lovely Linda affirmed her departure from Affinity. How long will it be before names like Sonja Kristina (Curved Air), Polly Brown (Pickettywitch), or Carol Grimes (Delivery) follow in their feminine footsteps?

Inevitably in interviews girls in groups have griped about the rigours of simply being on-the-road—uncomfortable transport, no backstage privacy, lack of sleep. Yet for years they've suffered in silence because this was really the only means to ultimate recognition in a solo capacity.

There were, claimed Linda, a lot of reasons for her decision; the basic one being that she'd begun to hate travelling. "Bus, coach, boat, plane—it was terribly trying. Places like Newcastle in a night every weekend. We'd only been on-the-road for three years, but it began to feel like 120! It had worn me down. I was going to bed tense and waking up the same way. I never relaxed. I even developed heart palpitations and had to see the doctor."

Only a few weeks back, she said—in Disc's "Birds In The Bands" rundown: "Musically, I'm not an equal to the boys, because I don't know as much as they do. But they treat me as if I was another man. I don't get courtesy unless I demand it. "You have to become masculine or you get ignored!"

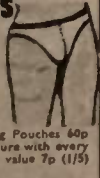
Luckily, there's little chance of either with Linda. After a well-deserved, peaceful few days with student friends by the sea at Brighton, she'll be back to start thinking seriously about her solo moves. And, naturally, an LP is first.

"I've decided that there'll be at least one Billie Holiday number on all future albums I do," she revealed. "And two or three tracks which have already been done by other people." Laura Nyro, of course, is included (the last Affinity single "Eli's Coming" was one of her songs), and so too is a 1928 tune from a battered Clarence Williams '78 single belonging to her Dad.

Affinity, meanwhile, will carry on, although organist Lynton Naiff is also departing to do session work, and maybe form his own band.

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● LINDA HOYLE: "migrating" because she hated travelling. "We'd only been on-the-road for three years but it began to feel like 120!" she told Disc.

Review

Beware of the 'Cloth-heads'

A NEW threat to society revealed itself to the innocent public at Coventry's Belgrade Theatre on Sunday night—cloth-heads. They are the next step on from skinheads. They took over the front row of the balcony, a whole gang of them, shouting and cheering and all wearing handkerchiefs on their heads.

Pandemonium broke out when this dangerous new cult's leader, the Phantom Bicycle Repairer, appeared on stage in the guise of a flower arranger. He was recognised by the handkerchief on his head. His followers leapt about in their seats as he arranged a bunch of flowers in a particularly violent fashion, throwing them into the audience and smashing a vase. MI6 agents took careful note of the aggression, and fears about cloth-head's conduct at more dangerous pastimes, such as watching football matches, is already rife at Whitehall.

The cloth-heads, who jostled and pushed normal theatre-goers after the show, wore their handkerchiefs knotted in all four corners. Government observers construed this to be a sign of their attitude towards society.

In fact, it was rumoured that one cloth-head was heard to shout "get knotted," when asked to leave the theatre.

Yes, folks, Monty Python's Flying Circus took to the stage for the first of three sell-out shows at the Belgrade. It was the climax to the Lanchester Arts Festival's "mixed-media" night—and it certainly was!

Sunday night had almost everything; the hilarious poetry and songs of Ivor Cutler and Adrian Henri, the non-appearance of Viv Stanshall ("I can't make it—I feel terrible"), Monty Python, and a blast from Curved Air, who get more confident, and louder, every gig.

But the Flying Circus was a con. We'd seen most of it before! They had the Ministry of Silly Walks, the Bruces from Australia, stuffed penguins on TV sets, dead parrots, musical mice (real mice in a "mouse organ"), plus that amazing restaurant sketch which starts with a dirty fork and ends with John Cleese (the other cloth-head cult hero) trying to chop-up customers. But all these gems were just as funny as they were first time and there was the added attraction of seeing it all happen right before your very eyes.

There was a lot I hadn't seen before—some useless information about Iliama, Karl Marx, Lenin, Che Guevara, and jolly Chairman Mao taking part in a soccer discussion, a 2,000-word football report delivered by John Cleese at a breath-taking 2,000 words-a-minute, plus some fun out-shows, "Blackmail" and "Spot That Brain Cell."

Roy Shipston



● MAMA CASS: told a Fillmore audience that the management wouldn't let her play all night—and had to eat her words!

Challenge to Mama Cass—keep singing!

SINCE your postal strike started a lot of things have happened here on the rock scene. First, Grace Slick had her baby... a girl! I don't know whether Grace and Paul intend to stick with their original intention of naming their baby "God"; so far no name has been announced.

Born on January 25, at 7.30 a.m. in San Francisco, the baby weighed in at 6½ pounds. Both mother and child are fine, and it seems as though Paul slept through the entire delivery.

There have been a great number of concerts, press parties and recording activity in New York for the past few weeks. Cass Elliot and Dave Mason brought their duo to the Fillmore East and received a mixed response. There didn't seem to be any reason for them to be together—Cass merely sang harmonies, and did a lot of talking between numbers. Her raps were mainly about how groovy it was to be with the real people again, and she was so nervous being at the Fillmore East; none of her big TV appearances on the established variety

shows were where it was at, and on and on. It seemed really self-conscious and put on.

At one point during the late show on Friday Cass and Dave just could not get it together and she went rapping on about how they wanted to get it together and couldn't that night. Then someone yelled out for them to play all night, and Cass mumbled something about the establishment at that theatre wouldn't let them. Now if there is one thing that is well known about Bill Graham, it is that he lets his second show run as late as the groups want to play. I have often sat at the Fillmore East until 5 a.m. So when Cass and Co. went offstage, Graham challenged her to come back; told the audience to stay there until she did. Naturally, she was embarrassed into it.

I really like Dave Mason's solo LP, but feel that the combination of Mason/Elliott is not doing much for him. Nor, for that matter, Cass Elliot.

ACTUALLY, it is getting harder and harder to attend live concerts here! I have already reported about the Neil Young and John Sebastian concerts at Carnegie Hall and the rude audiences. This week there were two more examples of why it's not always much fun to go out any more.

At the FREE concert at Carnegie

New York Reporter



Lisa Mehlman

Hall, kids in the balcony were tossing down tons of paper, and flying paper airplanes. (It's getting embarrassing folks...)

And at the James Taylor concert at the Fillmore East lovely singer Victoria was booted by one member of the audience, and had to endure people calling out for James to come on. (Although later she was given a standing ovation!)

It is usually only one or two people who start this rudeness, but it does spoil it for others. And for the second time in a week Bill Graham came out on stage and was applauded when he said that he hoped the guy who yelled out at Victoria would one day be in a performing situation and would know what that kind of action made one feel like.

THE Nitty Gritty Dirt Band had a big press party at the Village Gate, and performed their hit single, "Mr. Bojangles," and other songs. The Dirt Band are really great guys—and several of them were in the studio with the Flamin' Groovies recently to play on the Groovies album.



POLICE CONSTABLE No. 3 of Newcastle City Constabulary is the real culprit behind Eric Burdon's controversial song, deemed by many disrespectful to Her Majesty The Queen.

"He nicked me for urinating in an alley-way once," he recalled ruefully. "I was supposedly committing some sort of breach of the peace. In a way, the song's my revenge." However it wasn't, he insisted, intentionally disrespectful to Royalty; neither was it (although it certainly looked that way!) part of a preconceived publicity campaign to tie in with his current British tour with his black band War.

"It's just that I happen to be writing obscene songs at the moment," he said. "And I'm not ashamed. You see, I don't believe in censorship in any form. And personally I don't believe what I'm writing is rude."

Eric and War, recently involved in a showbiz skirmish with Elton John (they call him, somewhat unkindly, "The Great White Hopel") during the MIDEM

'PC3'-NOW ERIC BURDON REVEALS ALL...

music festival in France; and now steadfastly defending the lyrics of the offending song against all and sundry, were meeting the Press on their arrival from Europe.

The idea had been to have an official Press conference in the luxury of a London hotel, followed by an informal buffet lunch; but sadly it never got off the ground, and the result was a slanging match between Eric's side and one publicity-hungry member of a British all-black group, who claimed that War was stealing famous musicians' methods and making money.

A cross-fire of question-and-answer built up between the opposing forces which was liberally laced with blasphemous expletives. But Eric, always in the past quick to try to alleviate the black man's burden, was surprisingly silent throughout the verbal battle.

But apart from initial inane asides by the band and our militant musician blowing his "cool," little was derived from the gathering. A busy-looking camera team

appeared to waste feet of film into the bargain. Burdon's contribution, when it came, was pretty inconclusive. (Although, in fairness, it was later revealed that this usually talkative little Geordie had been fighting off influenza.)

Eric stoutly defended War. He claimed that while they weren't necessarily the best band in the world—they were hard workers, honest, and loved each other. While he himself had finally found the source of something he'd been seeking for the past 10 years.

"When I was a kid I heard a lot of black music, and it excited me," he explained. "It was then that I decided to start out on the journey to discover its source. I think I've now done this through War."

And he says candidly: "The black guys in the band are teaching me how to sing with gentle strength. It's a different thing from what I've been doing. Their approach is a lot more subtle—less shooting!"

War fired salvos on subjects like dope and VD, and Eric claimed he was one of the few people to come through the whole LSD scene still able to relate. His music now, he explained was his means to an end in movies.

The first film, when it gets under way (all he has at present is a verbal OK and handshake from a big company), would trace pop music and its meaning during the past decade. War and Jimi Hendrix would provide the soundtrack, and he also hopes to interest Roland Kirk and Miles Davies in contributing.

Afterwards, in the more convivial surroundings of the buffet spread, I talked to Howard Scott. He's black, bearded and 24, wears a preacher's collar ("I'm a minister of music, man. That's for real!"), and Wild West jacket, over tight black trousers and knee-length leather boots. He talks easily and sensibly.

War, he said, are indebted to Eric Burdon, because until he found them they'd been getting

nowhere, playing Hollywood's "Rag Doll" club, backing a singing football-player.

"Eric and Lee (Lee Oskar, War's Danish harmonica man) came down one night, and Lee asked if he could 'jam.' We gave him a key and he 'jammed' real good. I'd never heard a white cat play that good before, man!"

"I knew Eric by reputation, but I didn't respect his reputation then. I'd seen him on the 'Ed Sullivan' TV show and heard 'House Of The Rising Sun' and a few other tunes. But I couldn't relate to the Animals at that time. I was into James Brown."

War, says Howard, is on a spiritual trip. The band can reach parts of a person's mind that haven't been reached before. And about Burdon, he says: "Eric is a loving cat. He loves harder than anybody I know. He was born to love. In fact, he wants to make love to the whole world!"

Mike Ledgerwood



ADRIAN HENRI: "Circus poems"

Pop Post

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

We're all ready for RNI's return

I'M SO glad to see Frankie Valli in the chart with "You're Ready Now." Not only does this mean the recognition Frankie Valli should get as a solo artist, but also shows the power of Radio North Sea.

About six months ago the DJs on RNI promoted this disc and asked listeners to write to Philips for its re-release.

That just shows how far ahead RNI was and also the freedom its DJs had.

Please come back at the end of the month RNI—John Hesselthaler, Heath Way, Gt. Waldingfield, Sudbury, Suffolk.

I AM a 17-year-old Czech boy and very interested in music. I collect records but it is impossible to get English and American records in our shops. I should be very glad, if I found some friends in Britain who would send me LP records. I like hard rock and folk music best. In return I could send our records—classic and pop music, stamps, badges, cards, etc. I am very sorry but I cannot get dollars or other equivalent currency. I could send you what you want in place of it. — Pavel Novak, Tuchlovice 504 okres Kladno, Czechoslovakia.

I WOULD just like to say that after buying the first album by McGuinness Flint, I was amazed at the superb quality of song-writing and the variety they obtain. Gallagher and Lyle are surely destined to stand with Elton John, as THE successful writers of 1971. —George Peaches, Limbourne Lane, Pullborough, Sussex.



ANITA: lovely

IN REPLY to the comment in Scene (Disc 16.1.71) "Anita Harris gets an amazing amount of exposure." Well of course she does, not only does she deserve it, but I should not think that any producer would overlook the lovely Anita.

There are not an awful amount of girl singers these days who have her range and Anita is one of the most underrated stars around.—A. Piggin, Filby Lane, Gt. Ormesby, Gt. Yarmouth, Norfolk.



Is Dave a mad axeman?

HAVING LISTENED to the only decent programme on Radio 1—I mean of course the Sunday Show—I fail to understand why the BBC doesn't give some of the now orchestral backed groups a show of their own?

Incessantly, the Beeb gives radio and TV shows to Picketty-witch, Kenny Ball, Acker Bilk, while group like Family, Faces, Fairport Convention, to name but three, who possess greater musical ability within their ranks, are left out in the cold.—Alastair Gillies, Urquhart Place, Portree, Isle of Skye.

SINCE 1967 the pop scene has been comparatively dull. In that year, you may recall, we suffered a great loss when the Walker Brothers were practically forced to call it a day.

In recent years we've suffered so-called supergroups, trivial reggae rubbish, singing DJs and tuneless trash referred to as progression.

We long to hear real music again. Music with meaning, music with feeling. Wouldn't it be wonderful if Scott and John re-emerged and brought this drab scene back to life. Well wouldn't it . . . or are we preaching to the converted? — Marilyn and Carol, Jessops Lane, Gedling, Nottingham.

SO Mrs. Pat Barrs (Pop Post last week) thinks Tom Jones dull and uninteresting. Any of Tom's fans who were at ATV studios on January 17 could tell her otherwise, for he is still the greatest and most exciting man in show business. As for his TV show, Pat Barrs knows as well as anyone else that Tom does not pick his guests or his songs and neither does he direct or produce it—it might be better if he did.

Elvis is welcome to Pat Barrs. Tom doesn't need her and neither do his real fans. Pat has never met Elvis, she could be disillusioned if she ever does, if he ever gets here. We don't think Elvis could be as friendly and charming as Tom.—Telephoned by: Gladys Lindsey and John Pavetti, 16 Newark Road, Luton, Beds.

I say, I say, I say, thank heaven for the vaudeville Kinks

THANK HEAVEN for Ray Davies and the Kinks. They are just unbeatable.

Their last album, "Arthur," told us about the things that go on in the declining British Empire. Their latest, "Lola Versus Powerman And The Money-Go-Round," reveals the ins and outs of the music business. What's so unbeatable about that, you may ask?

Well, I can't think of another songwriter like Ray who can make a complete LP based on one subject into which he's written true life and facts.

