

DISC

AND MUSIC ECHO

APRIL 8, 1972

6p

USA 30c

ON THE ROAD WITH RORY

CENTRE PAGES

JOE COCKER'S UK COMEBACK GIG

SEE PAGE 4

ARGENT'S HACKED DOWN HIT

"OF COURSE everyone's telling us now that they always knew it would make the Top Ten but we honestly didn't believe it for one minute."

Robert Henrit, Argent's drummer, was still slightly amazed at the sudden propulsion of "Hold Your Head Up" into the higher reaches of the chart.

Now that the record has started moving the offers have been pouring in. American tours, British tours, anything seems possible now.

"We've still got a number of smaller bookings that we're committed to," says Henrit, "but the latest offers are quite a bit more impressive."

"Hold Your Head Up" has a strange history. It was originally to have been part of an album the group were making to promote their British tour last September. But Peter Bown, their E.M.I. engineer, was taken ill mid-production and the band decided to shelve it. They put out a maxi-single instead — including a 6½ minute version of "Hold Your Head Up," written by their organist Rod Argent and fellow ex-Zombie Chris White.

But it turned out to be a sleeper, selling a sluggish 250 a day during the next five months. In December C.B.S. decided to "re-service" the song which meant that they trimmed more than a minute from a solo passage and some other small pieces, and re-issued it as a single.

The group weren't pleased with the company's hack job but it nonetheless did the trick. Sales rocketed—selling anything from 2½ to 12 thousand in a single day. "Now," says Bob Henrit, "we find ourselves 'phoning the office to see how it's selling and Rod's beginning to talk about sales patterns and things, which is really nothing to do with music. But we're all really interested."

"Our date sheet is bulging as a result of the single but it's a hit album we're really after."

That's something they hope to achieve with "All Together Now," the production that should have been released last September.

Says Jim Rodford, bass guitarist and Rod's cousin: "It's the strongest thing we've ever done. We're really knocked out by it. It's getting much nearer to what we want to hear and it's much more as we are on stage. People have always been amazed at the difference between our stage sound and the way we come over on records. We're much heavier than a lot of people imagine."

There'll be a full British tour early summer and an American visit in August or September. They already have something of a following in the States. They toured two years ago, playing both Fillmores.

The American concerts were, in fact, their very first dates as Argent, discounting a launching

by
ANDREW TYLER

gig at London's I.C.A. — a night they prefer to forget.

Initial interest in the States came as a result of Rod's association with The Zombies. "Time Of The Season" had been a hit the year before and Americans were still Zombies mad. "But now," says Russ Ballard, the group's guitarist, "we're being accepted as ourselves. The Americans are very open-minded about things like that."

Russ wrote his first number when he was 15—11 long years ago. It was called "The Lost City" and was recorded by The Shadows five years later. Then, with Bob Henrit, came a five year association with The Roulettes, Adam Faith's old backing group. The pair were also the "Plus Two" of Unit Four Plus Two and recorded "Concrete And Clay" among other things.

After the Zombies split in 1968, Rod approached Jim Rodford, who's spent a number of years with the Mike Cotton Sound and the pair eventually persuaded the other two to join up.



Boogie with DISC . . .

This week I have news for regular DISC readers about next week.

NEXT WEEK DISC is different and bigger and better.

NEXT WEEK DISC will have a bigger page size and there will be more of them.

NEXT WEEK DISC is different because we will be listening to the music differently and the music

we will be listening to will be today's music.

Disc has retained all its strength but added some new names, features and reader services to make Disc the paper for today's music. In addition to JOHN PEEL:

ALEXIS KORNER starts a monthly column on his return from America.

MICHAEL WALE—arch critic of the music press and one of Britain's most

knowledgeable music writers starts his fortnightly column where nothing will be safe from his perceptive pen—not even Disc.

LISA ROBINSON and JOHN MENDELSON will be covering America, East and West, hearing the music differently and presenting it to you in their highly individualistic ways.

DISC'S STAFF of specialist writers will be bringing you features on Rock, Folk Soul . . . and Pop, plus our

up-to-the-minute news service and features. And I'll be here to see that musicians and readers alike get a fair deal.

FREE EVERY WEEK a colour poster in a series of "Action Gallery" portraits of today's musicians.

FREE EVERY WEEK a great new reader service for record freaks. You can buy or sell or exchange records through 'BIG

DEAL' a free classified advertisement service for readers. Full details on page 12.

Boogie with Disc every week. Fill in the order form on page five and reserve your copy now. You can see us on television on Wednesday, April 12, between 7 p.m. and 9 p.m.

Remember Disc will be on sale from next week on Wednesday.

Until then, stay close to some music.—Gavin Petrie, Editor.

one day earlier next week

HAPPENING

GUIDE TO THE WEEK'S EVENTS

BY ROSALIND RUSSELL



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Live

London Bumpers, tonight (Thursday), CMU, 8 p.m. 50p. Marquee, Morgan and Gracious, 8 p.m.
Halifax New Victoria, Price and Fame with Wooden Horse and Michael Blount, 8 p.m.
Birmingham Rebecca's and Barbarella's, Percy Sledge.
Bracknell Sports Centre, Slade, 7.30 p.m. Advance 70p, at door 80p.
Newcastle City Hall, Spinners, 7.30. Tickets 40p, 55p, 70p, 90p.

FRIDAY (7)

Bournemouth Chelsea Village, Donnie Elbert, 8 p.m. 60p.
Derby Cleopatra's, Status Quo, 7.30 p.m. 40p.
London Bumpers, Middle of the Road, 8 p.m. Admission £1.
High Wycombe Town Hall, Barclay James Harvest and Keith Christmas, 7.30 p.m. 60p.
Hemel Hempstead Pavilion, Price and Fame with Wooden Horse and Michael Blount, 7.45 p.m.
Hull Town Hall, Spinners, 8 p.m.
London Hammersmith Odeon, Temptations and Carla Thomas.

SATURDAY (8)

Cambridge Corn Exchange, Groundhogs, 8 p.m. In advance 65p, at door 75p.
London Festival Hall, Dubliners, 6.15 p.m. and 9 p.m. Tickets £1.30, £1.10, 90p, 70p, 50p. Albert Hall, Jimmy Webb, 7.30 p.m. Tickets £1.50, £1.25, £1, 80p, 60p, 30p.
Liverpool Empire, Temptations and Carla Thomas.

SUNDAY (9)

Edmonton Regal, Marmalade, 7.30 p.m. Tickets £1.50, £1.25, £1, 80p, 50p.
Southport Floral Hall, Price and Fame, Wooden Horse and Michael Blount, 8 p.m.
Croydon Fairfield Hall, Steel-eye Span and Amazing Blondel, 7.40 p.m. Tickets 75p, 65p, 50p, 40p.
Nottingham Theatre Royal, Temptations and Carla Thomas.

MONDAY (10)

Bradford St George's Hall, Slade, 7.30 p.m.
Stevenage Locarno, Percy Sledge, 8 p.m.
London Albert Hall, Temptations and Carla Thomas, 7.30 p.m.
Newcastle City Hall, Tony Bennett, 7.30 p.m. Tickets 75p to £2.

TUESDAY (11)

Watford Town Hall, Sandy Denny, Michael Chapman and Medicine Head, 7.30 p.m. Tickets 60p, 75p, 85p, £1.
Bristol Colston Hall, Settlers, 7.30 p.m.
Newcastle City Hall, Grateful Dead, 7.30 p.m. Tickets 50p, 75p, £1, £1.25.

WEDNESDAY (12)

Aberdeen Music Hall, Uriah Heep, 7.30 p.m.
Nairn Ballerina, Rock-n-Roll Allstars, 7.30 p.m.
Sheffield City Hall, Slade, 7.30 p.m.
Manchester Free Trade Hall, Temptations and Carla Thomas, 7.30 p.m.
Newcastle City Hall, Middle of the Road, 7.30 p.m.

View

Sandie Shaw appears in a new series tomorrow (Friday) in a kids' programme Zingalong (LWT 4.40 p.m.)

On Saturday, James Last and his orchestra are featured in Sounds for Saturday (BBC 2—9.05 p.m.)
The Jackson Five are the guests on the first of another new series on Saturday, "It All Started With..." (LWT 12.15 p.m.)

The first part of the Country Music Festival is being shown in a 45-minute show on Sunday—the second part will be shown next Sunday. (BBC 2—7.25 p.m.)

The Old Grey Whistle Test this week features Jonathan Kelly and Vinegar Joe (Tuesday, BBC 2—11.05 p.m.)

Listen

Sounds of the Seventies on Thursday features Eddie "Guitar" Burns and Quintessence. Tomorrow, guests are Audience, Mike Chat-ham, Mike Maran and Stack-waddy. Other Sounds of the Seventies shows feature review and discussions.

Folk on Sunday features the McCalmans and the Pendlefolk (Radio 2—4 p.m.)

A FAMILIAR line-up to go with familiar sounds—the Stones "Milestones" album has gone into the chart to show that their old material can still sell. Perhaps it's a new generation of music freaks who missed their early sounds first time round. They might not even recognise this photo of Bill, Keith, the late lamented Brian Jones, Charlie and Mick, but that's less likely. The album is one of many which includes old songs, but some of the best are here—"Satisfaction," "Get Off My Cloud," and "I Wanna Be Your Man."

Hip

John Denver has been signed to do a one hour special for BBC 2, to be taped in London this June. He has also been voted "Best Selling Folk Artist for 1971" by the National Association of Rack Merchandisers, beating other nominees Dylan, Baez, Judy Collins, Kristofferson and Gordon light-foot.

Folk

Folk on Sunday this week has McCalmans and the Pendlefolk. Introduced by Jim Lloyd, produced by Frances Line (Radio 2—4 p.m.)

● Natural Acoustic Band's Kry-sia Kocjan has recovered from her damaged leg and the band is re-suming work. Their album is released April 21st.

New sounds

Out next Friday (April 14) is the new single from Al Green—"Look What You Done For Me." Also released are Peter Yarrow—"River Of Jordan," Crazy Horse—"All Alone Now," Ruby Jones—"46th Street," Carol Woods—"Real Thing In The Sunshine," Martha Valez—"Boogie Kitchen," Spring Water—"Listen Everybody," Hank Williams—"Jamabalaya," Donnie Elbert—"Little Piece Of Leather," Richard Henry—"Sweet Maria," and Eddie Hardin—"Why Does Everybody Put Me Down."