Also, I cannot think of another group who can sing and play any type of song—heavy, vaudeville, reggae, commercial, ballads, anything—and still sound great. Can you?—Pete Moore, Churchfields Avenue, Hanworth, Middx.

THE DAVE CLARK Five have done it again—taken a beautiful song and turned it into a meaningless commercial dirge. If Neil Young hears their version of "Southern Man" in hospital in California, he'll probably have heart failure. How much longer can the DCS keep stealing other artists' songs? Can't record companies give their artists' songs better protection from "mad axeman Clark" and his teenybopping twits? —D. Collins, Broomhill Park, Bangor, N. Ireland.

HOW MUCH longer must B. J. Thomas wait for a hit in Britain? In 1966 Dave Berry deprived him of success by covering "Mama". Sacha Distel scored with his version of B. J.'s "Raindrops" last year; and Elvis Presley has included "I Just Can't Help Believing" on his new album. This latter was a top ten US smash for B. J. last summer.

His new record, "Most Of All" is about to enter the American top 30, and if Radio 1 DJs give him a chance, it will be a big seller here as well—and end B. J.'s long wait.—Derek Harvey, Ramsay Road, Headington, Oxford.

PEOPLE say the Beatles went out with the Sixties. This is untrue—the feeling of communica-

tion and sheer happiness was overpowering when I saw "Let It Be." Young and old alike were tapping their feet to the music. Without the Beatles, music at its most enjoyable is extinct. It's very sad, but then as George says: "All Things Must Pass." — Carol Millar, Swinburne Avenue, Broadstairs, Kent.

I CANNOT understand why "Jesus Christ Superstar" has not entered the LP chart. Are British record buyers scared of it because it's religious? If so, I feel sorry for them—they are missing what is possibly the most brilliantly moving LP ever produced.

A perfect combination of classical and rock music. Magnificently arranged and conducted. So come on Britain, get your copies and get this LP in its rightful place in the chart. You won't be disappointed. —Rick Murphy, Roughaw Road, Skipton, Yorks.

IT'S ABOUT time all the fuss over Black Sabbath stopped. I find little in their "Paranoid" album to commend—their music is based on long, boring guitar riffs and also continual over-amplification. There seems to be a great similarity between "Paranoid" and the much raved over "Iron Man." And apart from that, their lead singer has a completely uninspiring voice and the drumming is pretty dull as well.—Ian Malin, Malcolm Avenue, Erdington, Birmingham 24.

AFTER READING Disc, last week, we would like it known that TOM JONES still has many millions of fans in this country. There is no other star today who has treated his fans with so much respect and loyalty. He goes out of his way whenever possible to help and talk to us and we look on him more as a friend than the superstar that he is. Tom not only has gained many fans through his great talent on record, stage and TV, but also through his kindness towards everyone.—Pat Smith, Portsmouth, and June Tucker, Chestnut. (This letter was delivered by hand.)

Until the end of the postal strike letters may be posted direct to DISC between 4 p.m. and 5 p.m. Just ring 01-353-5011 and ask for Disc editorial phone-a-letter. But no more than 75 words, please.

DISCWORD SIX ALBUMS TO BE WON

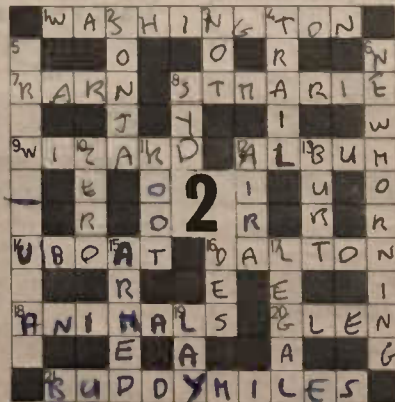
First six correct entries win FREE LPs. Send answers by first post to: 'Discword', DISC, 161, Fleet St., London, EC4.

CLUES ACROSS

1. Arlo's county? (10)
7. Whence come the children of T. Rex? (4)
8. Buffy? (2, 5)
9. One whose expertise is seen at pinball? (6)
12. LP containing stamps? (5)
14. But this submarine is unlikely to have been yellow! (1-4)
16. Kinky John? (6)
18. Burdon, Price, etc., once beastly (7)
20. Campbell between the beads (4)
21. He makes "Them Changes" (5, 5)

CLUES DOWN

2. Miss Kristina (5)
3. "Mama Told Me — To Come" (3)
4. The path of the orchestra illuminated (5)
5. Something sweet with a soul sister! (5, 5)
6. Dylan LP (3, 7)
8. Mr. Barrett (3)
10. "She Flies" (Al Stewart) (4)
11. Supporter of thousands? (4)
12. Song brought back from "Hair," a musical? (4)
13. Mr. Bacharach (4)
15. Deram was changed when provided with weapons (3)
16. Mr. O'Connor (3)
17. Such a matter in the early days of the "Who" (5)
- Do this down those candles in the rain?



Please keep your answers to this week's DISCWORD. After the postal strike send in your completed Discword(s). The number in the middle of each Discword will facilitate our staff in clearing your completed answers quickly. Winners will be announced in the normal way as soon as the strike is over.

Scene

A NOTIFIER Apple executive goes label boss Jack Oliver resigned last week to John Peter Asher (manager of James Taylor) in Los Angeles.

"Americanisation" of Tony Blackburn's breakfast show after his New York weekend quickly sent-up by Keith Skues. What's all this "WRO," indeed!

Beach Boy Dennis Wilson mentioned in Charles Manson trial—at one time they talked of a recording deal together.

When Roy Wood goes missing these days he's usually to be found "sitting-in" on cello with classical musicians.

Curious: indecision over Eric Burdon singles. His U.S. No. 1 "Spill The Wine" was flipped here. And now his new one "They Can't Take Away Our Music" goes in favour of B-side "Home Cooking."

Stephen Stills' British representative Anthony Fawcett, formerly John Lennon's personal assistant at Apple.

John Peel to be featured in TV documentary titled "One Man's Week," being made by "Late Night Line-Up" team. While Peel's footballing part of the week was being filmed he almost wrecked it by snatching the camera and crew with a wildy shot football.

Contrived: publicity on John Paul Jones. Particularly as his hit "Main From Nazareth" being promoted by Mickie Most's office, which manages Led Zeppelin and the REAL John Paul Jones!

Eton John dined with Ray Charles on recent Andy Williams show.



Upon my sole it's Grace!

THERE'S nothing like knowing your place when you're a mere toddler. Certainly young Grace Banks thought a closer inspection of her famous mum's feet was in order. Mum, is Sandie Shaw, whose feet were in no small way part of her initial success. Grace came into the world last week.

Both baby and feet are doing well!

Double chart "top" for George Harrison this week—both single and LP. And "My Sweet Lord" reported to be Apple's biggest-seller since the label was launched.

GEORGE HARRISON (with John) first of the Beatles in return to "Hoot" dates in Britain—at London's Lyceum, Christmas 1969. But for the record Lennon played with the Plastic Ono Band in Toronto before then.

Four Seasons one of the most lively and enthusiastic bunch of musicians we've met in months. And just for the record they play as well as sing—Bob Gaudio on organ and Joe Long on bass. Frankie Valli was drummer too, in the very early days.

Full marks to Disc's "Motown specialist" Phil Symes for "foot-in-the-door" journalistic attempt to interview honeymooning Diana Ross in London last week. On learning that the former Supremes star was booked into London hotel under her new married name "Silberstein" he purchased giant bouquet and posed as flower firm representative to get up to her room. Unfortunately, she'd had to fly back to America on business. But her husband, who'd stayed on, promised to pass on a message that he'd called.

Glady's Knight and the Pips coming next month for concerts and promotion.

Marsha Hunt fast becoming star of "Catch My Soul."

Ex original Animal Hilton Valentin among Eric Burdon entourage in town last week.

French heartthrob Johnny Halliday and photographer David Bailey digging life and Tina Turner at Paris Olympia last week-end.

Watch out for the Third Generation girl group touring with Stevie Wonder. They have all the ingredients to become as big as the Supremes.

Remember? DISC

February 6, 1966

LULU is added to the Roy Orbison/Walker Brothers tour which opens at London Finsbury Park Astoria on March 26.

James Brown set for his first British visit next month, and Gene Pitney files in to star on tour with Len Barry.

Other Americans set for British visits shortly include Wilson Pickett, Stevie Wonder, Patsy La Belle and Ben E. King.

John Lennon's 33-year-old father Freddy makes his debut as a singer, but admits he's not seen his son for 20 years.

Out this week: Rolling Stones—19th Nervous Breakdown; Petula Clark—My Love; Billy Fury—I'll Never Quite Get Over You; Miracles—Going To A Gogo and Barbara Lewis—Don't Forget About Me.

In the chart Cilla Black's "Love's Just A Broken Heart" goes up to 2, Nancy Sinatra's "Boots up to 6, Len Barry's "Like A Baby" up to 10 and Dusty Springfield's "Little By Little" in at 23.

E. C. RYDER in "A Midsummer Night's Scream"

by J. Edward Oliver

Next week: Will E. C. Ryder construct a jetty for a desert chieftain? Will he build a Sheik's pier?

Where to buy tomorrow's hits today!

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NEW SINGLES

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



LAURA NYRO

When I Was A Freeport And You Were The Main Drag (CBS-sterio): The amazing, almost frightening Laura Nyro and the least frightening and most immediate song from her new LP, "Christmas And The Beads Of Sweat."

What this is all about is anyone's guess. It may be American slang—on the other hand it may just be words, put together for their sound effect rather than their meaning. The tune is reminiscent in construction and pace of "Stoned Soul Picnic" and it strides along, ending delightfully on an unfinished phrase.

But she's not really a singles lady. There is far too much emotion and bared soul in her songs for the light-heartedness of "Fun Thirties." So buy the album instead.

LYNN ANDERSON/ NEW WORLD

Rose Garden (CBS/RAK): Seeing as I gave Teddy Brown and Sandie Shaw a large space last week, let's be generous and reserve some for Lynn Anderson's original hit version and New World's knock at opportunity!

It's still a good song and certainly Joe South can't be complaining that everyone's rushing to record it, but what a turnaround! There was a time, in the days when writers wrote and singers sang, when every good song got snapped up by at least half a dozen people all trying to be first out of the starting gate. Nowadays it just doesn't work.

Tony Blackburn has already announced that Teddy Brown's is the version he'll be playing and I wouldn't mind betting every other DJ will follow suit, though ironically I don't now see any of them doing really well. Of these two, Lynn's is by far the more professional and she's got a great voice. New World are hot from "Opportunity Knocks" and would have been wiser to have waited for a song exclusive to them.

QUICK SPINS

PHILIP Goodhand - Tait, the man who wrote all those good hits for the Love Affair, now goes it alone with a smoky-voiced Cantina-type thing called "Oh Rosanna" he, natch, wrote himself. He probably also played the piano though not the rather nice bottle-neck guitar passages in the chorus.

Not chart material, but worth paying attention to. He is an original writer and will make it one day. (DJM)

"Love Story" is the smash-hit film from the smash-hit novel of the same name. It's also a very fine piece of theme music which everyone is rushing to record. Four versions this week

HOT CHOCOLATE

You Could've Been A Lady (RAK): Hot Chocolate, had they not written their hit themselves, would have fallen into the "one-hit-wonder" trap. "Love Is Life" was such a unique sound they'd have found it impossible to come across a better song.

But Brown and Wilson from the band write, and write well. So this comes as fresh as their first; completely different in style and sound.

Jump beat and a long introduction with some fine bass notes make this an instant dancer. It's insistent and repetitive and far more instant than "Love." As such I see it being a quicker, but not such a lasting hit.

LABI SIFFRE

Thank Your Lucky Star (Pye International): For me Siffre's "Make My Day" was one of the most delightful songs of 1970. It didn't have the impact it should, but I think the reputation it gave him will be enough to send this—a very different song—into the chart. It's fast, with a guitar, kazoo and organ for backing, and tells of the inconsistencies of man's behaviour. "You get 30 years for robbin' a train, you get 10 for murder, now that's insane," is one pertinent line and the rest are thankfully printed on the special sleeve. Read them—they mean a lot and hit you first time. The chorus is really good and you'll hear it often enough to be singing the tongue-in-cheek message.

Labi Siffre deserves the same success in 1971 that Elton John had in 1970.

R. DEAN TAYLOR

Indiana Wants Me (Tamba Motown): Remember those "wind-screen wipers, splashing, splashing, driving through the pouring rain gotta see Jane?" Good; then keep remembering it because this is not the song to take its place!

A million-seller in America, and, to my knowledge, his first single since "Jane" you should really compare this to Buster's "Pasadena" which I reviewed last week. The moods are the same but this struggles for remembrance, repeating the title words over and over again to try and make them stick. On the other hand it could just have been very boring, and somehow manages to miss that extreme too.

CHARLIE CHESTER

Stand Up Clap Hands (Concord-sterio): Charlie Chester, you shriek with one accord, the man's bottle has finally gone!

Well, though I confess my good health was not what it should have been while playing these jollies, there is method in madness. Firstly, it's been a bad week for top-name singles. Secondly, this is going to be as big a surprise hit as "Grandad." It's actually one of four religious songs (Charlie sings two and the Cheerful Children, ugh!, sing the other two) which came top in a recent "Write A Hymn" contest on TV. This particular hymn is already making good on "Junior



● NEIL DIAMOND: from Rosie to Caroline

Rosie future for Caroline

NEIL DIAMOND/ANTHONY ARMSTRONG-JONES — Sweet Caroline (UNI/M&M—both stereo). Neil Diamond's official follow-up to "Rosie" smacks of Motown all over again. They say it's in response to public demand, but if that's so why weren't the public turned on when this was first released earlier last year?

I'm not intending to be cynical, particularly as I praised "Solitary Man" last week, but the fact remains that it is bad policy (as far as the artist's integrity is concerned) to follow a hit with an old revived song.

Preaching over, and this IS one of Diamond's best tunes of late. Beautifully arranged with shivery strings, brass on the chorus and some fine French horns here and there. The words are interesting if not immediately comprehensible and, depending entirely on the airplay, it could follow "Rosie" into the chart.

Armstrong-Jones (not Princess Margaret's I hasten to add), has a pretty good voice but lacks the conviction of the original.

Choice" where the big surprise hits always start. Melodically it's like "Three Little Fishes" and cheerful Charlie chirrups quite well in tune.

GORDON LIGHTFOOT

If You Could Read My Mind (Reprise-sterio): Canada, to my knowledge, has spawned only three lasting talents in pop music—Paul Anka, the Guess Who

and Gordon Lightfoot. Which is quite relevant to nothing, but serves as introduction to this, his most commercial song since "Early Morning Rain." Another folk ballad given the all-round appeal treatment with strings and other embellishments.