DISC WORD SIX ALBUMS TO BE WON

CLUES ACROSS

1. Zeppelin vocalist (6, 5)
6. Like an Afro hair-style—or like the police? (5)
7. Gerry? (6)
8. Holly in this forest? (8)
9. "The Times — Are A-Changin'" (4)
10. Deep voice heard at headquarters (4)
13. The flora and fauna of Wings (4, 4)
16. Miss Newton-John (6)
17. A heap on a ridge (5)
18. No demons led astray by this DJ (4, 7)

CLUES DOWN

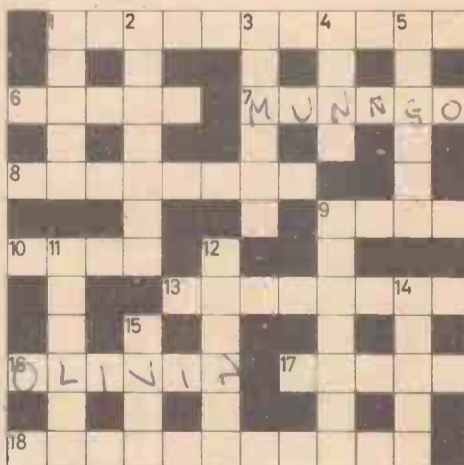
1. Jeff Beck is this as well as ready (5)
2. Strange label for Frank Zappa (7)
3. Two Joneses and one drum (6)
4. Penny's little road (4)
5. The idiot's in the soup (6)
9. List not altered for Steve (7)
11. Greek god No. 100 produces joy (6)
12. Uriah Heep magician (6)
14. A group's countenances (5)
15. Levi turns wicked (4)

LAST WEEK'S SOLUTION AND WINNERS

ACROSS: 1. Chantilly. 7. Caper. 8. Pen-Ned. 9. So-long. 10. Empire. 13. Grime's. 15. Argent. 18. Asylum. 19. Chain(Gang). 20. Townshend. DOWN: 1. Capaldi. 2. Arrange. 3. Tops(rev.). 4. Line-up. 5. Aces. 6. Eddie. 11. Miracle. 12. Ireland. 13. Great. 14. Mellow. 16. Tony. 17. Amps.

Scotland. John Mason, 7 Avon Court, Braund Avenue, Greenford, Middx. Joseph Mann, 38 Jalland Street, Holderness Road, Hull, Yorks. Jim Mansfield, 17 Broomhill Court, Woodford Green, Essex. W. Reeves, 143 Herbert Road, High Wycombe, Bucks.
Mrs. I. Cole, 38 Newton Road, Swanage, Dorset. Mick Purves, 2 Inchmead Drive, Kelso, Roxburghshire.

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



NAME _____

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OH, WHAT A LOVELY WAR!

JONATHAN KELLY is Irish, a singer with deeply held beliefs, but his way of approaching trouble is subtle and very sincere. Onstage, he sings by himself, playing an acoustic guitar, although on his new album, he uses other musicians and electric instruments for some of the numbers. A few of the songs are pure fantasy and mark the beginning of a new line of ideas for Jonathan.

"I draw on fantasy and illusion because there is no political solution to present day problems, so the answer must lie in the hearts and souls of men. So if I start shouting politics I don't think I'll get much over to my audience.

"The entertainment platform doesn't create the right environment for that because it's all one way—artist to audience. It's very bad to start making money out of political ideology. The Northern Irish question is one of economy and it's a great shame to write a song about it, spending thousands of pounds publicising it, just to have a hit record.

SINCERE

"That reduces the tragedy in Ireland to a nicely compiled situation, exactly the way television does it. That's just making a lot of money for people who don't give a shit about the country. It's the same as Ted Kennedy trying to win an election on it, just using it to attract attention to himself."

Illusion is the way Jonathan Kelly chooses to use his music towards a purposeful end. His aims aren't new or original but can bear some re-telling. He is attempting to rouse some interest in audiences which are showing signs of apathy at the moment. Since the decline of flower power, killed off by commercialism

and the winter, he feels that aggression has been on the rise.

I'd rather get to people's consciences by trying to revitalise the music. Apathy is setting in like a rock. I used to spend a lot of my time with friends and Guinness, sitting in basements talking about it, but now they are part of militant groups, willing to set upon people."

So by using magical tales and peaceful songs, rather than songs about peace, Jonathan hopes to calm his listeners. The material he uses for his fantasy songs, isn't copied, but perhaps is loosely based on old Irish folk tales. "The Ballad of Cursed Anna" tells a story of an enchanted forest which holds awful things in store for young travelling men. "Hyde Park Angels" also involves an unreal situation.

"If I'd gone to a proper Irish school instead of the elitist one I did go to, I'd have been given the Tain to study. It's a book of Celtic mythology, where the super-hero is a young guy who can kill wolfhounds at the swing of a club. They are amazing tales and I have only just got round to reading them. I'm trying to make up for lost ground. It's not because I want to feel more Irish, but I think it's a pity not to take the culture from the area you know. So I've started dealing in illusion."

An essential part of his stage act is being able to

POLITICS AND MUSIC MAKE AN UNEASY ALLIANCE, BUT FOR A FEW YEARS NOW MUSICIANS HAVE BEEN USING THE PLATFORM OF THEIR MUSIC AND THE SOCIAL POSITION THEY HAVE GAINED FROM IT, TO AIR PERSONAL POLITICAL VIEWS TO A RECEPTIVE AND OFTEN IDEALISTIC AUDIENCE.

MORE RECENTLY THERE HAS BEEN A SPATE OF SONGS ABOUT THE IRISH SITUATION, BUT THEY APPEAR TO HAVE BACKFIRED AS THE IRISH DON'T SEE WHAT BUSINESS IT IS OF PEOPLE WHO AREN'T DIRECTLY CONCERNED IN THEIR PROBLEMS.

by **ROSALIND RUSSELL**

communicate with his audience, to get as much from them as he gives. He's been concentrating on that so much recently that his writing has had to take a back seat.

The album he has just brought out is much better than the first one he did. The arrangements have more in common with the song content, and surprisingly, some of the sounds are harder than you would expect from Jonathan Kelly's gentle philosophy.

COMMERCIAL

"As far as I am concerned there isn't one commercial song on that album. We've sacrificed technical perfection to get the atmosphere we wanted, and I think it worked out fine. I went into the studio, sang the song by myself, and the other musicians picked up on it as we went along, then when we thought we had it, we put it down."

IT'S A sad fact that death and destruction, be it of people or ideals, makes good copy for newspapers and songwriters alike. Whether they use it to demonstrate personal horror or to exploit it as a commercial proposition, is left to their own consciences. Even if they mean to sympathise, it's not always certain that the victims, as in Ireland, want their opinions.

Paul McCartney, Allan Taylor, McGuinness-Flint have cashed in on the sorrow by making records about the Irish tragedy. The Strawbs have been a little more subtle. They have used film of people being shot in Ireland in a general documentary type of film, which features destruction, as background to some of their songs for cinema distribution. This is not to accuse them of exploitation, as I believe they, at least, are sincere in their beliefs. But it does give them a chance to show where their sympathies lie.

PURPOSEFUL

Strawbs leader Dave Cousins feels strongly about lack of political leadership, especially among the young, and tries to explain why they have chosen to highlight social unrest in their songs.

"I feel there is a lack of direction today, and that is shown by the unemployment figures. I think that if young people were harnessed, they'll be the only way of changing society. I was going to stand for Parliament at one time, in Hounslow, and call the party the Young People's Voice. It was not intended to be a publicity stunt.

"Unfortunately it didn't happen. For one thing we were very busy at the time and I couldn't find time to write out a manifesto. I was very sincere. There was no intention of becoming another Screaming Lord Sutch. I might still do it. But the only way things can be changed is within the existing social structure. Our attitudes have to change."

The Strawbs have recently completed a tour with Irish Jonathan Kelly. His beliefs are as heart felt, but not as direct in execution. They found they had a lot in common. When they played Newcastle the hall was hit by a power failure, so not to disappoint the people who were waiting outside for the



STRAWBS' Dave Cousins

show to begin, Jonathan, the Strawbs, and mime dancer Tony Ceran, went out to the queue and performed there, on the street.

"It was the most satisfying thing ever. They appreciated it so much and I really think it was the best date I have ever played. We felt as if we all knew each other by the time we did get started in the hall."

The Strawbs are soon off to America but wonder if their music will be understood.

"I think our music is right for America now. I think that they'll appreciate the way we do it, although that's not to say that our British audiences don't. We flatter ourselves that nobody else plays like us. No one else plays autoharp through a fuzz box for a start. I think the travelling might get me down, but we are only going for a month. I've played American bases in Germany but that was before the Strawbs. I was playing bluegrass banjo

with a partner, and we had acoustic guitar and fiddle.

"We were doing hillbilly music to all the new recruits and they were wondering, 'what's all this shit.' Luckily we're not doing that anymore. But I do wonder if they will understand Glimpse of Heaven in New York. We, and the song, are so pastoral and they are so aggressive. However, they might think we are rather quaint. We do have a total contrast in our songs. 'In Amongst The Roses' is violent and 'The Sheep' was deliberately written to be nasty."

The tour is likely to be an exhausting one for Dave Cousins at least.

"Singing onstage is a great emotional strain for me. I can't talk to people after a concert, until I calm down a bit. It will probably slow down my writing output too. I have to mean everything that I write and sing these days, so it obviously takes longer to get anything written down."



JONATHAN KELLY ... deep beliefs

4 TIMES WINNER OF OPPORTUNITY KNOCKS DAVE NEWMAN



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Cocker's return

JOE COCKER will make his long-awaited British comeback at the star-studded Great Western Express Whitsun Festival (May 26-29).

He will be joined by his new band, Concert, led by Chris Stainton, and other new signings include the Strawbs, Stone The Crows, Incredible String Band, Genesis, Nazareth, Brewer's Droop, Natural Acoustic Band, new group Dundee, and American singer/impressionist Billy Joel.

Additional acts include Hungary's Locomotiv GT, Focus, from Holland, and Germany's Rattles.

Already announced for the Great Western Express—backed by actor Stanley Baker and Lord Harlech—are the Faces, Don McLean, Beach Boys, Lindisfarne, Humble Pie, Rory Gallagher, John Baldry, Buddy Miles, Groundhogs, Billy Preston and Sha Na Na.

DISC REGRETS . . .

We regret that, in line with other weekly publications, Disc has had to be reduced in size this week.

The reason for this is a dispute between the NGA (the printers union) and the employers, which has resulted in the printers imposing an overtime ban.

We apologise to our readers and all our advertisers and hope to be back to normal just as soon as the dispute is settled.

Gavin Petrie—Editor

Country Joe for Universities

COUNTRY JOE McDONALD arrives in Britain on April 24 for a university tour. He is also due to appear at the Bickershaw Festival near Manchester, plus TV and radio promotion. Full dates: Hull University (April 27), London Imperial College (28/29), Sussex University (May 1), Lancaster University (5), Glasgow University (6), Bickershaw (7), Essex University (12) and Luton College (13).

T. REX feature on London Weekend TV's educational series "Music In The Round" on Sunday, April 23. Marc Bolan meets Humphrey Burton in "Rock Of Ages" episode.

GALLAGHER AND LYLE and Gillian McPherson open five-day London Music Workshop season from Tuesday this week (April 4).

FACES AND DONOVAN FOR CAMDEN

ROD STEWART and the Faces, Donovan, America and a topline US act are among names booked for London's Camden Festival later this month.

The Festival, promoted by NEMS' Peter Bowyer, will again be staged at the Roundhouse—between April 30 and May 6. Tickets go on sale—at the venue and from provincial outlets—from April 9.

Line-ups so far announced are: America (April 30), Family (May 1), US band to be confirmed (2), Wishbone Ash (3), Rory Gallagher and J. Geils Band (4), Donovan (5), and Rod Stewart and the Faces (6).