Gordon has a really great voice, full of character and with the crack in it that makes it sound as if he fervently believes every word he sings.

Good God y'all, it's War part 2

EDWIN STARR—Stop The War Now (Tamla Motown) Edwin Has really got to be joking! Honestly, I thought the golden days of carbon copy follow-ups were long gone, gone with Len Barry, Fontella Bass and Neil Sedaka. But no, "War" lives on a second time. Only the words have been changed to protect the innocent! The jerky chorus remains the same, so does the fast verse and even the "Oh God y'all" shouts.

Even the more gullible Americans haven't fallen for this one—and I certainly can't see we British giving him another hit.

Play the game Edwin. One good record deserves another—not a reflection of the first.

RATTLES

You Can't Have Sunshine Everyday (Decca): May I go on record as saying that "The Witch" was another of those good singles that occasionally pop up out of the blue and into the chart, never to be repeated.

That's not to put down the Rattles, who are surely a very competent group. But the fact remains that, like Clive Dunn, John Paul Joans and others, they will never be able to follow their hit.

This starts as it means to go on—noisily and jerkily, with the girl screaming as harshly as ever. The strings are in there again with a similar under-melody although the basic beat is slower than "Witch." In the disco-therques it may pick up a few plays but in the chart... no chance.



JIMI HENDRIX

No Such Animal (RCA): Though I'm in no position to ask (on a Sunday in the wilds of the Surrey countryside) I suspect RCA are keeping very mum about this extraordinary track. There's nothing on the record to say when or where it was recorded and who else is on it.

Basically this is a straight r-n-b instrumental with Hendrix, organ, bass and drums. It's very much in the Booker T. vein and you are more than halfway through before you're aware that it really is Jimi playing. Unlike the terrible Curtis Knight material, the guitar solos here really do sound like Hendrix, though the recording quality is pretty grim and there's little to recommend the actual tune.

If it's bought, it will be as a collector's item. In which case we should be told about its origin.

ROGER WHITTAKER

Why (Columbia-sterio): Thanks to good old Rog, rapidly becoming the latest housewife's favourite, a Mrs. Stanton from the West Country is shortly coming into the money!

Let me explain. Said dear lady answered a convivial call from Rog to write the words of a song, to which he would then put the music. "Why" was the winning entry and considered good enough to warrant a single.

I tend to agree. It's a lovely flowing melody with fine strings and some bowed double bass for special effect. "Will the last word ever spoken be Why?" runs the lyric, questioning man's strange desire for self-destruction.

Vocally, Rog has the same appeal as Gordon Lightfoot—he too has that crack in his voice. No whistling here, but never mind!

alone and certainly more to come. Best so far is by Francis Lai and his orchestra (Paramount) which is how it should be, as he wrote it (and also "A Man and a Woman" by the way). Others are by Henry Mancini (RCA) featuring Hank on piano, Mantovani (Decca) in typically lush style, and a different treatment using organ by Baker Street Philharmonic (Pye International-sterio).

Leon Russell has released his original "Delta Lady" to coincide with his tour. But as Joe Cocker already did it so well and this is inferior, it was best left on the LP from which it came (A&M).

Nice Richie Havens feel to Alan James Eastwood's "Seeds" which is a slow folk piece with plenty of feeling (President-sterio).

Duane Eddy-like guitar at the beginning is the only relief from complete boredom on "Hello Darkness" by Shocking Blue. They need to try harder (Penny Farthing-sterio).

Morecombe and Wise have both their themes—"Bring Me Sunshine" and "Just Around The Corner" on one single. Can't see the joint (Columbia-sterio).

NICE singalong chorus with just a touch of the yodels to "Silver Moon" by Mike

Nesmith and the First National Band. These country things aren't for Britain though (RCA).

Like the voice singing in union with guitar on Masters' Apprentices and "Because I Love You," but the tune's not much (Regal Zonophone).

Butterscotch—oh dear what an absolutely utterly nothing song is "Some Day Soon." Deathly trite—and it could even harm your good reputation (RCA).

They should take a tip from Saker and "What A Beautiful World (We're In Now)" which is their sort of music, only so much better. This is really happy and jumpy and full of the joys of spring (CBS-sterio).

Penny whistles and a very strange beat to Rod Demick and Herbie Armstrong's "If I Ever Get To You." Probably best-described as freaky electric folk, this is not all commercial but might lure you to their nice album (MAM).

CANNED Heat have almost reached the point of extinction. They're now struggling with "Woolly Bully," almost a carbon copy of the old Sam The Sham hit which adds nothing to the original and in 1971 is a thorough waste of time (Liberty)

Real Tamla beat to "Where Are You Going To Run To Now" and Dobie Gillis sounds good, if a little strained on the

vocals (MAM).

Can recommend Atlantic Bridge and "I Can't Lie To You," one of three tracks. Strange backing of assorted strings and bowed bass with girls singing in front. Wild country folk and refreshingly different (Dawn-maxi-sterio).

Eddie Robinson offers a slow drifting piece, "Hey Blackman" (Ember-sterio).

Total singles released this week—42.

P.S. Desmond Dekker's single "The Song We Used To Sing" which I reviewed on December 5 is at last in the shops. It's as good now as I thought it was then.

HAPPENING

Your at-a-glance guide to the week's pop events reported by ROSALIND RUSSELL

New Sounds

OUT NEXT Friday (Feb. 12) is "I'm Not My Brother's Keeper" from Flaming Ember, and from Tommy Roe is "Little Miss Goody Two Shoes."

Latest from Miki Antony is "Sally Sunshine" and from Dootwatch man Simon Oates is "I Love You Too Much To Lose You."

The Fantasticks offer "Something Old Something New" and from American group Blood-rock is "D.O.A." which stands for Dead On Arrival.

From actress Olivia Newton-John is "If Not For You" and latest from Caravan is "Love To Love You."

Newie from Satisfaction is "Love It Is" and from Baskin and Copperfield is "Moonbeams." The Association return with "Everything That Touches You" and from Axiom is "My Baby's Gone."

Frank Sinatra gives out "I Will Drink The Wine" and from Neil Young is "When You Dance I Can Really Love" from the Goldrush album.

From Blue Mink is "Time For Winning" from the film "Raging Moon." It is not their official follow-up number and new group Warhorse give us "St. Louis."

From her album recorded live at the London Palladium, Dorothy Squires' new single is called "If You Love Me" and Little Richard offers "Without Love."

Too much!

FOR sale in Arcade, Edinburgh's answer to London's Kensington Market, are some of the costumes from "U"—the Incredible String Band/Stone Monkey extravaganza.



Perry makes an impossible comeback

A SURPRISE entry into the singles' chart is Perry Como, with "It's Impossible." Now almost 59 years old, he hosted what was to become the forerunner of the Andy Williams "type" show. He signed an unprecedented nine year television contract with NBC, and the first of the Perry Como shows was seen in the States in September 1955.

At that time, Andy Williams was hitting it up as a rock 'n' roll singer (Andy is pictured above with Perry during one of his shows, the picture is about 15 years old) and Perry was enjoying the success of his first really big hit—a double A side single—"Catch A Falling Star" and "Magic Moments."

In all, he sold about 50 million records, since his first recording "Goodbye Sue" for RCA Victor in 1943. As far back as 1946, he was making history when four million of his recordings were turned out in one week.

Besides being one of the most popular singers of the time, he made three films with 20th Century Fox and one for MGM, "Words And Music."

Live

TONIGHT (Thursday) at Derby Clouds, Hate, 8 p.m. Approx. 5s. Steamhammer and Gin House at London Bumpers, 8 p.m. 10s.

FRIDAY (5)

Uriah Heep at Glasgow Maryland club, 9 p.m. 10s. Kinks at Luton College, 8 p.m. Advance tickets to SU card holders, 17s. 6d., others 20s.

Sam Apple Pie at Leytonstone Chez Club, 8 p.m. 8s. Mark Almond at Plymouth Van Dike Club, 8 p.m. 10s. Mungo Jerry at Trent Poly.

Dream Police at London Bumpers, 8 p.m. 15s. Roy Young Band and Bubastis at Hampstead Country Club, 8 p.m. 8s.

Barclay James Harvest at London Marquee, 7.30 p.m. 10s. Elton John, Caravan and Skid Row at Lanchester Arts Festival, 8 p.m. 16s.

SATURDAY (6)

Robert Wyatt of Soft Machine, plus as yet unidentified others, at London University College, 8 p.m. 12s.

Laura Nyro at London Royal Festival Hall, 9 p.m. 30s., 26s., 22s., 18s., 14s., 10s.

Julie Felix at London Royal Albert Hall, 7.30 p.m. Also appearing are Danny Thompson and Stefan Grossman. 30s., 25s., 20s., 15s., 10s.

Black Widow and Arc at

Potters Bar Farx, 7.30 p.m. Members approx. 10s., non-members 12s.

Free with Amazing Blondel at Liverpool Stadium, 8 p.m., 13s. Groundhogs at Dagenham Roundhouse, 7.30 p.m. Members 12s., non-members slightly more.

Kevin Ayers and the Whole World at Plymouth Van Dike Club, 8 p.m. 10s. Welcome at London Bumpers, 8 p.m. 15s.

Bronco and Quiver at London Imperial College, 8 p.m. Price undecided.

Ralph McTell, the Strawbs and Mr. Fox at Lanchester Arts Festival, Main Hall, 8 p.m. 12s.

SUNDAY (7)

Leon Russell and High Broom at Manchester Free Trade Hall, 7 p.m. 10s., 13s., 16s., 18s., 20s.

Stone The Crows at Hemel Hempstead Pavilion, 8 p.m. 14s. Spear at Hampstead Country Club, 8 p.m. 8s. Gritt at London Bumpers, 8 p.m. 10s.

MONDAY (8)

Black Widow at Rnmford Kings Head, 7.30 p.m. Members, 10s. Free and Amazing Blondel at Oxford Town Hall, 8 p.m. 17s. 6d., 20s., 22s. 6d.

TUESDAY (9)

Pete Brown and Piblokto at Hampstead Country Club, 8 p.m. 8s. Elton John, Hookfoot and Root and Jenny Jackson at London Bumpers, 8 p.m., 30s.

Flying in

FOUR-PIECE Fairport Convention fly in from Holland (see news page 4) to play Glasgow City Hall, for Glasgow University, on February 9; Dundee University (10); Brighton Big Apple (20); and Croydon Greyhound (21).

Look in

TONIGHT (Thursday) the Andy Williams show has guests Ella Fitzgerald, the Grass Roots and Chubby Checker (BBC 1—8.15 p.m.).

On Friday, Saena Jones appears in the Stankey Baxter show (BBC 1—8 p.m.).

Stewpot on Saturday introduces Lulu, the Rockin' Berries and Magna Carta on his show (LWT—5.10 p.m.).

Buddy Greco is guest on the Leslie Crowther show (LWT—7.15 p.m.).

Tour

FREE and Amazing Blondel begin their tour tomorrow (Friday) at Stoke Victoria Hall, then Liverpool Stadium (6); Croydon Fairfield Halls (7); Oxford Town Hall (8); Plymouth Guildhall (11); Hull City Hall (13); Sunderland Empire (14); Portsmouth Guildhall (18); Bristol Colston Hall (19); Nelson Imperial Ballroom (20); Guildford Civic Hall (21); Brighton Big Apple (22); Leicester De Montfort Hall (23); Birmingham Town Hall (24); Sheffield Oval Hall (25); Newcastle City Hall (27); Bradford St. George's Hall (28); Wolverhampton Civic Hall (March 1); Bournemouth Winter Gardens (2).

Deep Purple and Hardin and York at Bournemouth Winter Gardens (Feb. 7); Southampton Guildhall (8); Portsmouth Guildhall (9); Birmingham Town Hall (12); Newcastle City Hall (20); Coventry Theatre (21); Leicester De Montfort Hall (25).

LEON RUSSELL tour at Lanchester Arts Festival tonight (Thursday), then on to Ewell Technical College (6); Manchester Free Trade Hall (7); Brighton De Montfort Hall (8); Derby College (11); Leeds University (13); Bournemouth Winter Gardens (14); Portsmouth Guildhall (16); London Lyceum (25); Newcastle City Hall (26); and Liverpool Stadium (28). TWO EXTRA dates added to the Gene Vincent tour with the House-shakers—Swansea University tonight (February 4) and Southall Seagull Hotel (9).

Charity

ON February 21, Lulu will be appearing in a benefit concert at Glasgow's St. George's Hall, and the proceeds will be given to the Ibrox disaster fund. She told Disc, shortly after the tragedy, that she had offered to do the show as soon as she had heard the news.

Tune in

THE SUNDAY CONCERT (repeated on Wednesday) this week features Brian Auger's Band and Bronco.

Monday's Sounds of the Seventies includes guests Trees and Roy Harper; Tuesday's programme features Walnut

and Slade; Nico and Hard Meat are in the Thursday show and on Friday the guests are Egg and If.

Wow!

FAIRPORT CONVENTION have been chosen to be a folk group representative, with two others for a special German radio concert. It will be networked throughout Germany, and countries in South America and Africa.

Miki Antony will be one of the singers representing Britain in the 5th annual song festival in Chile, February 9-17. He will be singing "Tell You What I'm Gonna Do."

On

TOM PAXTON and T. Rex top attraction at North East London Polytechnic Festival, being held at Barking College and Walthamstow Granada from February 13-20. Fixed so far: T. Rex, Comus (13). Folk Night with Dave and Tony Arthur and others (15), Tom Paxton at Walthamstow Granada (16). Film night with Alice's Restaurant, Easy Rider and Yellow Submarine (17), Colosseum, Gentle Giant (18), Davy Graham (19), and Humphrey Lyttleton Band (20). Proceeds to Community Action and full details from Jerry Muller at 01-590 2262.

Discoteque

ILFORD El Grotto Club, 63 High Road: Basically a soul club. Membership is restricted to over 48's, and holds about 250 people. Progressive and pop groups also appear. Club opens at 8 p.m. and closes at 12.30 a.m. during the week and 2 a.m. at the weekends. Manager pays close attention to the scene—to get groups his customers really want to see.

Live groups on Thursdays, Fridays, Saturdays; discoteque other evenings.

Films

LONDON'S Electric Cinema showing two films at the weekend in their new premises in Portobello Road. On Friday and Saturday at 11 p.m., is "Ivan The Terrible"; at 7 p.m. Friday and Saturday is "Cul De Sac" and "Cul De Sac" can also be seen at 9 p.m. on Saturday. Admission: 6s. members; 8s. non-members.

COCHISE have suspended all their dates to audition for new drummer. They hope to begin rehearsing again soon.

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FEBRUARY 6, 1971

EVERY THURSDAY

Chart Service

TOP 30 SINGLES

- 1 (1) **MY SWEET LORD**
George Harrison, Apple
- 2 (2) **THE PUSHBIKE SONG** Mixtures, Polydor
- 3 (11) **▲ STONED LOVE** Supremes, Tamla Motown
- 4 (14) **▲ RESURRECTION SHUFFLE**
Ashton, Gardner and Dyke, Capitol
- 5 (8) **AMAZING GRACE** Judy Collins, Elektra
- 6 (6) **▲ APEMAN** Kinks, Pye
- 7 (3) **● GRANDAD** Chive Dunn, Columbia
- 8 (7) **▲ I'LL BE THERE** Jackson 5, Tamla Motown
- 9 (4) **● RIDE A WHITE SWAN** T. Rex, Fly
- 10 (9) **▲ BLACK SKIN BLUE EYED BOYS** Equals, President
- 11 (15) **▲ CANDIDA** Dawn, Bell
- 12 (20) **▲ YOUR SONG** Elton John, DJM
- 13 (19) **▲ NO MATTER WHAT** Badfinger, Apple
- 14 (12) **▲ YOU DON'T HAVE TO SAY YOU LOVE ME**
Elvis Presley, RCA
- 15 (13) **▲ YOU'RE READY NOW** Frankie Valli, Philips
- 16 (23) **▲ SHE'S A LADY** Tom Jones, Decca
- 17 (5) **● WHEN I'M DEAD AND GONE**
McGuinness Flint, Capitol
- 18 (10) **▲ BLAME IT ON THE PONY EXPRESS**
Johnny Johnson, Bell
- 19 (18) **● CRACKLIN' ROSIE** Neil Diamond, UNI
- 20 (17) **● I HEAR YOU KNOCKING** Dave Edmunds, MAM
- 21 (16) **● IT'S ONLY MAKE BELIEVE** Glen Campbell, Capitol
- 22 (24) **▲ IT'S THE SAME OLD SONG** Weathermen, B & C
- 23 (25) **▲ WE'VE ONLY JUST BEGUN** Carpenters, A & M
- 24 (30) **▲ LAS VEGAS** Tony Christie, MCA
- 25 (22) **● HOME LOVIN' MAN** Andy Williams, CBS
- 26 (—) **▲ COME ROUND HERE, I'M THE ONE YOU NEED**
Smokey Robinson and the Miracles, Tamla Motown
- 27 (21) **▲ NOTHING RHYMED** Gilbert O'Sullivan, MAM
- 28 (26) **▲ MAN FROM NAZARETH** John Paul Jones, RAK
- 29 (—) **▲ IT'S IMPOSSIBLE** Perry Como, RCA
- 30 (28) **▲ HEAVY MAKES YOU HAPPY** Bobby Bloom, Polydor

● Silver Disc for 250,000 British sales

▲ This week's Top 30 zoomers

Hit Talk

Naturally, I like George Harrison's "My Sweet Lord" ... we played on it! It's a very nice record, and was made in three or four "takes."

The Mixtures I don't like. It's a rather commercial tune, of course, but they're just cashing in on Mungo Jerry's sound.

Jonathan King's Weathermen sounds like a load of

rubbish. It's completely soulless. There just isn't any effort in it! Another King exercise in psychology.

Supremes don't sound a lot different without Diana. They haven't lost a great deal. Now it's all down to whether the song's commercial.

Can't understand Elvis. He must be able to get the best material going, but seems to be doing "oldies." No, this sounds like five years ago to me. And Ashton, Gardner and Dyke remind me of a 1970 version of the Big Three's vocal sound. I really like it.

I feel sorry for Elton John. Imagine the state he must be in—being told how great he is all the time. He's going to have a hard time proving it! Like his songs and the treatment though.

Tom Jones is beginning to bore people in the States, and I can't help feeling it's reflected over here.

Next week: Bruce Channel

by Badfinger's JOEY MOLLAND



COUNTRY ROUND-UP . . . by BRYAN CHALKER



Tex Withers, the Country singer whose budget records are mainly sold in supermarkets, wins a Silver Disc for 60,000 sales.

THE NEWS that Tex Withers is to receive a Silver Disc for sales of his Avenue album, "Tex Withers sings Country Style," created more than just a ripple of surprise throughout the music world recently. Although Tex is fairly well known to London country music fans, he's hardly a major name, and yet, in less than 18 months his album — and a budget one, at that — has sold an incredible 60,000 copies!

Country music, we are repeatedly told, is not a commercial proposition recording-wise. Rubbish. Maybe they weren't all country music buffs who bought Withers' album but what does it matter if 60,000 people enjoyed it!

Bearing in mind the extraordinary price of 10s., Tex's album is good value and he does a fair job on songs like "The One On The Right," "Galveston," "Love's

Gonna Live Here" and "Five Feet High And Rising."

Visitors to London's famed Nashville Room will be familiar with Tex's act and his rather unusual vocal range; given the right promotion he could achieve a fair measure of success in the entertainment world.

ONE of America's big country names visited England in January and re-

corded material for a forthcoming Tom Jones Show. He was Charlie Pride, the fantastically successful Negro singer from Montana. Unfortunately, it is the policy of recording companies over here to release material currently high in the American country music charts but they should know by now that it seldom follows that the same song will score here. Such is the case

'Tesco' Tex captures the silver . . .

with Charlie Pride's song-of-the-moment, "I Can't Believe That You've Stopped Loving Me" (RCA 2041) — it may be hovering around the US Top Ten but it won't make any impact whatsoever in England. Won't these people ever learn?

This month sees the return of an artist who will be fondly remembered by rock fans for his "Whole

Lotta Woman" and "Dance Me Daddy," on the MGM label. I refer to Marvin Rainwater, who has been absent from the country music charts for a long while.

On February 28, Rainwater appears at The Ponderosa Country Club, near Portsmouth and it will be interesting to learn whether he has re-established himself in the country field. Completing the bill that night are Country Fever, Brian Golbey and The Tumbleweeds.

TOP 30 ALBUMS

- 1 (3) **ALL THINGS MUST PASS**
George Harrison, Apple
- 2 (1) **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
- 3 (2) **ANDY WILLIAMS' GREATEST HITS**
Andy Williams, CBS
- 4 (4) **LED ZEPPELIN III** Led Zeppelin, Atlantic
- 5 (5) **TAMLA MOTOWN CHARTBUSTERS Vol. 4**
Various Artists, Tamla Motown
- 6 (10) **TUMBLEWEED CONNECTION** Elton John, DJM
- 7 (7) **SWEET BABY JAMES** James Taylor, Warner Bros.
- 8 (19) **JOHN LENNON/PLASTIC ONO BAND**
John Lennon/Plastic Ono Band, Apple
- 9 (8) **DEEP PURPLE IN ROCK** Deep Purple, Harvest
- 10 (6) **EMERSON, LAKE AND PALMER**
Emerson, Lake and Palmer, Island
- (14) **T. REX** T. Rex, Fly
- 12 (9) **AFTER THE GOLD RUSH** Neil Young, Reprise
- 13 (26) **PENDULUM** Creedence Clearwater Revival, Liberty
- 14 (12) **ABRAXAS** Santana, CBS
- 15 (11) **WATT** Ten Years After, Deram
- 16 (15) **AIR CONDITIONING** Curved Air, Warner Bros.
- 17 (20) **EASY LISTENING** Various Artists, Polydor
- 18 (16) **FRANK SINATRA'S GREATEST HITS Vol. 2**
Frank Sinatra, Reprise
- 19 (25) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
- (18) **LED ZEPPELIN II** Led Zeppelin, Atlantic
- 21 (17) **STEPHEN STILLS** Stephen Stills, Atlantic
- 22 (21) **LET IT BE** Beatles, Apple
- 23 (24) **CANDLES IN THE RAIN** Melanie, Buddah
- 24 (13) **PAINT YOUR WAGON** Soundtrack, Paramount
- (30) **LEFTOVER WINE** Melanie, Buddah
- 26 (—) **ELTON JOHN** Elton John, DJM
- 27 (—) **NEW MORNING** Bob Dylan, CBS
- 28 (—) **TEMPTATIONS' GREATEST HITS Vol. 2** Tamla Motown
- 29 (23) **LIZARD** King Crimson, Island
- (—) **WISHBONE ASH** Wishbone Ash, MCA

Two titles "tied" for 10th, 19th, 24th and 29th positions.

DISC AWARDS ISSUE

Results, interviews, pictures in next week's DISC!
Full details of Britain's most important pop poll in next week's DISC — and so much more!



Francis Lai and his Orchestra
Theme From Love Story

Paramount
PARA 3010

Grand Funk
Inside Looking Out

Capitol
CL 15668

Buster
Pasadena

Parlophone
R 5881

Edison Lighthouse
It's Up To You Petula

Bell
BLL 1136

Edgar Broughton Band
Apache Dropout

Harvest
HAR 5032



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

THE SUPREMES are a lot happier with their second album, "New Ways But Love Stays," than they were with their first. Which isn't surprising. "Right On" was a good pop album but it was disappointing because Mary Wilson and Cindy Birdsong had no more of a chance to show their vocal capabilities than when with Diana Ross.

Mary explains her reasons for being unhappy with the first as: "It didn't show the Supremes as they really are. It was just a collection of songs on which Jean sang lead and not a concept thing which we like to do. It came out that way because we were busy rehearsing and the engineers and producers had to catch us whenever they could to

record it. They went with Jean everywhere recording her on lead vocals and Cindy and I filled in the backings whenever we could.

"On 'New Ways But Love Stays' all our voices are heard. We do mainly three point harmonies, which comes off especially well on 'Bridge Over Troubled Water.' It was exciting to work on also because we did a lot of free singing; we didn't just follow lyrics, we ad-libbed. No one took the lead as such; each voice is equally heard. That's really the Supremes sound."

Bearing Mary's words in mind and listening to the new album one can see why the group is so

Supremes try out some new ways on 'Love' album

pleased with it. It's a team effort. Jean sings lead on a fair number of tracks but Mary and Cindy contribute a great deal vocally as well. On "Bridge Over Troubled Waters," one of the best tracks on the album even if slightly marred by the unnecessary sound effects, each sings a verse and in places they

harmonise together. Their voices are well suited to each other.

Present is the full four-minute version of "Stoned Love" which leaves the single version cold, and it's basically around the theme of this song—peace, love and harmony—that the album is based. Mary says all the group's future recordings will

get deeper into peace and love and doesn't think people will tire of this theme.

There's a very relaxed feel to the album, particularly on "Time To Break Down" and "I Wish I Were Your Mirror." This is the result of the "free" singing Mary talks about. All three sing in different directions at the same time yet still manage to sound together. You have to hear it to appreciate it.

Most of the tracks are linked together by strange sound effects, the purpose of which isn't too clear, but maybe it's to give the group more of a "progressive" image. But the wah-wah guitar comes over very well on "Come Together," which incidentally Diana also does on her second album, "Everything Is Everything."

Overall the album is not as instantly commercial as the group's first. Many of the tracks contain a certain subtlety and have to be heard several times before they're fully appreciated. "Shine On Me" and "Time To Break Down" are a couple which sound extremely ordinary on first hearing but become very appealing after a couple of listenings.

The Supremes are very proud of their second album. They have reason to be so. Tracks: Together We Can Make Sweet Music; Stoned Love; Time To Break Down; Bridge Over Troubled Water; I Wish I Were Your Mirror; Come Together; Is There A Place In His Heart For Me; Na, Na, Kiss Him Goodbye; Shine On Me; Thank Him For Today. (Tania Motown) ★★

by Roy Shipston

JOHNNY WINTER misled a lot of people when he first played in Britain at last year's "Sounds Of The 70s" concerts. It was an unintentional deception as he was being misled himself.

He had a bass player and a drummer backing him and he played very loud and fast. We were told to expect a fantastic guitarist and the way he sprang around was pretty fantastic.

The audience at the Albert Hall either leapt about in freaky frenzy—or walked out in disgust. And it didn't quite seem the sort of thing that a country blues boy from Texas should have been doing.

Now Johnny Winter is more like part of a band than a solo superstar with backing group. In fact he has mixed his form of blues with the rock of the old McCoy's, Rik Derringer (guitar, vocals), Randy Hobbs (bass, steel guitar, vocals) and Randy Z (drums) linked up with the tall blond albino, but Z was later replaced with Bobby Caldwell. Caldwell broke up his own group, Noah's Ark, to join the Winter-McCoy set-up. When they are not on the road they have a spacious house near a famous place called Woodstock to relax at.

Now Winter is here with his new band and they aren't trying to deceive anybody. "People were misled at the beginning because of the publicity," says honest John. He came as a giant (ready-hyped). Now he's back again to show us what he's really like.

"I'm not a clean guitarist, I'm fairly free-form, sloppy. I put a lot of energy into it and sometimes I play a lot of notes. But sometimes I don't play any. People either like me or they hate me. They either think I'm God or they think I'm rubbish. A lot of people come to hear me, and a lot of people don't come because they definitely don't want to hear me. "If 200,000 came to see me then 800,000 would have gone to see Hendrix."

Johnny says the trouble at the beginning was that people didn't know what to expect, but they had been built up to expect a lot.

Rik Derringer explains the predicament his boss was in. "People were told 'here's a great guitarist' and they thought in terms of Clapton, Hendrix or Beck. But that's another class. Fortunately most people were intelligent enough to realise that this was something different."

Says Johnny: "You see, I'm great if you like what I'm doing. I'm not if you don't like it. I'd rather play to 10 people who really love me than play to a thousand who didn't. I'd rather than try and please the thousand by playing something else. Anyway, I can't play any other way."

"I'm happy with a few followers. I really enjoy playing for them. I'd like everybody in the world to like it but that can't be. With the new band it's more palatable for more people but, Goddam, when I started out I knew it was limited. That's why I thought 'How can all this be happening' when I got built up so."

"Then I realised I was being flash and loud and playing a lot of notes. And that wasn't country blues. It was my personality more than the music that was exciting people. But we're still exciting, we're a high energy band."

It is because Winter appeared as a commercial product rather than as a country bluesman, he feels, that the blues purists turned the other way. Now he's on the

way to winning them back with the band that's been together for eight months.

They do a lot of the songs he did with his last band but everybody, Winter, Derringer, Hobbs and Caldwell, contribute equally. It's not just Winter as it was in the old band. Derringer writes and sings and "everybody is projecting on stage."