Explained Bowyer: "Support acts and a compere have still to be arranged. And this year we're making certain tickets are available from a network of agencies and shops across the country—so that Faces fans in Manchester, for instance, can get seats for Saturday's show."

"Unfortunately, there won't be a season of rock films as last year. There just aren't the films around. Our idea seems to have inspired a lot of people to do similarly; you can't show the same ones again."

The Camden Festival will once again include a special children's session on the Saturday morning (May 6). The nightly concerts are staged between 7 p.m. and 11 p.m.

Frank Lyons writes from Dublin: The last gig on Donovan's tour of Ireland was at Dublin's National Stadium.

Donovan and his new band comprising Philip Donnelly on lead guitar, Peter Cummins, who is ex-Granny's Intentions, on bass, Stuart Lawrence Donovan's brother-in-law on drums and John Ryan on electric piano opened with "Sunshine Superman" and "Mellow Yellow."

Followed these with some new songs including a country-type song "A Little Less Of Me," and several soft-rock songs including "Only A Working Man" and

"Your Broken Heart And Mine."

The band then left the stage to Donovan, who switched to acoustic guitar, a move which was warmly applauded by an audience hoping to hear more of the songs which made him famous. He started with "Jennifer Juniper" and followed with "Colours" and "Josie."

He also sang a song about Northern Ireland which is based on history and is one of the better songs concerning the Ulster troubles.

The band returned and they went into a blues type song "That's Alright" another country-influenced song "River of Ruins" and an out and out rocker "Cosmo Street."

The band went again and Donovan went into "Catch the Wind" and on finishing this there were calls for "Universal Soldier" and Donovan obliged and sang the second half of the song without the aid of the guitar, having forgotten some of the words.

JAMES GANG AUGUST TOUR

JAMES GANG—with replacement member for Joe Walsh—make a British club and concert tour in late August.

The new line-up's first album will be out on the Probe label in July, titled "Straight Shooter." Walsh, the group's former singer, is currently completing a solo LP in Los Angeles, for UK release later in the year.

James Gang now comprises Jim Fox (drums) and Dale Peters (bass), plus new members Roy Kenner (vocals) and Don Troiano (lead guitar)—both from the now-defunct West Coast band Bush.

Joe Walsh became ill during the Gang's last UK visit and was forced to retire prematurely.

DISC NEWS

edited by MIKE LEDGERWOOD



DEAD'S Jerry Garcia

DEAD PLAY ALL DAY

GRATEFUL DEAD will play ALL DAY at the Bickershaw Festival on Sunday, May 7. The band will present their own musical history from the time they were conceived up to the present day—the show starting at 2 p.m. and ending around 11 p.m. The move is in line with the festival's policy of allowing artists complete freedom. It's almost certain that ex-Dead men Howard Wales and J. Geils will be on hand to contribute.

FAIRPORT DATES

FAIRPORT CONVENTION, recently returned from an American tour, are set for British concerts during April/May.

The shows will be the first with Fairport's new line-up—Roger Hill, Tom Farnell, Dave Swarbrick and Dave Pegg.

Fairport's dates start at Southsea Pier Pavilion (April 6), then Glasgow City Hall (11), Dagenham Roundhouse (15), Croydon Greyhound (16), Sutton Coldfield Belfrey (29), Redcar Jazz Club (30), Cambridge Corn Exchange (May 6), Plymouth Van Dyke (7) and Cardiff Top Rank (12).

NEIL DIAMOND is now expected to do other British concerts in addition to the London, Liverpool and Birmingham dates next month.

As already announced, Diamond—who arrives May 22—will appear at the Royal Albert Hall on May 27, when he will be accompanied by a 30-piece orchestra to perform tracks from "An African Trilogy," off his "Taproot Manuscript" album. Neil also appears at Liverpool Odeon (May 30) and Birmingham Odeon (June 1)—two shows at each venue.

JOE COCKER . . . Whitsun festival

ARGENT FOR TV SERIES

ARGENT, heading for No. 1 with "Hold Your Head Up," have been booked, along with Middle Of The Road, for Granada TV's new rock series "Set Of Six." Each half-hour show is devoted to one band, given a free hand in the Manchester studios. Said a spokesman: "The Electric Light Orchestra are almost certain to appear and we're also hoping for T. Rex and the Who."

Taping begins April 10. First screenings—in the Granada region—will probably take place in June. If the format is successful, the series will be repeated and networked nationally. Meanwhile, Argent have been signed for a week-long TV/radio and concert tour from June 1; with another American trip in mid-August.

Slade, Bee Gees, Lulu, Stone The Crows, Sandie Shaw, Labi Siffre, Scott Walker, Osibisa, Sweet Charity, Spike Milligan, Tony Blackburn and Mike Raven are among the names for London Weekend TV's "Two G's And The Pop People"—a six-week series featuring the Second Generation and starting June 10 (6.15—7 p.m.).

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6. Historical Figures—Canned Heat	£2.15	£1.90
7. New Led Zepelin	£2.29	£2.05
8. Slade Alive	£2.00	£1.75
9. Thick As A Brick—Jethro Tull	£2.09	£1.85
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CHART SERVICE

Albums

- 1 (1) **PAUL SIMON** CBS
 - 2 (2) **HARVEST** Neil Young, Reprise
 - 3 (4) **FOG ON THE TYNE** Lindisfarne, Charisma
 - 4 (5) **NILSSON SCHMILSSON** Nilsson, RCA
 - 5 (10) **THICK AS A BRICK** Jethro Tull, Chrysalis
 - 6 (3) **NEIL REID** Decca
 - 7 (9) **GILBERT O'SULLIVAN HIMSELF** Gilbert O'Sullivan, MAM
 - 8 (6) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 9 (8) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 10 (7) **ELECTRIC WARRIOR** T. Rex, Fly
 - 11 (14) **AMERICAN PIE** Don McLean, United Artists
 - 12 (12) **GRAVE NEW WORLD** Strawbs, A & M
 - 13 (11) **IMAGINE** John Lennon, Apple
 - 14 (15) **WHO WILL SAVE THE WORLD** Groundhogs, United Artists
 - 15 (17) **TOP OF THE POPS Vol. 22** Various Artists, Hallmark
 - 16 (12) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
 - 17 (18) **TAPESTRY** Carole King, A & M
 - 18 (30) **WE'D LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
 - 20 (28) **MILESTONES** Rolling Stones, Decca
 - 21 (15) **FRAGILE** Yes, Atlantic
 - 22 (26) **BANGLA DESH** George Harrison, Apple
 - 23 (26) **NEW AGE OF ATLANTIC** Various, Atlantic
 - 24 (23) **GARDEN IN THE CITY** Melanie, Buddah
 - 24 (23) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
 - 24 (19) **T.V. THEMES** Johnny Keating, Studio Two
 - (-) **GLEN CAMPBELL'S GREATEST HITS** Glen Campbell, Capitol
 - 27 (30) **MOTOWN MEMORIES** Various Artists, Tamla Motown
 - 28 (-) **GATHER ME** Melanie, Buddah
 - 29 (-) **ANDY WILLIAMS' GREATEST HITS** Andy Williams, CBS
 - 30 (-) **CARPENTERS** A & M
- Two titles tied for 18th position and three titles tied for 24th position.

Singles

- 1 (1) **WITHOUT YOU** Nilsson, RCA
 - 2 (2) **BEG, STEAL OR BORROW** New Seekers, Polydor
 - 3 (3) **ALONE AGAIN (NATURALLY)** Gilbert O'Sullivan, MAM
 - 4 (4) **AMERICAN PIE** Don McLean, United Artists
 - 5 (5) **MEET ME ON THE CORNER** Lindisfarne, Charisma
 - 6 (6) **HOLD YOUR HEAD UP** Argent, Epic
 - 7 (9) **FLOY JOY** Supremes, Tamla Motown
 - 8 (7) **DESIDERATA** Les Crane, Warner Bros.
 - 9 (13) **IT'S ONE OF THOSE NIGHTS** Partridge Family, Bell
 - 10 (8) **MOTHER AND CHILD REUNION** Paul Simon, CBS
 - 11 (16) **SWEET TALKING GUY** Chiffons, London
 - 12 (21) **HEART OF GOLD** Neil Young, Reprise
 - 13 (10) **GOT TO BE THERE** Michael Jackson, Tamla Motown
 - 14 (19) **TOO BEAUTIFUL TO LAST** Engelbert Humperdinck, Decca
 - 15 (11) **I CAN'T HELP MYSELF** Donnie Elbert, Avco
 - 16 (30) **BACK OFF BOOGALOO** Ringo Starr, Apple
 - 17 (-) **THE YOUNG NEW MEXICAN PUPPETEER** Tom Jones, Decca
 - 18 (12) **SON OF MY FATHER** Chicory Tip, CBS
 - 19 (17) **WHAT IS LIFE** Olivia Newton-John, Pye
 - 20 (14) **BLUE IS THE COLOUR** Chelsea Football Team, Penny Farthing
 - 21 (-) **AMAZING GRACE** Royal Scots-Dragoon Guards Band, RCA
 - 22 (-) **CRYING, LAUGHING, LOVING, LYING** Labi Siffre, Pye
 - 23 (-) **UNTIL IT'S TIME FOR YOU TO GO** Elvis, RCA
 - 24 (22) **BROTHER** C.C.S., RAK
 - 25 (29) **RUN RUN RUN** Jo-Jo Gunne, Asylum
 - 26 (15) **MOTHER OF MINE** Neil Reid, Decca
 - 27 (18) **POPPA JOE** Sweet, RCA
 - 28 (-) **DEBORAH** T. Rex, Magni Fly
 - 29 (27) **PD LIKE TO TEACH THE WORLD TO SING** New Seekers, Polydor
 - 30 (23) **GIVE IRELAND BACK TO THE IRISH** Wings, Apple
- Two titles tied for 26th position

COURTESY OF RECORD WORLD

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

Progressive

- 1 (1) **HARVEST** Neil Young, Reprise
 - 2 (2) **THICK AS A BRICK** Jethro Tull, Chrysalis
 - 3 (4) **WHO'LL SAVE THE WORLD** Groundhogs, United Artists
 - 4 (3) **NILSSON SCHMILSSON** Nilsson, RCA
 - 5 (6) **GRAVE NEW WORLD** Strawbs, A & M
 - 6 (11) **JO JO GUNNE** Asylum
 - 7 (7) **PAUL SIMON** CBS
 - 8 (12) **FOG ON THE TYNE** Lindisfarne, Charisma
 - 9 (9) **TEASER AND THE FIRECAT** Cat Stevens, Island
 - 10 (10) **A NOD'S AS GOOD AS A WINK** Faces, Warner Bros.
 - 11 (13) **GARDEN IN THE CITY** Melanie, Buddah
 - 12 (8) **HENDRIX IN THE WEST** Jimi Hendrix, Polydor
 - 13 (-) **FOCUS** Blue Horizon
 - 14 (-) **SLADE ALIVE** Polydor
 - 15 (-) **GARCIA** Jerry Garcia, Warner Bros.
- Two titles tied for 12th position.