Johnny says he enjoyed the two years with his old band and even though they do a lot of the same things it is better now "because the musicians are better."

A live album is due out in a few weeks, recorded at the Filmore East and at an amusement park in Florida. "It was going to be a double but we had to edit it down to a single LP," says Derringer. "There were things on it like a slow blues that lasted for 22 minutes. But there's still a whole lot of guitar playing on it. I think it is as near to our live sound as we'll ever get on record. But, of course, you lose all the visuals and the presence."



• **JOHNNY WINTER:** great if he enjoys what he's doing.

Winter is happy now he's lost his spring

Johnny doesn't play with his multi-instrumentalist brother, Edgar, any more. "I think we might do an album together sometime. But right now he's in a band that is only little parts of Edgar. He's doing things that don't seem like Edgar."

"He's into a jazz thing and he never did like country blues, which is all I like. What I play is country blues, whether it's rock orient-

ated or country and western influenced or whatever."

Johnny is full of praise for Derringer. It's Derringer who plays with Winter, rather than the other way round because Johnny isn't adaptable; Derringer is. "Rik can play with any guitar player, country stuff, jazz stuff, anything, whereas I'm pretty directional." Johnny is also grateful to Derringer for his knowledge of guitars.

"I was playing an old Fender Mustang and there was no vibrato, no distortion, no holding notes. It was really light and had an extra small neck and I found it difficult to change, although it wasn't much good. I thought 'Hey, I'm supposed to be a good guitar player but I can't find a good guitar to play.' Now I've got two Gibbons, a Flying V and a Firebird, thanks to Rik's advice."

Bob Andy—just waiting to show how gifted he really is

BOB ANDY, you may remember, had a big hit last year when he duetted with Marla Griffiths on "Young, Gifted And Black." Now he looks set to establish himself as a solo artist with "Green Green Valley" shaping into a chart item. He explains he might record again with Marla—"if we find the right numbers"—but would rather become known as a solo artist.

Bob is already a big success in his home country of Jamaica and hopes it won't be long before he's reached an even status here.

"I've been in the music business ever since I can remember; I've been professional for ten years but I've never left a studio satisfied yet. It's my ambition to achieve musical satisfaction."

He says the reason for his dissatisfaction is lack of involvement in what he does. He's getting tired

of simply going into a studio and recording his voice over a pre-recorded band track.

"I want to contribute more to my recordings. At the moment it's all too mechanical. I never see the musicians let alone have a say in the way they play the backing. It's becoming just a bit too routine; just like another job."

"I feel very limited not being able to play any instrument but I'd like to have a part in the pro-

duction of my records. It would be nice to go into a studio with a band and take a lot of time over the recording and have a say in the arrangement."

"My head is packed with ideas; I'd love to go into a studio with a group of creative musicians and work some things out. That way you can discover entirely new things. And it would mean satisfaction all round. To me that's just as important as having a hit."

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BOB ANDY

THIS WEEK'S NEWS

Knight, Seasons, Wishbone tours

GLADYS KNIGHT and the Pips make their first UK visit since 1967 next month. And **Four Seasons'** full dates are set.

Gladys Knight and the Pips (their hit here was "Take Me In Your Arms And Love Me") arrive for a week from March 1 for radio and TV promotion of a new single—likely to be their US million-seller "If I Were Your Woman" (out February 26)—plus possibly three concerts.

Four Seasons, who arrived in the U.K. last month, appear in Chester tomorrow (Friday), Dunstable California (6), Nottingham Theatre Royal (7), Sheffield Fiesta (8-14), Southampton Odeon (15), Cardiff Capitol (17), Manchester Odeon (18), Birmingham Odeon (19), Hammersmith Odeon (20), and Liverpool Empire (21).

R. DEAN TAYLOR, the white Motown star who had a British hit with "Gotta See Jane," may come over to promote his new single "Indiana Wants Me," which topped the States chart two months ago.

WISHBONE ASH, who enter the LP chart for the first time this week, fly to the U.S. on February 22 to start a three-week tour.

Price, Fame . . . in one band

GEORGIE FAME and Alan Price, two of the most musically-matched stars on the pop scene, are to team up permanently. And the news confirms a Disc forecast last November.

Reviewing a London "Revolution" gig by the pair, some time ago, News Editor Mike Ledgerwood wrote: "It's uncanny how comparable the twin talents of these two performers have become lately. They really are superbly matched in every respect, sharing the single-minded love of music. A PERMANENT PARTNERSHIP WOULD BE PERFECT."

Georgie and Alan have already worked together quite a bit in the past—both on TV and onstage. In 1970 they shared a highly-successful BBC series, and later played concerts—at London's Royal Festival Hall and in Newcastle. They were first seen together doing a musical comedy duet on Lulu's TV

series in 1968.

The decision to team up full-time, apparently, was taken over Christmas, and they immediately began rehearsals. A band has already been formed.

Says Alan: "Georgie and I have so much in common musically, that when we first met in the early days of the Animals and Blue Flames, we became firm friends. Our teaming up is simply a natural progression of our musical ideas."

And Georgie commented: "For a long time Alan and I have toyed with the idea of working together full-time, but not until now did we feel the time was right. We both had a lot of musical ground to cover—Alan had his own band, as I did, and I was determined to tour America, which we did last summer."

The two stars are due in the studios next week and a single is tentatively set for March, to be followed by an album around May. Both CBS and Decca have agreed to a joint recording deal.

Alan and Georgie's first official "live" show will be a Press reception at London's Mayfair Hotel on February 18.



ALAN PRICE (left) and Georgie Fame: partnership.

LEGENDARY violinist Don "Sugar cane" Harris will definitely be on John Mayall's forthcoming tour. It was first thought that he might not be able to make it with Mayall, and the two ex-members of Canned Heat, Harvey Mandel and Larry Taylor.

Mayall is also bringing an "unknown" drummer with him, Paul Lagos. He has not used a drummer in his last two bands, except when Keef Hartley "jammed" with him at Croydon's Fairfield Hall last year.

Stones tour next month!

ROLLING STONES are to tour Britain next month, and the news confirms the Disc report last week that the group was planning spring dates.

Stones are set for five dates in all, including a London venue which has still to be arranged. There will be one other supporting act—maybe American—and ticket prices will be kept to a maximum of £1.

Said a Stones' spokesman: "Mick Jagger only decided last weekend that the group would do the dates. It's all been very hurried."

The tour, promoted by John and Tony Smith, opens in London around March 8, then plays Bristol Colston Hall (9), Brighton Big Apple (10), Manchester University (12) and Leeds University (13).

Tickets for the shows will be on sale from February 15. A Stones spokesman added that the group is still recording a new LP, but release is not expected before the tour.

This week Mick Jagger, accompanied by companion Bianca Marcas, flew to Marrakesh, Morocco, for a holiday.

New DJ

DAVE ANTHONY (22), from Bracknell, Berkshire, is Radio Luxembourg's replacement for DJ Tony Prince. He started work six years ago playing Top Rank suites and ballrooms round Britain, and joins "208" from a privately-operated broadcasting service which transmits round-the-clock to two biscuit factories in the south. He's expected to start with his own show at the end of the month.

Review

FIESTA WITH THE SEASONS

STOCKTON'S Club Fiesta has seen many a good night, but it's never had a night like last Monday when the Four Seasons opened their cabaret date. It may be seven years since they performed in this country but it seems as if they've never been away. With a much varied repertoire from new songs such as Paul McCartney's "Long And Winding Road" to their old hits like "Rag Doll" etc., they had the audience screaming for more.

Frankie Valli's falsetto singing sounds better than ever, and he brought the house down with Dylan's "Don't Think Twice." "You're Ready Now" was saved as an encore and when the audience thought that the group had finished without Frankie singing it, the club sounded like a football ground, with the audience chanting "You're Ready Now." It was sheer professionalism. Seasons were onstage for over an hour backed by their own fantastic band, and they showed how professional groups should perform.

They did five encores and the audience still screamed for more, and when they eventually finished, they got a standing ovation.

To sum up, it was a night of pure nostalgia, proving that professional artists never fail, they just keep coming up better than ever.—CHARLES HODGE

ELECTRIC LIGHT SWITCH-ON!

MOVE MAN Roy Wood's eagerly-awaited Electric Light Orchestra will be launched via a British tour with Steamhammer (plus High Broom on selected dates to be announced). And the Mixtures' first "live" UK dates are also arranged.

The ELO tour, in April, includes a London Lyceum show, and the line-up consists of Wood (cello, French horn, oboe, bassoon and acoustic guitar), Jeff Lynne, Bev Bevan, Bill Hunt (French horn), plus two cellists, a viola and a violin (from the London Symphony Orchestra). Two other orchestral members are to be named.

Tour dates are: Birmingham Town Hall (April 5), Hull City Hall (6), Bradford St. George's Hall (8), Glasgow Green's Playhouse (9), Edinburgh Empire Casino (10), Newcastle City Hall (11), Wolverhampton Civic Hall (13), Manchester Free Trade Hall (16), Bristol Colston Hall (18), Sheffield Oval (19), Bournemouth Winter Gardens (20), Tunbridge Wells Assembly Hall (21), London Lyceum (22), and Brighton Big

Apple (24). An ELO LP will be out late-March, while a new Move album will be ready mid-April.

Mixtures dates

MIXTURES, still number two in the chart with "Pushbike Song," start their first British dates next week.

One-nighters so far fixed are: South Shields Latino's (8), Stockton Tuo's (9), Blackburn Cavendish (10), Boston Gildedrome (13), ATV "Goklen Show" (14), London Coventry Street Bumpers (16), Birmingham Dolce Vita (17), Birmingham Rebecca's (18), Luton Recreation Hall (19) and Oldhill Plaza (20).

Group this week qualified for Disc Silver Disc for excess of 250,000 sales of the single.

TOP OF THE POPS

TONY BLACKBURN introduces "Top Of The Pops" tonight (Thursday) which includes three numbers from Elton John. Other guests are Cliff Richard, Marvin, Welch and Farrar, Tony Christie, Jackie Lee, Ashton, Tremeloes, Supremes and George Harrison.

New Deep Purple single

DEEP PURPLE'S follow-up to their chart-topping "Black Night" has been set. And additional dates for Ashton, Gardner and Dyke are arranged for after the current Purple tour.

"Strange Kind Of Woman" is title of Deep Purple's next single, rush-released on the Harvest label February 12. B-side is "I'm Alone." A new LP is expected to be completed at the end of the month.

ASHTON—No. 4 this week with "Resurrection Shuffle"—play Glasgow Electric Garden (March 12), Strathclyde University (13), Coarbridge YMCA (14), Chester Quaintways (15), London Marquee (16), Oxford Town Hall (19), and Salisbury Alex Disco (20).

Fairport split

FAIRPORT CONVENTION vocalist/lead guitarist Richard Thompson quit last week. And consequently the group has called off this Saturday's London Festival Hall concert.

Fairport plan to continue as a four-piece—Simon Nicol (rhythm guitar), Dave Swarbrick (violin), Dave Mattacks (drums) and Dave Pegg (bass).

Simon says: "We're really sorry Richard's leaving, but his decision has had a surprising effect. It's really done us good by sparking off new ideas and energy among the rest of the group."

Thompson, however, hasn't yet revealed his future plans.

RADIO NORTH SEA is on the way back! Although no official date has yet been given for full resumption of broadcasting, the station, now anchored off the Belgian coast, has been transmitting test programmes regularly since last Thursday on 220 metres.

Latest unofficial dates received from Switzerland are tomorrow (Friday) for full test broadcasts, and mid-February for normal programmes. Present testing involves records or tapes only with their "Man Of Action" theme tune every hour.

Disc understands that no British DJs are to be involved with RNI, and the

Radio North Sea tests for a comeback

station will employ only Americans or Canadians. No names of DJs have yet been announced, though it is understood the station will continue to be run directly by co-owners Erwin Meister and Edwin Bollter.

● A report is expected later this week, by its owners, on the future of Capital Radio.

Now Elton and Eric fight off illness

ELTON JOHN and Eric Burdon, rivals recently at the French MIDEM music festival, were both forced to cancel dates through illness this week.

Elton's current club tour has been postponed because of his abdominal bad health. Since MIDEM he has been receiving treatment for exhaustion. Says a spokesman: "Obviously many fans will be disappointed, but it's either that or Elton keeps going until he collapses."

Eric Burdon, whose UK tour with War ended off at Sutton Coldfield B-Ven last Saturday, is

suffering from severe influenza, and has postponed all concerts until London's Lyceum tomorrow (Friday), when he appears with McGuinness Flint and Osibisa.

A Liberty/JA spokesman explained: "At first it was feared Eric had pneumonia. He wasn't at his best for his Press party last Friday, and then he collapsed on Saturday. Luckily, though, it's only flu. He hopes to be fit for Friday."

Dates cancelled included Leicester, Manchester and Wakefield.

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PROFILE

MICHAEL PARKINSON is one of those people who use life to the full. He has a dread of dying leaving an important stone unturned.

The result is that he's worked for seven newspapers, at least half a dozen TV companies and has on more than one occasion landed up in some extraordinary situations thinking "what the hell am I doing HERE?"

Like the time he was doing National Service and was sent to Suez during the crisis. He was one of the first in with 40th Marine Commandos and as they all poured out of the landing craft in traditional movie-style up to armpits in water, Parkinson looked around at everyone holding their rifles above their heads and realised that he must look a total lunatic running up the beach with a Remington typewriter held above his head.

Or there was a five-day war in Israel when he was sent over there to report for "Twenty Four Hours." One of the first to arrive there, he was fast asleep in the Hilton Hotel with a particularly bad hangover when the phone rings and it's Robin Day asking for a report on the start of the war. Not only was Michael asleep, within yards of the first gunfire, he was also totally unaware that war had commenced. Quite often nowadays when he's sitting in front of a TV camera waiting for the programme to begin he wonders just WHAT the hell he is doing there.

But at 35, and eminently attractive, Michael Parkinson is a very successful man and only just beginning to reach the peak of his career. To most people he became known as the familiar face on ITV's "Cinema," subsequently to be seen on BBC's Travel quiz programme, Thames TV's "Tea Break" (twice weekly chat show) and BBC-2's "Anatomy Of Pop."

Lately he's become THE face to use as a success tag for your programme. Besides that he writes a regular sports column for the Sunday Times, writes various other

BY
CAROLINE BOUCHER

articles and books and does numerous personal appearances.

"I have three real interests in life," he says. "One is sport, one is the cinema and the other is making money. And you can put them in whatever order you like."