Progressive album chart compiled from returns by LONDON: One Stop Records, 40 South Molton Street, W1; Musicland, 44 Berwick Street, W1; Musicland, 230 Portobello Road, W1; Maple Phonograph, 4 Soho Street, W1; Imhof, 312 New Oxford Street, W1. KINGSTON: Musicland, 12a Church Street. BRIGHTON: Tiger Mouth Records, 25 Meeting Place Lane. CHESTERFIELD: Some Kinda Mushroom, 7 Newbold Road. MANCHESTER: Record Rendezvous, 9 Blackfriars Street; Hime and Addison, 27 John Dalton Street. LIVERPOOL: Nemo Ltd, Whitechapel, EDINBURGH: Bruce's Record Shop, Rose Street. FALKIRK: Brian Findlay Ltd, 38 Callender Riggs, Stirlingshire.

AMERICA

Albums

- 1 (1) **HARVEST** Neil Young, Reprise
- 2 (2) **AMERICA** America, Warner Bros.
- 3 (4) **PAUL SIMON** Columbia
- 4 (6) **NILSSON SCHMILSSON** Nilsson, RCA
- 5 (5) **FRAGILE** Yes, Atlantic
- 6 (3) **AMERICAN PIE** Don McLean, United Artists
- 7 (8) **BABY I'M A WANT YOU** Bread, Elektra
- 8 (7) **MUSIC** Carole King, Ode
- 9 (9) **BANGLA DESH** Various Artists, Apple
- 10 (10) **HOT ROCKS 1964-1971** Rolling Stones, London
- 11 (11) **LET'S STAY TOGETHER** Al Green, Hi
- 12 (12) **CHERISH** Dave Cassidy, Bell
- 13 (18) **HENDRIX IN THE WEST** Jimi Hendrix, Reprise
- 14 (13) **YOUNG, GIFTED AND BLACK** Aretha Franklin, Atlantic
- 15 (14) **LED ZEPPELIN** Led Zeppelin, Atlantic
- 16 (19) **MALO** Warner Bros.
- 17 (17) **WHATCHA SEE IS WHATCHA GET** Dramatics, Volt
- 18 (15) **PHASE III** Osmonds, MGM
- 19 (21) **BLOOD, SWEAT AND TEARS' GREATEST HITS** Columbia
- 20 (26) **EAT A PEACH** Allman Brothers Band, Capitol
- 21 (-) **GOT TO BE THERE** Michael Jackson, Motown
- 22 (24) **STYLISTICS** Avco
- 23 (-) **FM AND AM** George Carlin, Little David
- 24 (16) **TEASER AND THE FIRECAT** Cat Stevens, A & M
- 25 (20) **PICTURES AT AN EXHIBITION** Emerson, Lake and Palmer, Cotillion
- 26 (28) **ELECTRIC WARRIOR** T. Rex, Reprise
- 27 (25) **THE LOW SPARK OF HIGH HEELED BOYS** Traffic, Island
- 28 (-) **TAPESTRY** Carole King, Ode
- 29 (-) **KILLER** Alice Cooper, Warner Bros.
- 30 (29) **CHEECH AND CHONG** Ode

COURTESY OF "CASHBOX"

Singles

- 1 (1) **A HORSE WITH NO NAME** America, Warner Bros.
- 2 (2) **HEART OF GOLD** Neil Young, Reprise
- 3 (3) **PUPPY LOVE** Donnie Osmond, MGM
- 4 (4) **MOTHER AND CHILD REUNION** Paul Simon, Columbia
- 5 (11) **ROCKIN' ROBIN** Michael Jackson, Motown
- 6 (7) **JUNGLE FEVER** The Chakachas, Polydor
- 7 (10) **IN THE RAIN** Dramatics, Volt
- 8 (14) **I GOTCHA** Joe Tex, Dial
- 9 (5) **LION SLEEPS TONIGHT** Robert John, Atlantic
- 10 (9) **WAY OF LOVE** Cher, Kapp
- 11 (6) **WITHOUT YOU** Nilsson, RCA
- 12 (13) **ROCK AND ROLL LULLABY** B. J. Thomas, Scepter
- 13 (8) **DOWN BY THE LAZY RIVER** Osmonds, MGM
- 14 (-) **THE FIRST TIME I EVER SAW YOUR FACE** Roberta Flack, Atlantic
- 15 (16) **COULD IT BE FOREVER** David Cassidy, Bell
- 16 (21) **A COWBOY'S WORK IS NEVER DONE** Sonny and Cher, Kapp
- 17 (22) **BETCHA BY GOLLY WOW** Stylistics, Avco
- 18 (-) **DAY DREAMING** Aretha Franklin, Atlantic
- 19 (12) **EVERYTHING I OWN** Bread, Elektra
- 20 (27) **ROUNDABOUT** Yes, Atlantic
- 21 (15) **WE GOT TO GET IT ON AGAIN** Address Brothers, Columbia
- 22 (26) **TAURUS** Dennis Coffey, Sussex
- 23 (30) **THE DAY I FOUND MYSELF** Honeycone, Hot Wax
- 24 (25) **GLORY BOUND** Grass Roots, Dunhill
- 25 (-) **EVERY DAY OF MY LIFE** Bobby Vinton, Epic
- 26 (17) **NO ONE TO DEPEND ON** Santana, Columbia
- 27 (19) **PRECIOUS AND FEW** Climax, Carousel
- 28 (-) **SLIPPIN' INTO DARKNESS** War, United Artists
- 29 (-) **DO YOUR THING** Isaac Hayes, Enterprise
- 30 (-) **TAKE A LOOK AROUND** Temptations, Gordy

COURTESY OF "CASHBOX"

ROSALIND RUSSELL TOP 30 TIPS

- TURN YOUR RADIO ON Ray Stevens, CBS
- DOWN BY THE LAZY RIVER Osmonds, MGM
- SACRAMENTO Middle Of The Road, RCA
- BOYS IN BLUE Manchester City F.C., RCA
- I AM WHAT I AM Greyhound, Trojan
- SATURDAY NIGHT AT THE MOVIES Drifters, Atlantic
- COULD BE FOREVER David Cassidy, Bell
- I'M GONNA BE A COUNTRY GIRL AGAIN Buffy Sainte Marie, RCA
- WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker, Fly
- RADANCER Marmalade, Decca
- FIRE AND RAIN Richie Havens, Polydor
- A COWBOY'S WORK IS NEVER DONE Sonny and Cher, MCA
- MARMADUKE Marvin, Welch and Farrar, Regal Zonophone
- WARM IN THE WATER Ramsay Lewis, Chess
- NO ONE TO DEPEND ON Santana, CBS
- COTTON JENNY Anne Murray, Capitol
- I GOTCHA Joe Tex, Mercury
- RESCUE ME Fontella Bass, Philips

Firey hit from Richie

Quick spins

by Rosalind Russell



RICHIE HAVENS... magic man.

RICHIE HAVENS is a magic Midas man—the songs he touches turn to gold—like "Here Comes The Sun." The same has happened to his version of James Taylor's "Fire and Rain." It's a pure gold experience. Buy-it-an-see (Polydor 2121-098).

Now it's down to the rest of the mundane mitty gritty. Tony Orlando's Dawn "I Play And Sing" (Bell 1218) for instance. It's one of those dated type of numbers about the big star who notices the girl in the crowd when he's singing. It comes complete with canned audience applause. Apart from that, it's so like a permutation of all his other songs, that it's difficult to pin down what one he actually took it from. And they talk about T. Rex...

Good ol' Percy Sledge returns in time to sell some records while he's doing dates here. He's on top form with "Rainbow Road" (Atlantic K 10144) with the big backing behind him, the whole bit. He can't really miss—or at least he shouldn't.

CLODAGH RODGERS "It's Different Now" RCA Victor 21922). Well, you should know, dear lady. It'll have to be with so many chances thrown away. What is it about the girls who do the Eurobore contest? I don't think this will save her. She's tried to do a drama, with orchestral backing, and it could be anyone. It doesn't suit her personality, even if she is trying to change her image, and puts her into the cabaret/Palladium ratings.

Ah-ha, the welcome return of Sonny and Cher with the song that's already in the American charts, "A Cowboy's Work Is Never Done" (MCA MU 1154). It's just the way they used to be, with the strings, the Phil Spector crashings and the sob-filled voices. Strong stuff to stir the soul.

Notably less soul-stirring is Juicy Lucy's "It Ain't Easy" (Polydor 2001 279). Well, it couldn't have been THAT difficult. It's quite commercial for them, but it's lost something in the compromise I think. The piano and the vocals were exciting, but the rest was plain dull.

WILL the money-grabbing and publicity hype never cease? Do footballers really enjoy their brief sorties from their hairy world of knee bends or whatever they do mid-week, to warble trite words in front of trilling flutes? I doubt it. Sorry, Manchester City, with "Boys In Blue" (RCA

Victor 2200), but your song isn't even as strong as Chelsea's. Give in, lads, you're beaten.

If this song hadn't already been done to death, Little Anthony and the Imperials might have done well with "Where Do I Begin?" (Janus 6146 012). However, I don't think it's likely to survive resuscitation for at least another six months. So I think it would be fair to assume it hadn't a chance. Now prove me wrong.

Here we see the other side of Jerry Lee Lewis. "Think About It Darlin'" (Mercury 6052 141) is no raver, but shows how much Country and Western music has influenced the arch rocker. This Jim Reeves-type song is much to his credit, and the only complaint is that it was rather too short.

A GOLDEN oldie from Eddie Cochran, "Three Steps To Heaven" (United Artists UP 35361). Ah, they don't make 'em like that any more, oozing beautiful romanticism and sentimentality. I hope it sells thousands.

Another voice from the past is Brenda Lee, but this is a new single from her, "Everybody's Reaching Out For Someone" (MCA MU 1155). The voice is the same, but the song just doesn't match up to it. It's too light on emotion and is much nearer the Anne Murray scene.

"Rock-n-Roll Is Here To Stay" say Sha Na-Na (Kama Sutra 2013 042). No doubt, but it can be preserved in better ways. Actually the title track isn't the best of their three A side tracks. "Great Balls Of Fire" is tremendous and more distinctive of their own peculiar talents.

It's a pity "Keep On Truckin'" is such a well known song, because Hot Tuna have made a nice job of it. However, it's a bit like expecting to make a hit out of the National Anthem. It has noble sentiments, though—not the National Anthem—and fine instrumental sounds. Keep on truckin'. (Grunt 65-0502).

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SINGLES

Reviewed by JOHN PEEL

TEMPS AND THE JUNK MAN...

THE TEMPTATIONS: "Take A Look Around" (Tamla Motown TMG 808). This one's a lot easier to come to terms with. It's one of those Norman Whitfield productions but is a lot less extreme than some of the things he's done. The record opens with hunting horns and "Ride of the Valkyries"-type swirling strings. These are briefly superseded by a harpsichord then it's back to the hunting horn. It's a good 40 seconds before the vocals start so the DJs will have lots of time to be amusing.

The first line is a lovely one for singing. Just make up your own tune and try it and you'll see what I mean, "Feather in your cap if you catch a robber." The song itself is another anti-hard drug song and this may well mean that it doesn't get many plays here. People seem to feel that any record that concerns "drugs" (whatever they are) should not be played whether it's for 'em or against 'em. A pity if they don't play this one because it is a well-made record. The lyrics paint the picture of urban America, that we really can't adjust to—yet. "The junk man standing on the corner" and "streets ain't safe no more for walking," on



TEMPTATIONS... may not get plays

account of the addicts murdering for money to feed their habit.