Michael is married with three sons and lives in Windsor. He met his wife on top of a bus in Doncaster. The son of a miner he was brought up in a small Yorkshire mining village. When he was 14 his father took him down the mine.

"After we were out he said to me 'you know why I took you that way, and I said yes, to show me not to go down the mines. I wouldn't have gone down for £50 a shift anyway. But it was good of him because his father had been a miner, and his in turn and so on for generations.'"

When he was 15 Michael left school and joined the local paper

—the South Yorkshire Times. He was given a bicycle and had to go news gathering from outlying mining villages; he used to average about 50 miles a day. By the time he was 21 he was on the Doncaster Evening Post, then to the Manchester Guardian and then the Daily Express. He got into television when Granada offered him a job as a trainee producer.

As a reporter on "World In Action" he was sent to Zanzibar when there was a revolution on. He was the first there, also the first out—at speed. But when he returned, the only person to have set foot there. HE was interviewed.

"The boss of Granada saw it, rang me up and said I was now a performer."

Jobs seem to have regularly fallen into his lap like that. He's still only ever applied for one job—and that was his first. He still considers himself primarily a

writer, the most important part of his TV show is the writing of the script. When he's done that he reckons the rest is comparatively easy.

"Writing needs something of a flair—you've got it or you haven't. But pick anyone in off the street, train them for three months and they could do a TV show without any trouble. You've got it all written up on a board in front of you. But don't kid yourself, I still get nerves—I've been scared to death. You just learn how not to show it."

His dismissal from Cinema because of his work for rival companies quite upset him, although they did give him the chance to stay on for more money if he tore up all the other contracts he signed.

He says it's much easier to get across points of view like that couched in a sports column.

In Cinema he did one programme on protest films, young people "Easy Rider" type things, which, he says, was far more likely to have an impact on a Mum and Dad in Bradford than a trailer for "24 Hours" saying "now we're going to discuss your delinquent daughter taking drugs," which would have made them switch off.

"I hate people who get at kids about their long hair. I feel that showing shots in Cinema of

MICHAEL PARKINSON



A Thames Television picture

"Woodstock" and things did more to explain youth in the areas where the real problem lay than a modern sociological work."

It was because he was interested in pop music that he became involved in "Anatomy Of Pop" although he had nothing to do with the script of that.

"I didn't have a thing to do with it—just do the link work. A kind of hired assassin."

Ambition-wise, he wants to write a film.

"I was asked to appear in a stage play the other day. I was so taken by surprise I just laughed it off. Perhaps I shouldn't have, but I don't know if I could act."

"I would hate to die with any regrets that I haven't done this or that. I've travelled all over the world—I only stopped because it was ruinous to a family life. I can die and say—well I've done all those things, some of them well, some of them I've mucked up, but I've done them."

"I hate people who get at their kids about their long hair. Showing Woodstock on Cinema did more to explain youth in the areas where the real problem lay than modern sociological work."

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Soul Sister Tina's travelling sex show . . .



From PHIL SYMES
PARIS, Sunday

"TINA TURNER, Tina Turner, Tina Turner." The audience is repeatedly assaulted with the cry as Tina Turner writhes madly amidst clouds of smoke in the light of a flashing strobe. That's the explosive climax of the Ike and Tina Turner Revue which would more aptly be called "Soul Sister Tina's Travelling Sex Show." The Turners played in Paris last Saturday for the first time and evoked reactions one normally doesn't see outside a football match crowd.

Threat

The Turners played two shows — one at 6.30 and one at half past midnight. Both started some 40 minutes late and by the time the curtain was raised on both shows in the small Olympia theatre the crowds were pretty restless. People packed the aisles and entrances and it wasn't too surprising when a fight broke out in the second house crowd due to a mix up over seating. They were even more restless when Tina came on but it was a different kind of restless . . .

What they witnessed once Tina was in action left them wide-eyed and with pulses racing. Supposedly the French have hotter blood than we British folk and it must have been boiling when they left.

Sex appeared to be the message and it was hammered home pretty strongly. Tina, whose hips seem to have discovered the secret of perpetual motion, and the Ikettes drew everything from the audience while giving in return everything they had. The audience clapped or sang along when prompted — something very unusual for the French.

Tina and the Ikettes deny sex is an integral part of their act — "Tina wears those short dresses for comfort and we wear equally short ones so we don't look out of place"—was one of the Ikettes' explanation. But that's a little hard to take when you con-

sider the way they move and the type of dresses they wear—the Ikettes were wearing studded leather mini's and high boots.

They stalk towards the front of the stage with a look that's half a threat and half a promise and it's enough to wet any brow. They appeared after the Kings of Rhythm had played three very tight numbers, and gave very praiseworthy versions of "Piece Of My Heart," "You Got Me Humming" and "Everyday People." After their almost contortionist-like spot the "star of the show"—Tina—was introduced and that's where the real fun began.

Off stage, Tina, in mid-skirt and very conventional blouse, looks quite domesticated and far from extrovert and explains she'd much rather be at home looking after her children. "That's where I am mentally; but Ike is into other things and he's got other things in mind for me. The kids have a housekeeper to look after them and as they're all boys I don't worry as much about them as I would if they were girls."

Wicked

On stage she's another person; the wickedest, most fun loving woman in showbusiness who taunts the audience to the point where her own safety is in danger.

She came on singing "Sweet Soul Music" and everyone sat up or moved closer to the stage to get a better look. "Son Of A Preacher Man," "River Deep Mountain High," "Honky Tonk Women," "Come Together" followed in quick succession and throughout the gentleman seated to my right continually groaned. Not without reason. She also performed "Proud Mary," "Respect," "I've Been Loving You Too Long" (watch that one closely) and finished with "I Wanna Take You Higher" which even bettered Sly and Family Stone's original.

For an encore the band did "With A Little Help From My Friends" and "Land Of 1,000 Dances" and that's where the stage began to get covered over with smoke and Tina leapt about wildly in the light of a strobe. It was a fitting climax to the most exciting and stimulating



show I've ever seen. Anyone who misses either of the two British concerts next week at Hammer-smith Odeon (13) or Bristol Colston Hall (14) will be depriving himself of a real experience.

Tina has an incomparable animal sex appeal and the show literally wallows in it—I'm prepared to bet some British folk think it "outrageous" — but the Turners get away with it because you know they're not selling their show on that alone. Musically they have more to offer than any other American act.

Forceful

The Kings of Rhythm produce a sound as funky and tight as James Brown's Famous Flames who are generally agreed to be the best R and B Band around, and the Ikettes and Tina must be the hardest working female singers in pop. Tina's voice, harsh and husky, and so forceful you suspect she'll burst a blood vessel at any second, will rip into even the most inhibited audience and leave them experiencing emotions they never knew they had. She has just the right voice for singing the hard ruck they now feature strongly in the act but she can also sing some real mean blues as she demonstrated on one number. However, the real boss of the show is Ike, "stone face" as Tina affectionately refers to him. He stands in the background for most of the time playing some really expressive guitar, only occasionally joining Tina on vocals—"Proud Mary," "City Girl, Country Man" and "I've Been Loving You Too Long" and it's a real treat to hear his fine bass voice—but he's totally in command of the band, the Ikettes and even Tina. He arranges their numbers, rehearses them and even shows the Ikettes their stage routines. He's a gifted musician as well as being a shrewd businessman—he handles all the Revue's bookings himself.

It's taken Ike and Tina a long time to arrive. When you see them on stage you'll wonder, as I did, why. And you'll agree now we've found them we'd be mad to let go. Ike and Tina have only one direction they can head in now—that's all the way up.

LEON RUSSELL, the most elite in the breed of session stars, and now a recognised musical force in his own right, is to join the ever-growing list of his fellow-countrymen and musicians who prefer to live in exile in Britain.

He doesn't go into his reasons too deeply but on the day after his arrival he said: "People are so much more polite over here," and that's as good a reason as any. After his current tour he plans to spend a month in the country writing, although he may have to go back to the States first for a while.

In some ways he is still recovering from the "Mad Dogs And Englishmen" tour with Joe Cocker, the film of which was premiered in London last week. It caused him a small nervous breakdown, he says, although he wouldn't mind doing it again "with Joe — but not just yet."

Altogether 45 people clambered aboard an old Dakota and "did" the States. Musicians, roadies, wives, girlfriends, children, and Leon now admits that he didn't realise quite what he was taking on. "As far as the music was concerned with a group that large it wasn't like an organic thing and it was difficult to be really tight until we found some sort of focal point." But he says he knew "more or less exactly" what was happening on stage. It was the off-stage experiences that he wasn't too much in charge with and it took him some time to recover from the tour.

"It was almost like shell-shock. I suppose I had a minor nervous breakdown afterwards. I didn't realise what I was taking on until it was all over."

I knew about 75 per cent of the people on the Dakota and every single one of them had changed after the tour. From that point of view it was successful.

"It was my idea to do it but, originally I only saw a 30-minute TV piece, an interesting little social study. But the more we got into it we saw that it could be bigger."

"It was a whole life experience in a short time. All those people living together, seeing different places. We didn't really get any sleep at all. It was plane, bus, stage, motel, again and again, just repeating over and over. Fortunately we didn't have to suffer normal airport routines which can be a bit awkward. We weren't on scheduled flights so we were able to land at private fields."

Leon says his biggest problem was with the film crew. "I tried to impress on them that we weren't actors and just to leave the lights on and shoot when they felt like it. But the first morning they turned up and said: 'O.K. take one,' and everybody just froze. But it worked out in the end. We didn't go over anything, it was filmed just as it took place."

"It's very difficult to put into words what effect it had on us. But eating, living with each other every day, we just went through the changes that would occur in a year, only we did it in a matter of days."

Leon is full of praise for our own Joe Cocker. It would seem to be a genuine friendship as well as professional admiration. Of all the people he has worked with, he holds Joe in the highest respect. "Some of the songs we did on the tour were real bad. But Joe can make anything sound good. And he's got a pretty capable band too."

OF the people he has worked with he is probably still best known for his association with Delaney and Bonnie. But he hasn't done much with them recently. "They came over the house and got drunk one night, that's all."

He says he enjoys working with anybody who knows what they are doing, and particularly Cocker "because he is very similar to me in lots of ways, he has little or no ambition."



LEON RUSSELL: elite

'Mad Dog' tour nearly drove Leon mad!

Leon arrived on the Californian session scene when he was 17, having finished 10 years classical training (three years before. But about five years ago he dropped out of music completely. "I was part of so many bad records that I just flipped out for a couple of years. The thing about being a session man is that you have to do all the work you are requested to do. You can't turn down things because the music is bad." In his early days he worked with such notables as Sinatra and Vic Damone, among many others, which he now looks back on as "good experience."

When he "flipped out," he says he just "stopped, and went to night clubs" for a couple of years. Then he met Denny Cordell "who really helped get my head together, personally and musically."

THE rest is now rock history. He isn't too forthcoming when it gets down to whom he personally likes listening to but names Jerry Lee Lewis, Little Richard and Elton John.

For the future he doesn't seem to have much planned, there are no albums scheduled yet, but he'd like to do one featuring the Moog Synthesizer. "I used one for a few bars on the latest album."

And, of course, there is his idea to live over here. He wants a place in the country. "The thing about America is that it's very difficult to get to know people." They're just not friendly."

The film of the Mad Dogs and Englishman tour is reviewed on Page 14.

Pele Peel paves Pluggers' rout

DISC SPORT

Radio One Dynamos 2
Songpluggers 0

From GAVIN PETRIE
at MOTSPUR PARK



PEEL harasses the Songpluggers defence with a mighty shot at goal which failed to reach its mark.

MUD hampered pop's soccer stylists' Derby match at this luxuriously appointed BBC sports ground last Sunday. The Radio One Dynamos were first out of the dressing rooms to the loud jeers of the capacity crowd of six adults and two small children. They acknowledged by stubbing out their cigarettes.

After warming up with a two-minute kick about, they asked the groundsman for a ball and the warming up proper began.

Stalwart defender, Top Gear producer John Walters—noting that the Songpluggers had only four players—was heard to remark to his goalkeeper: "We'll give them a sound thrashing." Then, spotting me making notes, hastily added: "Or at least we'll force them to a draw."

Eventually the Songpluggers managed to get 10 men on the field and, in the shadow of the mighty gas cylinders, the sporting gladiators kicked off.

Early first-half pressure came from the Radio One men, but their enthusiasm led to two offside decisions against them in the first and fourth minutes.

The pluggers were pinned down in their own goal area for most of the first half, but breakaways from this team known as the Fleet Footed Yellow Perils were always dangerous.

First half Dynamo star was Scene and Heard's Johnny Moran, who seemed to have difficulty keeping his feet in the mud, but was always in the centre of things. For the Pluggers, Island Records' Muff Winwood was the breakaway dangerman, along with the mysterious "number four."

It was in the second half that Peel lived up to his rapidly growing reputation as the "Mean, Moody Golden Boy of Sunday Soccer." In the first half he had contented himself with bursts up the left wing and occasionally fouling a Plugger, but now he found his second wind and had a hand in the two Dynamos goals.

It was Peel, who, coming out of a tackle with the ball and a surprised expression on his face, made an instant decision and passed back to burly John Walters who booted the ball into the Pluggers penalty area where it was pounced on by a Dynamo man. He crashed the ball into the net, leaving the goalkeeper helpless.

This put new life into the Dynamos, and Peel, with renewed vigour, had three great breakaways up the left wing. Of his three shots,



Peel (above) about to send over one of his mighty corner kicks. Peel (right) indulges in some mid-air Yoga in an effort to improve his game.



one reached the distant tennis courts, one the side netting and one came close to severely damaging a BBC camera.

The tension of the game was showing on Peel's face, and it was Peel's Sunday Show producer Jeff Griffith who gave him a chance to redeem his misdeeds. Griffin had been a stalwart in midfield, working in both defence and

attack. During one of his midfield breaks Griffin passed to Peel. Peel took up the challenge and sped up the left wing. With the ball almost over for a goal kick, sent over a beautiful cross which was crashed into the net leaving the goalkeeper helpless.

This took the wind out of the Songpluggers and it was all over bar the final whistle.



AFTER Sunday's football, which could well be reported in detail in some other part of this scurrilous rag, it is as much as I can do to strike the keys of this machine with sufficient force to make an impression on the paper.

Under normal circumstances the arms and hands play little part in my footballing activities but, from persistent viewing of "Match Of The Day", I'm developing a certain ability in grabbing shirts, striking opponents and pushing people over. In yesterday's game I committed at least one foul that would have got my name taken if the referee had been watching.