Mind you, you can see addiction of a type just as unpleasant if you peer inside Parliament or the Stock Exchange. These latter addicts are more subtle because they've learned how to rob you without battering you in the street. US Government policies can be read as deliberately forcing folk from "soft" to "hard" and therefore incapacitating drugs. An enemy addicted is as little of a threat as an enemy manacled hand and foot.

So records like this are, in a sense, revolutionary regardless of the real motives behind the making of them. The single is

built on an obstinate walking bass and it's well done. As I observed last week, records like these aren't automatic hits here as they are in the States. In the case of "Take A Look" it's a pity.

NITTY GRITTY DIRT BAND

"Jambalaya" (United Artists UP 3537). Do we have a record of the week in this paper? Do we? Well, if we do this is it and it's still it, even if we don't. In the early 60s my mate from Waco, Texas, Edgar Wortham by name, would drive Valley and myself round and round White Rock Lake in big B.

And we'd drink Country Club and sing such songs as "T," "Walk On By," "Wolverton Mountain"—and this song. In the Peel Archives I have the Hank Williams original and a pretty tasty version by Jerry Lee Lewis but this tops the pair of them. Joyous, lighthearted, vulgar—a completely superior record. There's some lovely fiddle playing, some handsome guitar and the whole effort has a measure of "fais do-do" atmosphere. Perhaps country/cajun purists won't care for it but there again "Jambalaya" isn't really a proper Cajun song anyway. The Nitty Gritty Dirt Band are shortly to visit these shores and if this is the way they conduct themselves then I, for one, will go to the quayside to welcome them. There's hand-clapping, shouting and a real party atmosphere to it all and the feeling is that if it were not for the practical requirements of a single, this would have gone on all night.

BIRKIN/ GAINSBOROUGH

"La Decadance" (Philips 6009 201). On the label Jane Birkin's name is written in larger letters than old Serge's. A female chauvinist pig? If the various radio stations ban this record I shall even despair of their sense of humour. "La Decadance" is son of "Je T'Aime" and is about as sexually arousing as the treaty of Dover of 1760. The first words, breathed in French by Serge, and the last words, that I, with my hard won "O" level French, can understand, seem to be "sleep with me."

From here things slide steadily downhill into a sort of Tom and Jerry eroticism which, surely, no one could take seriously. There is, I regret to use the word, an organ playing softly in the background whilst Jane and Serge go to it. The former comes off worse in the end, being required to breathe such high notes that blood vessels all over her forehead must have been snapping like high tension wires in a gale. If anyone with whom I was endeavouring to do rude things made noises like that, I'd be off out of the window with a speed and agility that my stomach belies.

The whole seduction lasts just over five minutes — and you know what they say about people like that. There are lots of manuals on the subject. The last minute or so is orchestral, presumably to cover Miss Birkin's dissatisfaction and to give medical attendants time to bathe her wounds, and the slow stately theme sinks slowly into the sunset. Coitus interruptus, I presume.

KENNY YOUNG

"Rosalis" (Warner Bros. K 16153). Several weeks ago I had lunch with Kenny Young and others and was pleased to find

him an amiable man who laughed a lot. None of that colours this review, though, and if I were to have lunch with Andy Williams or Elvis my feelings about their work so far would stay the same.

Back to Kenny Young. Kenny has written lots of good songs for other citizens to have hits with and it's high time he did one for himself. He even wrote "Under The Broadwalk," which is one of those songs that sounds so right that you feel it was never actually written but rather just plucked out of the air. Kenny plucked it. "Rosalis" is taken from Kenny's "Clever Dogs Chase The Sun" LP and it is beautiful, with some exquisite bottle-neck guitar from Chris Spedding.

To tell you the truth everything on the LP is excellent and it's only the fact that Kenny seems to be a fairly well-adjusted fellow who has never lost his entire family in an avalanche, that stops him having the right sort of image to sell records. Several weeks ago I acquired an eight-track of "Clever Dogs" and it would not be inaccurate to report that whenever I tire of whatever happens to be crackling over the radio my shapely and perfectly manicured hand reaches out for that very tape.

As I say it's a fine LP, this is a good single although I suspect not a commercial success. You'll be doing yourself a disservice by ignoring it.

MIKE McGEAR

"Woman" (Island WIP 6131). This is something of a difficult record to review. It's a remarkably simple, even stark, production on a song which needs a lot of listen to take hold. It's ultimately a good record—even a very good one—but it's difficult to imagine that it will sell very well. As a record it runs with nothing I've ever heard before and it's this uniqueness that will hurt the sales. The accompaniment is basically piano and bass although strings and guitar are sometimes there without you really being aware of them. To me it conjured up a sort of romanticised Europe—just-after-the-war sadness, empty rooms, loneliness and rationing. Missing relatives.

It's written by Mike and Roger McGough and Mike's voice is high and lonesome and he sounds sort of scared. This probably reads like a lot of nonsense, but I told you it was a difficult one. I don't even know who will play it on the radio but you should take steps to hear "Woman" and make up your own mind. The "B" side is called "Kill" and is set to a jingly rhythm. The lyrics deplore the inevitability of man's destructive feelings towards his fellow. Kill the poor, the children, the pigs, the Vietnamese, the IRA, the Panther and the President—"when it's over start again." Altogether a doomy record.

WHY CAN'T PEOPLE BE PEOPLE

Neil Lancaster



MARKETED BY POLYDOR

PEEL

AND THE CAPTAIN (part two)

It was my intention to tell you all about Captain Beethoven's concert at the Albert Hall. Dutifully I adopted my junior reporter's stance and went well equipped with pen and reams of paper. (I'm not exactly sure what a "ream" of paper is, but it sounds like a lot. It will probably turn out to be as much as a man can ride round on horseback during one calendar month.) In the event I took several notes and then a roadie or someone borrowed my pen and I gave up.

One of my notes was written when the Captain complained during rehearsals that the sound was like "a custard with two feathers sticking out of it. Do you know what I mean. No one really did, but it didn't seem to matter. Another note was written when a poor thin man came over, sat down and said "Hi, I'm Zoot Horn Rollo." What do you say?

"Hi there, Zoot Horn?" Of course, it was a stunning concert. As I had intended to make a long speech so that everyone would realise that I'd been involved with the Captain's music and the several Magic Bands for more years than the audience had.

When the belly dancer came off that seemed silly, and anyway I was close to tears, so all I said was "Captain Beethoven and His Magic Band" and slouched away to the dark of the back of the stage. Tears may seem foolish to you and I can't really tell you why they were there, but they were. Their younger brothers had been there several years before at Middle Earth in Covent Garden and that didn't make much sense to me either at the time. I suppose it's just relief that something you've waited for, for so long is finally coming to pass. I'll probably feel the same way when I become a father for the first time.

When you've been working away for years to try and convince people that something which they may not like is of inestimable value it's quite a shock when it suddenly becomes apparent that lots of other people feel the same as you.

Sitting in a BBC studio twice a week playing records and getting the occasional letter back about them, it's easy to overlook the fact that you're not the only person who really cares. A week or so ago I had lunch with Pete Frame of Zig Zag and his good lady, and he's even more of a nutter than I am, keeping, as he does, charts, lists and ephemera relating to aspects of rock music.

I have a very poor memory for names. I have difficulty recalling titles of songs and musicians even when I rate them highly. Pete recalls the lot. I envy him that ability and know that he cares at least as much as I do.

So being suddenly confronted with a whole Albert Hall full of people who've come to see the Captain is a bit overwhelming. The only reason I was competing the thing was that I wanted to be where I could hear the music and watch the reaction of the audience, and when someone said that it would break the continuity of the evening if I stumbled out to say something, then I wasn't unduly worried.

However, the Captain would have none of it. "I want you to say what you came to say," he insisted. Well that sort of thing doesn't happen often either. One of the reasons that few of my friends are people who have much to do with records, music, radio or TV, is that when people are subjected to the pressures of fame and success, they usually change a lot very suddenly and, whereas one moment they're an important part of your life, the next moment they're not there at all.

"Don't tell me a lot about you," said Rockette Morton and Ed Marimba and, although I suppose it's just a salve for the ego and all that sort of thing, it does you good to hear someone tell you that. The Captain's a happier man now than he was three years ago and I'm glad he's here and I hope you saw/see him and the Magic Band.

The unaccompanied vocal, based on "Black Snake Moan," was quite remarkable—no-one else on the planet could sing like that—and that's about all I can tell you about Monday night in the Albert Hall, except that it was good to be there.

I'm sorry if this week's column and the record review section are even more rapid than usual. With Easter coming down, on top of me fast—and I hope you had a good one—there's an incredible amount to be done. The strong winds of last week split one of the little trees in front of the cottage and I must go and find a strong post and some twine with which I can attempt to fashion a form of splint.

Pig thinks that Mrs. Woggle is having kittens. Mind you we've thought that before, but this time she really is enormous and seems to be eating for six or seven at the very least. I often re-read these columns when they appear in print and worry that they're not more informative and of greater literary merit. I reckon they're supposed to serve as letters from me to you though, and pure information and heavy literature, besides being well beyond my capabilities, just wouldn't be the same.

I must go and put some more coal on the fire.

JUDEE SILL is quite a remarkable woman.

When you consider her past it becomes apparent just how remarkable. She lost both her parents and her brother, suffered a heroin overdose during her years as an addict, spent time both in a reform school and prison and is in the process of getting her second divorce.

But all this is in her past and Judee has now set herself only one ambition; to make herself "the greatest songwriter in the world."

At 27 Judee has put all her personal tragedies behind her in an attempt to establish herself, particularly in Britain on this her first visit.

Her style on stage is quite unique. She comes out and firstly makes a direct plea to the audience to go out and buy her album (when the show's over, of course). This, she reasons, will bring her enough fame and money to save her from a fate she considers worse than death, "going out as a warm-up act to rock bands."

"You wouldn't believe what they've had me open for in the States," she said. "And in Winnipeg I had to open for Three Dog Night. We were in an ice stadium and the temperature was 35 degrees below zero. And all these young girls shouting for the lead singer to take his pants off, and there I was, warm-up for them!"

She married first when she was 17, but it wasn't to last long. She split from her husband after a year. He died some time afterwards.

"How did he die? You're going to love this. I don't mean to sound callous but somehow it always does when I see it in print. Larry was killed going down the Kern River rapids in a rubber raft, high on LSD. He was a Scorpio and real adventurous. He died as he lived.

"I decided to become a criminal," she said. Her manner is so deadpan that I thought she was sending me up, but not so. "I was in the armed robbery line with a partner. I was 17 and kind of crazy then I suppose. I just went out and did those bizarre actions, robbing liquor stores and the like. I robbed several stores, but I never hurt anyone. I don't know if I would have shot anyone. Anyway I was caught.

"I was only 17 when the robberies were committed but I was 18 by the time they came to trial. However, my father had left me some money, so I was able to get a real good lawyer, who gave extenuating circumstances and so on, and so I got sent to reform school instead of prison. I was there for a year."

As the eldest girl there, she didn't have an easy time, because of the resentment from the



A Sill-y Story

younger girls. However, the experience did have one saving grace. She discovered Baptist hymn music and worked out how it managed to control emotion and create feeling. She did not become religious, only working out the effects of the religious music. She also learned how to play the organ. The album which has been released here has several religion-based songs, which Judee thinks are going to be misinterpreted—or at least will give people a false idea of what she means by them.

"I would never talk about it or try to convert anyone. If I could talk about religion, I wouldn't

need to write songs about it. The album didn't explain enough. I'm going to write my own sleeve notes the next time. I'll still make allusions to religion in my next album but I'll explain them."

In leaving the reform school, she had to live alone as all her relatives were dead. She began to attend the Valley College in Los Angeles, where she met Beach Boy Bruce Johnston. They both studied harmony and musicianship.

She then started work in a saloon, playing the piano. When they found out that she was only 18, they fired her, so she decided

to take up playing bass. She married again, this time to a piano player.

"I'd heard a lot of people playing bass lines and they were all the same, so I thought, shit! I could do better than that, so I learned. I also began to take heroin. My husband did, and I supported him in that until it became too expensive, so I left him. I was a heroin addict for three years. I wasn't productive at all during that period.

"Finally I was caught for forgery—necessitated by having to get money to buy dope—and various narcotics charges. I can't

JUDEE SILL . . . sometimes religious

blame what happened to me on circumstances like losing my parents. I used to be able to get off on that, but not anymore. Prison was terrible. Much harder than reform school. I was put into a dirty cell to puke my guts out. Nothing as humane as getting you to kick it slowly, not even an aspirin. They make you kick it hard.

"I had been pretty bad, up to 150 dollars a day. I overdosed once and was technically dead for some three minutes. My heart stopped beating. I remember waking up, but I had amnesia and I couldn't remember even the words for ceiling, wall."

Instead of being sent to a rehabilitation centre for narcotics, she managed to get off with the help of her lawyer. In a kind of probation system, she just had to bear with having unexpected demands for her to present herself for anti-opiate tests, to find out if she was still fixing.

"At that point I had only written a few songs but then I started writing seriously. I wrote 'Deadtime Bummer Blues' about prison. 'Deadtime' is the time spent awaiting trial, because it's not counted in the sentence, so it's just dead time. I also started working as a bass player again. Then I thought, well why don't I pool my resources, all the things I did for ultimate thrills, use the hungry monsters, and become a great songwriter?"

Also at about that time, she began to get into magic. The principles crept into her music too. At first she took it like a religion, but it was making her crazy, so she let up a bit.

"I began to suspect that certain sounds evoked certain emotions, like the Baptist hymns. Pythagoras laid it all out how a combination of notes would produce a certain effect, and then went on in combinations of two. I read up on it for a long time and am still thinking about it now, although I'm more into just listening to an inner

voice that guides me. I was never into any of the black magic, only the good stuff. I'm a double Libra.

"My songs are sometimes religious, but I detest the overt tactics of people like the Jesus Freaks. They're terrible. They block your way in the street trying to convert you, and they kick you. A kick in ass for Jesus.

"I still want to be the greatest songwriter in the world, because the aim gives me something to strive for. I'm happy if there's some hope of reaching a high place."

As you might expect, Judee's somewhat eccentric life has led her on occasions to psychiatrists, one of whom was recommended by her lawyer.

"I was told he was very good. To do with the Primeaval Scream you know. I had to take off my clothes, lie under lights, and then scream. This guy touched the pressure point to make you scream then he didn't know what to do when you did. He was shit. And he charged 35 dollars an hour. Expensive shit."

Despite all this, Judee's songs have little to give them away as being the result of her experiences. She did the arrangements for the songs herself although she had some trouble with the guy who was putting them together and leading the strings.

"I sang all the bits to him, but I caught him putting in bits of his own. I'd come out of the recording bay and say 'Play that bit again?' and I'd find he'd put in some of his own notes, making it sound like a soap-opera or movie music. I caught him doing that about 20 times."

She has a few songs ready and hopes to have another album out by September. The visit to Britain was particularly welcome for her because she felt she needed a change of audience.

"I really prefer playing in a folkie bill. It's funny how a lot of people won't admit to being folkie. But sometimes, they don't even put my name on the bill. I had to grow my hair long because it looked so awful. I couldn't sell records looking like that!"

ROSALIND RUSSELL

BOLAN

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**ANDREW TYLER FOUND
OUT JUST HOW HARD
LIFE ON THE ROAD IS
WHEN HE FOLLOWED
RORY GALLAGHER
NORTH ON A COUPLE
OF GIGS.**

YOU see them everywhere. Those uniformed peak-capped gendarmes with sergeant stripes and an air of placid bewilderment.

"Now in my day..." you can almost sense the words taking shape behind the grim posture. He was there at Rory Gallagher's Leeds Town Hall show, emotionally uncommitted and sitting with legs and arms crossed in defiance of the manic hysteria that had enveloped the place.

What had got into these young people? Nice kids basically. Probably polite to their mums and dads and did their homework. And now they were acting like a bunch of savages—yelling and jumping up and down, gyrating, undulating in waves of hysteria. If it wasn't for the nice Town Hall sergeant they'd probably tear this Rory Gallagher fellow apart and grind the Hall into small pieces. Can you imagine Leeds without a Town Hall? ("On your right, ladies and gentlemen, what used to be Leeds Town Hall until Rory Gallagher came along.")

Rory Gallagher. It kind of sounds like a storm coming. Yet when you listen to "Deuce" you think, O.K. I suppose. And when you think back to Taste, the conflict and all the directions they seemed to be pulling in, you still wonder what all the fuss is about. But it all became clearer on Friday night in Leeds and on Saturday in Manchester.

Muddy Waters knows. When he came over to cut the "Muddy Waters In London" album he asked for Rory, along with Mitch Mitchell, Stevie Winwood and Rick Grech (an album we're still waiting on).

Have you taken a close look at those old bruised guitars he uses. A Stratocaster for straight chording and most of the sweeter sounds. He bought it second-hand nine years ago. The rust-coloured bodywork has been hacked mercilessly, as if he dragged it face down along Southend beach. The fretboard is grey with fatigue and he hasn't bothered replacing the missing bridge cover.

His Telecaster is another piece of vintage woodwork from Fender. It's of indeterminate age and character. Again no bridge cover and the body, bleached from sweat, is the colour of milky scrambled eggs. He usually tunes it to an A or E chord for slide work.

Also in his arsenal is a handsome Martin D-35 acoustic. Off-stage it produces the mellowest sounds imaginable but, zounds and curses, put it through a 400 watt p.a. and you might as well be inside an oil drum. He tried a pick-up but, in by-passing the wood, it was no longer an acoustic guitar.

His mandolin fares better. Imagine mandolin à la Ravioli spiced up with lashings of red pepper. He bends over the tiny instrument, holding it in an uncompromising grip and attacks the strings ferociously. Not quite what you might hear in those better Italian restaurants.

Gallagher, typifies the rock world's new breed of anti-heroes. He looks like a paper boy in his plimsolls and blue jeans and sounds like a 45-year-old black bluesman.

He trots on stage straight over to the voice mike, throws his arms into the air heroically and gives his audience a double-barrelled thumbs-up sign:

**ROLLICKING
RORY—LIVE
AT LEEDS**



"Thanks very much. Thanks for coming" and for the next 1½ hours he doesn't stop moving.

Gallagher encourages the sort of scenes that only a handful of artists are capable of—artists like Bolan, Sabbath and Purple. His stage habits are undeniably flash, the way he leaps around machine-gunning his sidemen. But he still relies heavily on the music. There's no eye-glitter and few crotch gestures.

Born in Cork, Southern Ireland, 24 years ago, he always fancied himself as a Lonnie Donegan or Muddy Waters, being something of a loner on and off-stage. Only brother Donald gets close it would seem.

He began playing ukulele when he was six. At nine he bought a wooden guitar and began playing skiffle for socials and in talent contests. Three years later he lashed out 12 gns. on a solid body electric — a Rosett Solid 7.

He tried to put a band together but since there was no beat scene in Southern Ireland — no audience or crowd—he spent the next three years rehearsing. Then came an offer from the Impact Show Band and dates as far afield as England, Germany and Spain, mostly ballrooms and army bases. It was a sort of pub band with brass and Rory was the token young rebel. The resident Chuck Berry.

When he returned to Ireland in 1966 the beat scene had taken shape. He hired Eric Kitteringham on bass and Norman Damery on drums and formed the first Taste.

It was mostly rock blues in the Berry idiom, plus some original material. They played all over Ireland and again in England and Germany but folded after two years over what is politely called "musical differences".

"We didn't click anymore," says Rory. Then came Taste Mark 11 with John Wilson and Richard McCracken, two highly accomplished musicians who went on to form Stud.

It was a hard working rock and blues band with a knack of making instant contact with audiences. Everything seemed to come to a head at the Isle of Wight '70 Festival. The audience response staggered most observers

who hadn't acknowledged Gallagher or Taste as any sort of force.

Was Rory surprised by the reaction? "Not really. We'd been used to that sort of thing on a smaller scale. It just happened to be the first time we were announced as a success."

There were a number of reasons for Taste souring. It's said that Rory, browsing through the accounts one day, discovered that Wilson and McCracken, whom he'd always understood to be his side-men, were receiving an equal cut of the takings, which by this time were into three figures. He doesn't intend making the same mistake again. Gerry McAvoy on bass and Wilgar Cambell, the drummer, are under no illusions as to their function. They are paid to back Rory Gallagher.

Rory says of the first Taste: "Everything went fine until the last couple of weeks. Then they decided to form their own band. They were obviously fed up with me and my material and I was fed up with them being fed up with me. They weren't happy playing slow blues numbers. But I hate going over the supposedly lurid details. You get fed up to your teeth and you have to do something else. I was tied up in contracts and it took a while to break loose.

"From October 1970 until he made the 'Rory Gallagher' album in March the following year, he shuffled between London and Ireland, untangling the contractual mess, thinking, writing and practising.

"Gerry and Wilgar were playing in Deep Joy, a nice little band and progressive as the word stood at the time. It folded a couple of months before I approached them. They were fed up with the way things were going for them so I asked them to make an album with me."

They toured in England in May last year and then Ireland, plus gigs in Denmark, Germany and France. In October they played the U.S. then came more British and European dates, plus the recording of "Deuce," which he cut in not very trendy Dalston, London.

He organises the whole thing, taking about ten days to record and then

RORY GALLAGHER (above) with back to audience goes through his paces at the Leeds gig. With him is Gerry McAvoy on bass and Wilgar Cambell on drums. Right, Rory in action again.

presents tapes and a bill (modest by all accounts) to Polydor, his record company.

Leeds Town Hall, like most things in the city, is in need of repair. Canvas awnings hang and flap from its walls. Inside, the place is like a huge bell, held together by pillars and tresses and embellished by angels, cupids and coloured mauve, pink and olive green.

Byzantium were rounding off their set as Rory tuned up guitar against harmonica, against mandolin and Gerry's bass. Wilgar warmed up on a table, tapping out rhythms against a pink towel.