When we play again, in two weeks, I plan to have improved my game to the extent of being able to attack a smallish, preferably female, spectator. Kicking sand in people's faces is terribly old-fashioned and, in our climate, rather impractical.

The Pig was marking biology exam, papers last night. She has no faith at all in exams but is still compelled to bold them. She was chosen to teach biology on the grounds that she was trained to teach something entirely different and hadn't done biology since her second year at school. Some of the answers to the exam, questions are absorbing. For example, "a mammary gland is an animal parasite". As a student of mammary glands (failed) I find this re-definition of the objects of my unflagging research disconcerting at the very least. Then there's, a "flea connects the mouth with the stomach"—perhaps a large number of the little dears linked together might make it but to what purpose? The ways of science were always a mystery to me. The basic machinery of the tooth-brush is about as far as I go.

A foam-flecked runner swooned on the steps of the Piggery last night as we watched "Stars on Sunday". You should watch "Stars on Sunday"—it's as though an inexpensive Christmas card had come to life—fountains, pillars supporting nothing and massed police choirs from mining towns. In the cleft of a stick clutched in the cut and bruised hand of the runner was a piece of paper, folded four-fold, bearing the cryptic message "Stack Waddy—Friday—Shipley, Yorkshire".

After a night of candle-lit research we broke the code and deduced that the unholly rout of lewd fellows of a decidedly baser sort who are collectively known as Stack Waddy must be playing some of their loud and demoralising music somewhere in the town of Shipley this Friday. We further decided that Shipley was unlikely to be fully prepared for this type of onslaught. The wretched Stack Waddy have an LP available (Dandelion DAN 8003) with which you can intimidate and depress your friends and ruin parties.

The critics are unlikely to approve of Stack Waddy much. Their reviews are likely to be packed tight with words like "vulgar" and "crude" and, of course, they'll be right. However they may miss the point that Stack Waddy's natural vulgarity, as opposed to fashionable contrived vulgarity, is the reason for being. Recently the group failed their BBC audition and, far from this being a set-back, it's nothing more than an endorsement of their polities, the ultimate accolade.

The continuing postal strike is thwarting my search for 101 ladies called Sharon. In case you're unsure what I'm talking about, the call has gone out from the executive suite atop the 25 storey Dandelion Tower on the South Bank for 101 ladies of that name in order that they might assist in the making of an LP. At the moment we have but four Sharons but I am hopeful that a great many of you are anxiously awaiting a strike settlement so that you can rush postcards to me, at "Disc" with details (names, addresses, phone numbers) of a great many Sharons. We'll need more than 101 in all like-

Peel's thoughts

lihood as a pool of back-up Sharons may be necessary. How exciting it all is, isn't it?

There were Disc reporters at the press conference given by Eric Burdon and War. I hope they have written about it at great length as it was one of the most bizarre events I've ever attended.

About 40 minutes were devoted to a string of trendy revolutionary clichés, cries of "right on, brother" and dispiriting arrogance. The sum total of all of this was nothing—40 minutes of conversation from which absolutely nothing emerged. The only hero was John Marshall, a friend of some years, who wondered what press conferences and the Lancaster Gate Hotel had to do with revolution on the streets. He succeeded in making the dwindling crowd aware of the existence of his own band, Noir, and, as part of the finest displays of guerilla action I've witnessed, distributed copies of a newspaper containing an article about Noir while explaining that Noir had no drinks, meals, free records or women to offer, just good music.

Those people I spoke to as I scurried away said that they felt as much drawn to Noir as they were alienated by War.

A new dimension could be added to the flagging groupie scene by the appearance of an all-lady rock band called, naturally, Fanny. I stole a copy of their American LP from Warner Brothers offices last week and it's not bad at all. They play with as much power and drive as many male bands and write quite good songs too. I had hoped for something a little funkier but it's a good start.

On the cover are pictures of lead guitarist June Millington pulling the same sort of faces that male lead-guitarists pull and the other ladies look right too. Perhaps they'll tour Britain and I can burn my underpants and start going to the Speakeasy again. I could wear my football shorts as well and drive them mad with desire as I lean, pointing and, to all outward appearances, brainless, against the bar. A vision of sheer loveliness and now, with a cheery wave at Alan "One Persian Carpet" Ravenscroft, I shall away into the morning to dash coins at the bare feet of my subjects . . .

Love,
John Peel



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NEW ALBUMS

Compiled by Disc's reviewing panel

Star ratings

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

MARVIN, Welch and Farrar, the new line-up formed by Hank and Bruce out of the Shadows "split," and Aussie-born John Farrar, is interesting, though hardly revolutionary. The guitars/drums/vocal format is tried-and-true — yet in their case particularly pleasing. But the Hank/Bruce songs, while good, smell somewhat of those CSN&Y — cum Hollies harmonies. Therefore, despite their appeal, they tend to become predictable in parts. Their "Faithful" single is included, and Hank and Bruce deserve full marks for a very pretty album, even if it doesn't exactly stop you in your tracks. (Regal Zonophone) ★★★

"FRANKIE VALLI SOLO" hasn't the excitement of the Four Seasons, although it includes tracks which have been hits for him in the past, like "Can't Take My Eyes Off You."

With the exception of "You're Ready Now," the numbers sound dated in arrangement, but as his voice is still of a better quality than a lot of other singers around, he would perhaps have done better to record new material.

Tracks include "The Sun Ain't Gonna Shine," a maudlin "My Mother's Eyes" and "Secret Love," all of which sadly miss the close harmonies of the Seasons. (Philips) ★★

Laura Nyro's father is a New York piano tuner who thinks his daughter is a "crazy girl writing crazy songs." Mr. Nyro is probably right. Laura is a talent unique in the business where almost everything is a copy. She was first noticed for her amazing vocal range, then her songs were softened and commercialised by the Fifth Dimension, and now at last Nyro is appreciated for herself.

"Christmas And The Beads Of Sweat" sounds a crazy title. The pervading mood throughout is one of sadness and loneliness — painful and very introverted. The words rarely make immediate sense, sometimes no sense at all, and many songs simply refuse to end — but eventually drift into the distance after a long instrumental coda. ("Brown Earth" and "Blackpatch" are two examples). "Been On A Train" is quite terrifying in part — "I saw a man take a needle full of hard drug and die slow."

"Upstairs By A Chinese Lamp" is so delicate you feel it would break to touch, with flute, cimbali and harp, while the electric guitar on "Beads Of Sweat" comes as a shock after the quiet. "Christmas In My Soul" has by far the most immediate words and is a passionate appeal for tolerance and understanding — "I love my country as it dies in war and pain before my eyes."

To listen to Laura Nyro is an experience. It is not entertainment in the accepted sense, but it is certainly more rewarding. (CBS) ★★★★★

Short plays

THE KINGSMEN sound from their sleeve notes as though they will be the biggest thing since the Beatles. But the sleeve notes were written by their manager, and after listening to their album "Up And Away" it is doubtful whether you will agree with him. (Wand)

"CHARTBUSTERS" are always good party records to keep by (just in case someone spills beer over the others). With everything from "My Way" to "I'm Dead And Gone" in the high standard (Marble Arch) **SATISFACTION** look like a group you will be hearing more of. On "Satisfaction" (interesting sleeve) the six-piece give out a full sound so professional so any you'll hear during the rounds today. (Decca)

THE AVON CITIES jazz band was formed in 1949, long before the "trad jazz" boom and long before the barbers started looking at the possibilities of jazz. Very easy to listen to and well worth it. Tracks that stand out are "Hey Jude," "Title In 'Orison Fashion," and when you see the sleeve you'll see why. (UPC)



JACK BRUCE: back to jazz

JACK BRUCE returns to his first love—jazz—with his latest album, "Things We Like." And if anyone was expecting a second solo album from him on the big band lines of "Songs For A Tailor," they'll be disappointed. This is jazz, pure and simple, with Jack on string bass, and old friends Dick Heckstall Smith on sax, John Hiseman on drums and John McLaughlin, guitar.

Jack has written five out of the seven tracks; his bass playing is great, so is one passage of how playing. The whole album is incredibly relaxed—a feeling of four old friends playing together. Although it was recorded two years ago, this is far closer to the Lifetime things Jack is involved with now than any recording he's put out in the past. An important and excellent milestone. (Polydor) ★★★★★

ENGELBERT HUMPERDINCK, appropriately, titles his latest album "Sweetheart"—to tie in with St. Valentine's Day—and he includes his new single, "Santa Liza," plus Dylan's "I'll Be Your Baby Tonight," and the Macaulay/d'Abo ballad "Woman In My Life." A typically schmaltzy selection of sentimental sophistication, oozing with emotion and expression, from the enigmatic Engelbert. Nevertheless this is the voice that sells singles—so he should worry! It's intriguing, however, that such a polished performer as Engel—a singer who sticks so stringently of the same format—should require such a wide variety of MDs to bring out his very limited vocal versatility. Six, no less, get sleeve credit! However, a somewhat predictable torrent of basically big-ballad material which is beginning to bore. (Decca) ★★

NICO is fast becoming a cult with the underground set. They'll dig "Desertshore" as much as her previous "Marble Index." She has an amazingly flat voice totally lacking in any feeling, and the whole album is pretty gloomy. But with Nico you don't so much enjoy her albums as get a kick from them. This has all the force of a sledgehammer. All the tracks were written by her and she's accompanied as usual by John Cale. (Warner Bros.) ★★

"HATSTACKS BILBOA" sound very Chicago-ish to begin with, then all sorts of other influences begin to creep through. Loud, reasonably interesting and certainly competent, they do sound like a few other groups, although they are probably more talented than most. It'll be a shame if they get lost in the crush, and one track, "Auburn Queen," is really beautiful. It's slow and soulful, mainly the influence of the organist, but the whole album could have picked up ideas from Captain Beefheart, acoustic, to classical. (Polydor Select) ★★

SMOKEY ROBINSON and the Miracles ("Come Round Here) I'm The One You Need" and "Tears Of A Clown" have both been added to the group's American "Pocketful Of Miracles" album and it's issued here simply titled after the group's name. With 14 tracks this is tremendous value, and is also the group's best album. Smokey has the finest falsetto voice of any male singer; his clarity and control is breathtaking. Most tracks are written by Smokey and interestingly he's recorded for the first time his "Get Ready," already a hit for a number of people. In a way this album is "progressive" for Smokey—he tries many new vocal and instrumental tricks, which makes it so much better than his others which usually become a bit boring. Listen especially to "Darling Dear," "Don't Take It So Hard," and "Flower Girl." (Tamla Motown) ★★★★★

Ashton and Co's 'worst' is great!

ASHTON, GARDNER AND DYKE, etc., could prove the greatest discovery of '71—despite the fact that they've been around so long.

Individually and instrumentally they've been on more sessions than the average musician has had hot meals. And now, with the deserved success of "Resurrection Shuffle" they're very much worth noticing. Tony Ashton, with his energetic, basically-rock vocals, gets the majority of composing credits; while stars like Clapton, Harrison and Co repay past kindnesses with cunning instrumental contributions. "The Worst Of Ashton, Gardner And Dyke" is far from that! In fact, it's probably where today's music is really at. "I'm Your Spiritual Breadman" (now there's a title!), claims the sleeve, was kneaded and leavened by George, while "Oh Lord" was blessed by—who else?—Jon Lord. But the "live" recording of "Momma's Getting Married," in best rock tradition; "Oh Lord," with Plastic Ono Band heat; and "Mister Freako," with "Get Off Of My Cloud" feel, make Side 2 more exciting. Altogether, though, an excellent LP. (Capitol) ★★★★★

YES is one of those groups which everybody genuinely wants to make it. Sadly, though, their day is a long time coming—on record anyway. "The Yes Album" is probably their most appealing to date, spotlighting much of the very commercial material currently collecting them an army of fans. The addition of Steve Howe (electric/acoustic guitars) is an immeasurable improvement, both instrumentally and on the composing side. This set is very much their sizzling stage act. Jon Anderson (vocals) also contributes intelligently on the writing side, and his voice has that jazzy intrigue which holds your attention. Yes, a very good album, deserving great success. (Atlantic) ★★★★★

"THE LANDLORD"—original soundtrack features music and words by Al Kooper, the Martha Stewart Singers, Lorraine Ellison, the Landlords and Joe Farrell. Even without seeing the film this album could stand on its own and is almost worth buying just to have the two tracks by Lorraine Ellison—"Let Me Love You" and "Do'In' Me Dirty." Al Kooper is responsible for most of the album and sings "Brand New Day," among other numbers. (United Artists) ★★

ARGENT have a smashing album—"Ring Of Hands." It's one of the most thought out, well presented albums in a long while, combining a fair amount of musical talent in this relatively new group led by ex-Zombie, Rod Argent, with some excellent songs written by Rod and another ex-Zombie, Chris White. These two do seem to have an exceeding flair for writing interesting, melodic songs. "Sweet Mary" is a very pretty ballad song, with Rod sounded startlingly like McCartney on vocals, especially with his oohs. Then there's a most beautifully complex chromatic opening to "Lofthorien" on organ. Group's guitarist Russe Ballard has also contributed three songs. (CBS) ★★

ROD DEMICK and Herbie Armstrong may well be mortally offended to be categorically branded as "Simon and Garfunkel-ish," but that's really what their music is; and very pleasant too. It's nice, sunny music, with simmetry songs, pleasant vocal harmonies and nothing blash upon the ear. Their album is called "Little Willie Rumble" and they're another signing to the Gordon Mills stable. (MAM) ★★

SPIRIT make a complete change on their latest album "The Twelve Dreams Of Dr. Sardonicus," which may or may not be a tongue-in-cheek title. The truth is this American group have freaked out. The 12 "dreams" don't seem to have any connection and most of them are a bit uninteresting and the freakiness is a bit too ordinary. The tracks range from soft folksy things to brazen violent rock and when they really build up to a climax it can be pretty good, but there isn't really anything new about what they do except that it is now for them. Titles "Animal Zoo," "Mr. Skin," "Space Child" and "Why Can't I Be Free" give some indication of what it is like. Final track, the gentle "Soldier," comes as a welcome contrast after the heaviness of "Morning Will Come." Cover photos are interesting. (Epic) ★★



Country Joe

COUNTRY JOE'S "Tonight I'm Singing Just For You" his wife and baby all pictured on the front) has been re-released. Presumably it was to coincide with his now defunct tour, but anyway it's nice to see such a pleasant album doing the rounds again. All taken at a very gentle pace, the songs range from "Ring Of Fire" to "Heartaches By The Number" and the backing is beautiful. (Vanguard) ★★