And as the cries of "Rory, Rory" built up Wilgar, Gerry and then Rory took the stage. It took just the few opening chords of "Used To Be" to shake loose any remaining inhibitions.

He starts off on the Stratocaster with numbers like "Toedown" and "Should Have Learnt My Lesson." Suddenly he drops the pace and switches to acoustic for "Pistol Slapper Blues" by Blind Boy Fuller and "Don't Know Where I'm Going." But because he can't manage anything like a half-decent tone it's a bring down.

The pace builds again with the mandolin number "Going To My Home Town," one of the most attractive in his repertoire. He works into the song



Polished but raw, that's the J-Geils Band

Brian Blevins

OF ALL the cities of the United States, Boston, and its surrounding area on the Atlantic coast, is the one which most closely resembles the British landscape and attitude to life.

Apart from the short-lived and hokey "Bosstown" sound foisted on the public by the merchants of pop a few years ago, music in Boston and nearby Cambridge has been of a singularly folk nature. Such titans and would-be titans of folk music as Joan Baez, Tom Rush, Dave Van Ronk, Dick and Mimi Farina and Jim Kweskin developed their music in the city's numerous folk clubs, patronised by students from the hundreds of nearby universities and colleges which make the area the biggest education belt in the United States.

This emphasis on folk music extended to traditional blues. But it was the country blues, employing acoustic guitars, which found an audience in Boston, and although it shared the same roots, it was a far cry from the strident and largely electric blues of Chicago's South Side. Apart from the occasional appearances of the Paul Butterfield Blues Band, there was nothing to indicate that the city would, in the early seventies, become the starting point for today's most critically acclaimed white blues formation, Atlantic Records' J. Geils Band.

With Geils on electric guitar, Peter Wolf vocals, a tremendously eloquent Magic Dick on harmonica (or "harp" to blues addicts), Seth Justman on piano and organ, Danny Klein on bass guitar and Stephen Bladd on drums, the Geils group have rapidly built a large following and a reputation as one of the most electrifying groups on the current concert trail.

Subtlety is hardly a major component in the group's music, their intent being to boogie with ferocious intensity and to goose their audience into doing the same. Every song in their repertoire, with the exception of John Lee Hooker's "Serve Your Right To Suffer," is delivered quickly. Like a Muhammed Ali uppercut they hit hard and fast, and do their damage before you know your time has come.

Sexual prancings

There is little room in their material for emotional development; instead they jump right into the meat of the tune, race towards its peak and just as quickly finish it off. To the band's advantage, all six musicians are incredibly familiar with their instruments (Wolf's voice being a very real instrument in this context), and seem to know just what they are and are not capable of doing. In addition, each member demonstrates an uncanny ability to anticipate what the others are about to do, the result being that the J. Geils Band is remarkably cohesive and polished—but nevertheless their playing is raw and uncerebral, rising from gut instincts and aiming directly at the collective gut of the audience.

To their disadvantage, the band fails at this point to offer anything startlingly new. It is a transparent band, whose influences are out in the open. They draw in equal part from the Muddy Waters and the Butterfield Band. Which is fair enough—both those groups in their prime constitute admirable mentors. But their stage mannerisms show a direct indebtedness to the Rolling Stones and the sexual-malevolent prancings of Mick Jagger. In short, the J. Geils Band is in need of a longer spell of maturation in order to personalise their music and its presentation. One other drawback at this point which will also likely alter with time is that every song sounds the same—a trite criticism which is nevertheless valid in this case. With rhythmic, melodic and emotional variation held to a minimum the show takes on a degree of monotony despite the relentless and blistering pace.

These observations aside, the J. Geils Band are already a forceful addition to the American concert circuit, and one which is already worth seeing whenever the opportunity arises. British audiences should have that opportunity soon.

gingerly via a sensitive intro but soon opens up, all the while pounding his foot against the creaky stage. And by the time Gerry and Wilgar come in the mood is one of pandemonium.

By the evening's end two girls have fainted on their feet and Rory narrowly misses getting split down the middle.

"The whole idea is a sort of jungle instinct," he says afterwards. "It's the beat. What would bring me down is if they were raving and not listening to the music. Some musicians knock their audience if they sit down and knock them when they rave. They shouldn't have to dictate. It should be done with the music."

"I try not to analyse the hysteria because then it becomes premeditated, almost manufactured. That's something that happens with artists that come from the promotional stables. You must be able to control and understand it to some degree otherwise you wouldn't know what's good and what's rubbish but the thing is to keep the ear on the music and not get involved with all those other aspects. That's what can get you messed up.

"The sort of reaction we got at the Isle of Wight we were getting years before in Ireland. But you always have to keep it in your head that it could

go either way. Once it becomes a matter of course you start disintegrating.

"Tonight it was like playing for a bunch of relatives. Everyone was really happy and at the end I felt like going round and shaking everyone's hand. You could walk off stage with a long face and get yourself a new sort of reputation. Good luck to the groups that feel that way. They're probably like that every day of their lives."

He hasn't yet released a single and has no intention of changing his policy. "I'm afraid of what that whole scene does to people. The Stones and Canned Heat have put out some nice ones. But in England it involves a lot of unnecessary ballyhoo. In America it's just another piece of music on plastic.

"But here it becomes a big phobia about what colour suit goes with what colour scarf and the whole thing gets out of hand. It's O.K. to wear a sharp suit. But even the jean thing can get out of hand. It all depends on your attitude.

"Groups like the New Seekers supply music for people who want that style. And they get tired on the road just like us. They have the same worries as we do and there's really no point in knocking them as people."

CAPTAIN BEEFHEART

THERE'S not many bands who can overcome the size, atmosphere and acoustics of the Albert Hall like Captain Beefheart and his Magic Band did last week. The only other band I've seen there that sent them all leaping in the aisles was Led Zeppelin, and certainly the ecstatic reception seemed to overcome the Captain himself.

With his flair for the unusual, the act started off with a ballerina giving a short display, followed by a belly dancer who also gave off her impressive best. Rockette Morton, in beautiful white Capone suit and hat opened the act with an extraordinarily impressive bass solo, joined by drummer Ed Marimba. Then amidst cheering and stamping, the Captain appeared plus the rest of the band—Winged Bel Fingerling and Zoot Horn Rollo on guitars, and Odé Jon on bass. Then ensued an hour and a half of the Captain at his very best, despite setbacks with the PA, as the band apparently couldn't hear themselves too well and the PA seemed to be pretty inflexible—not much light and shadow.

They played numbers from more recent albums—"Spotlight Kid," "Trout Mask Replica" and "Lick My Decals Off Baby," plus others not yet recorded. The most striking thing about the band, both on album and live, is the Captain's voice. And what really strikes you about this band on-stage is the incredible cross rhythms they create and sustain, weaving behind the Captain's voice; they are superbly polished rocking blues unit. The Captain also played some remarkably fine harmonica, including "Click Clack" off the last album, and was giving an almost virtuoso performance until he decided to play a bit of horn—accompanied only by percussion—which sounded rather like an enraged bull elephant dancing, and when that was applauded the Captain eagerly played some more, equally badly played horn. After doing his famous whistled encore, the band came back to do a couple more numbers.—CAROLINE BOUCHER



JOHN MENDELSON... on the road

JOHN MAYALL



NEW YORK
Lisa Robinson

"I'M NOT only fighting for my business life," said Terry Knight at his press conference in New York City. "I'm fighting for the greatest contribution to the youth of the world that's been made in the past ten years."

Wearing a bright cranberry coloured wool turtleneck sweater, with his modish hair-do recently highlighted by just a touch of silver and his eyes staring intently straight ahead at the gathered press and TV cameras, one of Rock-n-Roll's greatest showmen summed up his reasons for instigating a five million dollar lawsuit against John L. Eastman. Mr Eastman is the brother of lovely Linda McCartney and business representative for Paul McCartney, and one of the more controversial members of that popular rock group of the sixties.

Eastman, Knight said, is attempting to "entice" Grand Funk Railroad away from him. So now Terry Knight, who perhaps consciously patterned his group's success after the career of the Beatles, and in many ways surpassed them (the comparisons are obvious, but some of the subtleties are interesting as well—even down to Knight's picking the same press agent that Allen Klein did) has now joined sympathetic forces in a way, with Allen Klein who is ALSO suing Eastman.

It was quite a week to come back to New York City after my restful European trip of several months. There were a few major concerts, some semi-important press parties, the opening of the Bangla Desh

John Mendelsohn discovering America

THERE ain't gonna be much about fascinating goings-on in glamorous Hollywood this time around, amigos, on account of your dedicated correspondent spent the better (or, more accurately, worse) part of the week in and en route to and from surreal Reno, Nevada, the poor man's Las Vegas—a gambling and quickie marriage / divorce haven—and the scene of phenomenal pop-rock combo's most hair-raising adventures to date.

Painfully early we—four musicians, roadies Normal Boredom and Brain Pants, and road manager Wise Old Jake and his lady—squashed ourselves into a rented station wagon with equipment-containing trailer affixed and an old Chevy.

Then we drove north by east for twelve hours that your dedicated correspondent made seem like twelve hundred for his fellow station-wagon passengers by munching sunflower seeds and shooting time-lapse footage of the long and winding road and its residents.

California, it might here be noted with distress, is, presumably like the rest of America, essentially a few huge cities separated by hundreds of miles of barren boring nothingness containing little to amuse the urban passer-through but hostile red-neck locals who say things like, "Shee-it, is that a boy or a girl?" and franchise hamburger and fried chicken restaurants that look identical with those in the big cities but whose burgers and chicken are invariably a million times greasier.

We spent most of Friday trying to get ourselves accommodated after being double-crossed out of the motel we'd been contractually promised—drinking incredible amounts of Scotch, tequila, and orange juice in the club's bar while we waited endlessly for a

sound-check that only depressed us anyway, and searching in vain for pornographic magazines in the title market across the road.

The thirty-or-so Reno teens that our opening set failed to bore, confuse, or frighten out of the club very much liked us.

Saturday was (Kentucky) Colonel Sanders Fried Chicken (it's his secret recipe that does it), Scotch, television basketball, and poker in our rooms after incredibly cold forty-mile-per-hour winds that had repelled our valiant attempt to sight-see in grotesque down town Reno, where fifty trillion neon bulbs flash twenty-four hours a day.

At the conclusion of that evening's performance, your dedicated correspondent, slightly drunk, infuriated by equipment breakdowns, and in no little pain (a result of being both more than slightly drunk and inclined to spectacular gymnastic feats difficult enough when unequivocally sober), went slightly berserk and laid waste in the manner of former idol P. Townshend to a couple of naughty

mike-stands. Which resulted in our being told that the town was insufficiently spacious for both him and us by a pistol-toting red-neck goon who turned out to be half-owner of the club.

Sunday morning, after three hours of fitful sleep, Surly Ralph, The Kiddo and your dedicated correspondent joined Wise Old Jake and lady in the Chevy—which Y.D.C. cleverly figured would get us home quicker than the station-wagon and thus in time for us to get a good night's sleep before the next morning's recording session.

Two hours closer to home, a few miles south of Sacramento, the great beige beast broke down, which it apparently so enjoyed that it did it again a short while later in ugly Stockton, where it could not be induced to start up again.