"HEADS AND TALES" is Transatlantic's sampler — a double album featuring something from all their artists in the fashion that seems to have been adopted by most big record companies. It makes for a varied album—good for parties—and if you haven't many or any of the particular albums featured then it's an excellent purchase. This one includes Penelope, Jody Grind, Storyteller, Stray, Stefan Grossman, Duffy Power, Ralph McTell and various others. Eighteen tracks in all. (Transatlantic) ★★

THE DUBLINERS have a cut price album of their well-loved songs of the 1967 era—"Seven Drunken Nights." If not already owned, then a must for fans of this riotous but musical Irish band. (Regal Starline) ★★

JUNCO PARTNERS are a good group with a nice album of the same name. It's mostly their own material except for Joe Cocker's "Change In Louise" and a track called "Death By Fire." David Sproat (bass), John Woods (drums), Robert Sargeant (organ, piano, vocals), and Charles Harcourt (guitar, vocals) seem happy in a variety of moods, but even the heavier tracks are not laid on too thickly. There are one or two bluesy things, and mostly just interesting songs, lyrically and melodically, played very well. Most of the tracks are by keyboard man Sargeant who may or may not be the Bob Sargeants who has just joined the Mick Abrahams Band. (Philips) ★★

WALRUS are an eight-piece rock group with brass who, according to the sleeve note, should really put you somewhere. "Eight raving freaks playing their own brand of heavy, brassy, funk. They use brass with imagination, leaving many beautiful and weird pictures in the mind. They are tastefully heavy, definitely habit forming, as you will find after listening to the first few bars. Open your mind and take a journey with them." Well, they don't quite do that so don't always believe what you read on record sleeves. Steve Hawthorn (bass), John Scates (guitar), Nick Gabb and Roger Harrison (drums), Barry Parfitt (keyboards), Noel Greenaway (vocals), Don Richards (trumpet), Roy Voce (tenor), and Bill Hoad (saxes, clarinet, flutes), offer seven tracks. Most are their own apart from Oscar Brown's "Rags And Old Iron" and Traffic's "Coloured Rain." It's a full sounding band but there's very little originality about the arrangements and it all becomes very boring after a few tracks. (Deram) ★★

JIGSAW have an ingenious album called "Letherslade Farm." It's the life story of a pop artist—starting with an interviewer *la* "This Is Your Life," talking to a pop star in a wheelchair and going back through life. Surprisingly it makes most entertaining listening, both for the great throwaway lines here and there, Grenfell-ish school-room sketches, and lovely songs interspersed. Especially good is "Say Hello To Mrs. Jones," a beautiful ballad which would make a monster single. (Philips) ★★★★★

B. J. THOMAS, you may remember, was beaten to the chart by sexy Sacha with "Raindrops Keep Fallin' On My Head." And by way of showing he can match the famous frog, B.J. offers "Everybody's Out Of Town." It's a competent enough album which includes (yet again) "Bridge Over Troubled Water" and "Everybody's Talkin'" (Wand) ★★

JACKSON 5's "Third" album (actually their fourth if you count the Christmas one) consolidates their position as Motown's top male group. The town's Jacksons are amazing—they just get better and better. The album opens with the beautiful "I'll Be There," and maintains that high standard all the way through. The material is a nice mixture of funky things and more soulful slower numbers like "Can I See You In The Morning" and "Darling Dear," which would make an excellent single. And in fact, their next single release is included—"Mama's Pearl"—back to the "A B C" style with plenty of bass and funky beat. Each time you hear it you'll choose a different track as your favourite—they're all exceptional. It's produced by the Corporation and Hal Davis, and as usual the arrangements are superb. Very commendable. (Tamla Motown) ★★★★★

Stepping out of the Shadows..

Soul Sounds

like the gritty, funky "Sugar Lee." If you like soul this one's worth listening to. (Ateo) ★★★

FLAMING EMBER could yet have a hit with "Westbound No. 9" as it's being re-activated at the moment. Let's hope so, it's worthy of a high chart placing. And you'll like the album of the same name if you like the single. For R-n-B fanatics who must have every track the Hot Wax label has issued, this contains Flaming Ember's first two singles, "Shades Of Green" and "Mind Body And Soul" — which sounds exactly like 100 Proof's "I'm Not My Brother's Keeper." It also contains some other pretty good William Weatherspoon songs like "Heart On Loving You" and "The Empty Crowded Room." Also a great "This Girl Is A Woman Now." If you dig H/D/H you won't be disappointed with this. (Hot Wax) ★★★

TYRONE DAVIS is one of the most promising new names on the American soul scene. "Turn Back The Hands Of Time," his recent American chart topper and title track of his latest album, is one of the best to emerge from the Atlantic recording studios in a long time. Unfortunately like most R-n-B artists he tends to stick to his winning formula, and as a result his album comes as something of a disappointment. Most tracks sound like his previous hit "Can I Change My Mind." Once he gets out of this rut he should quickly establish his name here as well as in America. (Atlantic) ★★

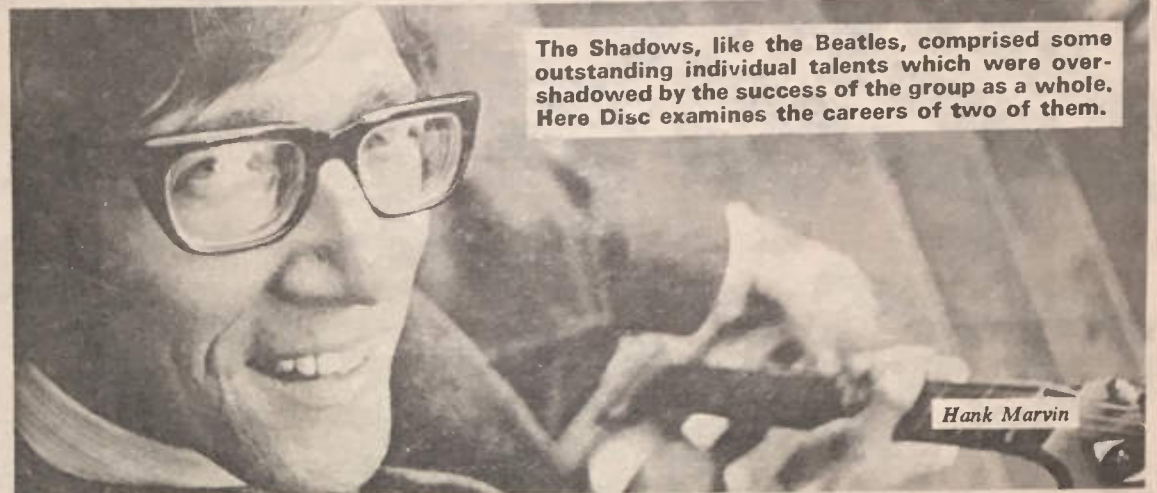
IRENE REID sounds like a mixture of Nancy Wilson and Esther Phillips which can't be at all bad! "The World Needs What I Need" is a very fine album on which the lady does some original and beautifully controlled things with familiar numbers like "Didn't We," "Moon Dance," "Son Of A Preacher Man" and "My Way." She has a great way of blending soul with sophistication. This deserves wide appreciation. (Polydor) ★★★

BIG BROTHER and the Holding Company is such a great name that perhaps you expect more than you get before you even hear them. Exciting in Janis Joplin's day for that very reason, their latest album—"Be A Brother"—is amazingly tedious despite getting off to a roaring start with "Keep On," featuring some fine, soaring female vocals. It just plods on—plonk, plonk, plonk.

HONEY CONE didn't have the hit they deserved with "While You're Out Looking For Sugar" — which is a shame, because it means more than likely the group's first album, simply titled "Honey Cone," will also be ignored. If you didn't buy the single, at least give the album a fair listen. It's an excellent "first," containing some very strong new songs by "Band Of Gold" songwriters Dunbar-Wayne, all as good as the threesome's first single; some even better. Try "Girls It Ain't Easy" and "Take My Love." Hot stuff. It could build this group into the next biggest girl group to the Supremes. (Hot Wax) ★★★

DONNY HATHAWAY is the latest songwriter/arranger to try a solo album, "Everything Is Everything." Isaac Hayes really started something with "Hot Buttered Soul." Hathaway, who has collaborated in the past with Curtis Mayfield and the Impressions, Roberta Flack, Carla Thomas and the Staple Singers among many, produces an album of heavy soul which won't exactly cause the excitement Hayes has done but it's very worthwhile, speaking out strongly for the black-man. It includes a very heart-felt version of "Young, Gifted And Black" and lighter things

ISAAC HAYES is treated with almost god-like reverence in the USA these days, which again goes to show that the Americans are first to accept entirely new and original ideas. His "Hot Buttered Soul" album, a masterpiece, was just bought by a select few in Britain. "To Be Continued," his third and equally incredible album, may suffer the same fate. Again he's relied on familiar material—this time he gives his own interpretations of "Our Day Will Come," "The Look Of Love," "Running Out Of Fools" and "You've Lost That Loving Feeling"—the best track and one of the most impressive sounds you'll ever hear. He's used the Bar-Kays, The Memphis Horns and the Memphis Symphony Orchestra. After hearing this you'll have to agree the man's a genius, and this album deserves the most glowing review possible. Let's hope musicians of the future will have a copy of this to compare with their own music. They'll know then that there were some of us way ahead of our time. (Stax) ★★★★★



The Shadows, like the Beatles, comprised some outstanding individual talents which were overshadowed by the success of the group as a whole. Here Disc examines the careers of two of them.

Hank Marvin

... Marvin steps out as a comedian

HANK MARVIN is, I think, a very funny man. His corny, apparently off-the-cuff quips each week on the Cliff Richard TV show frequently have me in stitches. A situation, I hasten to add, which isn't shared by my colleagues. They find it embarrassing entertainment.

However, I'm among the 13 million who have been tuning in religiously at tea-time on Saturdays to see this ex-Shadow wisecrack away in typical Eric Morecambe manner. And it's interesting that while drummer Brian Bennett admits to hating the "funny hat" routine of the Shadows onstage, happy-go-lucky Hank appears to have developed a flair for humour.

"I'm not a natural comedian," he says. "But then again I don't think I'm ever stuck for something to say. The show's scripted, of course, and as a rule we try to stick to it. If you start ad-libbing too much you're inclined to miss the audience with the gags."

The reason for the show's success, thinks Hank, is that it's full of "family fun" of the good, clean variety. "OK, it's corny, I'll admit. But then the people who watch it are basically corny people anyway. They're not looking for anything satirical or clever-clever."

With the Shadows Hank always was the guitarist with the gags, and after the group split officially he found himself at a loose end. "I initially helped Cliff out when the 'pilot' show for the series was first set up. Then I discovered that it would be good for me professionally—it opened up another facet of me."

Cliff and Una Stubbs, he confessed, contributed greatly to his success as a comedian. "They're tremendous professionals, you know. They work very hard to make sure something's just right. But they're not over-confident. Cliff's got a great sense of humour, and that helps, too."

You won't be surprised that Hank lists Morecambe and Wise, Tommy Cooper and Benny Hill among his favourite funny men. "Eric Morecambe is fantastic," he said. "And I'm a great Monty Python admirer, too."

However, Hank doesn't intend to let his humour run away with him. He's still a dedicated guitar man, and has big hopes for the new trio he's formed with Bruce Welch and Australian Johnny Farrar.

"There'll be an LP soon of songs we've written," he revealed. "And we're hoping to establish some kind of 'sound.' Some of the stuff we're doing is light in feel, but we also want to be very catholic in taste; so you shouldn't be too surprised to hear a big brass band backing, or a choir!"

In the meantime, Hank is happy to gag his way through the series until it's time for Marvin, Welch and Farrar to go on-the-road with Cliff around Europe.

He grinned benignly. "I have been stopped in the street a few times by people who like the TV show. And I get the feeling sometimes that they expect me to be funny."

"I don't think I'm that funny, although Bruce used to tell me in the old Newcastle days that I should be a comedian... because I wasn't a very good guitarist!"—MIKE LEDGERWOOD.

... Bennett steps out as a musician

BRIAN BENNETT has been—in his own words—"the blob at the back" of the Shadows for several years; watching and waiting as first Cliff Richard and later Messrs Marvin and Welch lapped up the limelight. Not that he worried unduly, mind, because mild-mannered Brian has always considered himself more musician than star. He leads, he says, a quiet life, minds his own business, and gets on with things.

He's even moved to admit that he's become something of a "Radio 4 square"—preferring to tune into Edgar and Tchaikovsky, than pay too much attention to the Top 30. It's curious, therefore, that out-of-the-blue almost, Brian should emerge from the shadow of the Shadows as a songwriter and find himself in the final six for "Eurovision."

In collaboration with music publisher Mike Hawker (who has in the past penned hits for Helen Shapiro and Dusty Springfield), Brian composed "The Wind Of Change."

Yet songwriting is far from a change of direction for this devoted drummer; and he swiftly points out that acceptance for "Eurovision" was third-time lucky in effect, because he submitted material last year and in 1969.

Actually, Brian has been writing, in various forms, for several years. And much of the material, mostly instrumentals, has been recorded by the Shadows on LP; it's just that until recently he's never received the recognition he's deserved.

"I've done a lot of the material for the films and pantomimes we were in," he explains. "But I suppose I've always been a bit over-

shadowed by Bruce and Hank."

He was turned on to songwriting, he says, the time the Shadows were playing panto in Stockton (Brian, incidentally, co-composed the hit "Stars Fell On Stockton"), and manager Peter Gormley presented the group with the film script for "Summer Holiday."

Brian beamed at the memory. "He said 'here's the story. All you've got to do now is write a title song!' I was in the orchestra pit tinkling at the piano when Bruce came out with the words 'We're all going on a summer holiday...'. And, off the top of my head, I suggested 'No more work for a week or two...'. It was as easy as that. A joke song really. It just seemed to slip into place."

"Summer Holiday," of course, shot to No. 1, sold a bomb, and bought Brian his house. "It all seemed too easy to be true," he confessed. "I couldn't think why I hadn't started writing words before!"

Yet, until "Summer Holiday," Brian had been concentrating only on instrumental numbers, studiously writing the music on manuscript, submitting it to Hank and Bruce—only to get the thumbs-down, mainly because they couldn't read music. However, he persevered until he began to make his presence felt.

Today, though, the Shadows are very much a thing of the past for Brian. "It was OK to start," he says. "But I began to get fed up with the 'funny hat' routine onstage. I'm not a comic—I'm a musician!"

Today Brian continues to develop as a musician. He's worked extensively on sessions, has found a flair for arranging (handling the current Cliff release "Sunny Honey Girl"), and hopes now to make a name for himself as a writer.



Brian Bennett with Cliff

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