We three singers had little recourse but to leave Wise Old Jake and lady in a sordid motel and board a Greyhound bus that eight excruciatingly uncomfortable hours after escaping said city spat us out in a lonely corner of the San Fernando Valley, and not, as the chap at the ticket-window had promised, in downtown Hollywood.

Thus it was a rickety cab driven by a gentleman who did a remarkable job of concealing the terror caused him by the maniacal blabberings of three wild-eyed, long-haired musicians—that got us home at 5.30 a.m.

It's so lonely at the bottom.

AMERICA

Will Grand Funk ever play together again?

film, yet Terry Knight managed in his fabulously dramatic way to upstage them all.

Telegrams were sent out announcing that he was going to make public his lawsuit against a well-known third person. Rumours centred on everyone from Twiggy to Nixon. When we got to his office Terry was at his huge, uncluttered lacquered desk with six gold LPs behind him on the wall (great for television coverage), facing a battery of rock reporters and TV newsmen. He proceeded to read aloud a five-page press release about the suit.

To make a long and rather complicated legal story shorter Terry was recently informed that John L. Eastman was to act on behalf of the members of Grand Funk Railroad and he, Terry Knight—founder, manager, producer and Svengali of the group—was no longer to be considered their manager or representative.

In addition to having guided the careers of the boys from their obscure beginnings in Flint, Michigan, three years ago, Terry is also President of Terry Knight Enterprises, an entertainment complex that owns the subsidiary company Good Knight Productions, which in turn owns the recording contracts of Grand Funk Railroad and leases them to Capitol and Story Book Music Co. which publishes the musical and literary works of Grand Funk. He is also President and Managing Director of Grand Funk's Corporation, GFR Enterprises Ltd.

It is difficult to say what this could mean in terms of the future of the group. If the boys do, in fact, mean to "fire" Knight, he could possibly prevent them from ever performing in public, or recording as Grand Funk Railroad ever again. It is also highly unlikely that anyone could do, or will continue to do, what Terry Knight has done for this group—made what was almost universally critically denounced as a non-

musical entity into one of the largest drawing and grossing bands in rock's history.

Mark, Mel and Don have not made any statements, and it is all extremely puzzling. There have been rumours that the band is not drawing all that well any more, and were he to exit now, win his lawsuit, and the band fade away, it would become clearer than ever that HE indeed—Terry Knight—was really Grand Funk Railroad.

When I left the press conference I noticed an interesting wall right outside Terry Knight's office... there were many posters of Grand Funk Railroad, blow-ups of album covers of theirs, and right at the end, there was a solitary poster of Paul McCartney, taken from the RAM album cover... Perhaps Terry Knight wants to manage him?

Delaney and Bonnie performed at Carnegie Hall this week with Billy Preston (who also joined their set) and Loggins and Messina on the bill as well. That same night Columbia Records threw a party at the Tavern for them.

Loggins and Messina performed an enjoyable set (Messina is formerly of the Buffalo Springfield and Poco). Kris Kristofferson and Rita Coolidge showed up, so did Billy Preston, John Hammond Jr., Loudon Wainwright III, John Kay and John Sinclair, recently released from jail. Delaney and Bonnie did an impromptu set with Rita and John Hammond helping out.

Loudon Wainwright III has also joined the Columbia label, and he was performing all last week at the Gaslight. Backing him on some numbers were White Cloud,



TERRY KNIGHT... five million dollar lawsuit

a Rock-n-Roll group that was on the bill as well. They may back him on some songs for his new LP, to be recorded shortly... such songs as "Dead Skunk In The Middle Of The Road" and "East Indian Princess." Loudon has written a lot of other great new songs—one called "I Know You're In There" which is in line with his starker, more serious work. He still performs favourites like "Delaware," "Suicide Song" and "Motel Blues." The next LP is eagerly awaited.

John Kay has gone solo because Steppenwolf "wasn't fun any more," and he debuted his new act at the Bitter End last week. He also hosted a press party at the top of the Empire State Building—complete with two gorillas

... John Cale's eagerly awaited LP will be titled "Academy In Peril" and Andy Warhol will design the album cover... And Carole King walked off with FOUR Grammys—the awards given out by the National Academy of Recording Arts and Sciences. She got best song, best songwriter, best album and best female vocalist of 1971. Isaac Hayes won for "Shaft," Aretha was voted best female R-n-B artist, Lou Rawls best male R-n-B vocalist, the Carpenters won something... and so forth and so on. The televised awards were so overwhelmingly outrated in the TV ratings competition by the film "West Side Story" that it is unlikely that this dreary affair will be televised again.

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THE SUPREMES AND THE FOUR TOPS "Dynamite" (Tamla Motown STML 11203; £1.99). For Tops and Supremes—read: Levi Stubbs/Jean Terrell duets for that's basically what "Dynamite" is all about. The electric lungs of Levi join the explosive tonsils of Miss Terrell, with the rest of their groups very much in the background, though nonetheless important, providing those inimitable, highly-polished harmonies.

There are some nice songs here—David Gates' "If," with Jean and Levi taking alternate verses and giving the song a whole new meaning; and the funky, stompin' Stills' favourite "Love The One You're With," leading itself beautifully to the Tamla treatment.

The intro track "It's Impossible" has plenty of fire and feeling, though Stubbs' skat singing at the close seems unnecessary. It's a good album for re-capturing the amazing atmosphere and excitement the "Magnificent Seven" created at London's Albert Hall last year.

The voices blend beautifully and beefy bass and that jangling tambourine which is such an important facet of the Motown "sound" are, as always, very much to the fore. A fine album from a first-class combination of talent. ★★★★★ ML

"Fela Ransome-Kuti And the Africa '70 With Ginger Baker—Live!" (EMI SLRZ 1023 £1.99). Certainly a live album which has the old feet tapping in seconds. There's twelve of the Africa 70 in all—which includes two trumpets and two saxes. The resulting sound is somewhere between Osibisa and the funky background to Tamla, and it's compulsively good. Ransome-Kuti composed all the numbers, Ginger Baker executes some very fine and distinctive drumming and it's a good exciting album. ★★★★★ CB

THE LEGENDARY MASTERS SERIES—(United Artists). This is three double albums, costing £2.70p each and are: Fats Domino (UAD 60015-16), Eddie Cochran (UAD 60017-18), Ricky Nelson (UAD 60019-20). The albums are well packaged, with a little glossy booklet full of facts inside, and include most of the major works of all three artists. Reproduction is good, especially on the Ricky Nelson album, presumably because it was better recorded in the first place.

Also out at the same time on United Artists is a compendium album, "Rock 'n' Roll Is Here To Stay" (UAS 29336, £2.70). This has such little beauties on it as Jerry Lee Lewis, Smiley Lewis (doing "I Hear You Knocking"); the Hollywood



TOPS and SUPREMES . . . amazing atmosphere

Argyles ("Alley Oop!"), besides Eddie Cochran and Fats Domino tracks. UA have done a fine job with their "From the Vaults" series, and now this. Keep up the fine nostalgic work. ★★★★★ CB

CRAZY HORSE—"Loose" (Reprise K44171, £2.29). More than a year has gone by since Neil Young's excellent backing band released their first solo album—and gained belated recognition. But their new album, produced by Fred Catero, can't be compared to the first since the main writers, guitarist Danny Whitten and pianist/arranger Jack Nitzsche, have since left the group.

The new guitarists, George Whitsell and Greg Leroy, share in the songwriting on "Loose" and if the songs lack some of the vividness of the earlier material, the magic is still there. Tight vocal harmonies dominate throughout and they are less dependent on studio wizardry. On ballads like "Kind of Woman," Crazy Horse are restrained and make good use of dynamics. The songs are basic and lacking in imagery, relying more on the sound and music than the lyrics.

"One Sided Love" and "Move" show that they can rock with the best of them. Give this album a listen—it's worth it. ★★★★★ GP

JOHN DENVER'S "Aerie" (RCA-SF 8252; £2.19) is the only album I can remember in a long time that's evoked so much happiness and sadness all in the space of 40 minutes. He combines beautiful words with fine guitar work to produce this piece of musical poetry. Of the 11 tracks, he wrote four and co-wrote two. This helps to avoid a feeling of sameness running through every song, although "Starwood In Aspen"—a story of how he feels homesick when he's away from his family—doesn't bear too much resemblance to the harder "City Of New Orleans." Denver has

enhanced other writers' work, too. His version of Kristoffer-son's "Casey's Last Ride" is a credit to both of them. On a more dramatic scene, "Readjustment Blues" shows he isn't all soft lovesongs, but can come pretty heavy on the strong numbers. ★★★★★ RR

JOHN STEWART—"The Lonesome Picker Rides Again" (Warner Brothers K 46135; £2.09). The musicians who made this album with John Stewart could have done just as well without, as long as he had still written the songs. The Monkees' version of his "Daydream Believer" had more life and a more polished presentation, than Stewart could give his own song. The arrangements are fine, with sensitive guitars, but there is the distinct impression that Stewart's voice is long past its best. I was sad all the way through, but not sure if it was the words that was causing it, or my desperate wish for him to sing in key without breaking down. Fortunately, he had Kate Taylor, Buffy Ford and a lady called Jennifer to see him through. Buffy Ford did a fine job on "Bolinas" and "All The Brave Horses." I never thought he'd make it. ★★ RR

JOHN PRINE (Atlantic K 40357; £2.09). Prine sings his own "Spanish Pipedream" much the same way as John Denver did it, but his style is more "howdy doody" than Denver. He has a heavier backing mob too. Buddy Emmens on organ and Steve Goodman on acoustic guitar are among them.

Prine's songs were generally stronger than the others, and had a deep cynicism hidden in them, although that wasn't immediately apparent. "You Flag Decal Won't Get You Into Heaven Anymore" is a very funny song and comes into the Tom Paxton league. The slide guitar is brilliant and a good foil for Prine's Dylanesque drollery. And the thoughts left in your head after he's finished singing "Donald And Lydia" are worth keeping for a long, long time. ★★★★★ RR

JOHN HARTFORD "Aereo Plane" (Warner Brothers K 43136, £2.09). This is not what you'd expect from the man who wrote "Gentle On My Mind." He is an ace banjo picker and a fan of Earl Scruggs—Earl's son Randy plays bass here—but not necessarily a true blue hill-billy hick. His bluegrass/rock takes strange forms. He can be nostalgic on "Steam Boat Whistle Blues" or "Station Break," then perform an amazing guitar solo like "Presbyterian Guitar." Very impressive. ★★★★★ RR

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A shot of Jo Jo Gunne

JO JO GUNNE—"Jo Jo Gunne" (Asylum SYLA 8752, £2.15). The name comes from an old Chuck Berry tune and if ever there was a certainty in the very uncertain music business this is the one.

They are four pretty young men, glowing with Californian vitality. That description also happens to fit their music. It's basically straight rock but with the indelible and unmistakable stamp of a group of musicians who are trying just that little bit harder for something different. "Run, Run Run," a single taken from this, their debut album, is already burning its way up the chart. It's typical of many of the album's tracks. It rolls easily across the mind—not overtly aggressive but with enough oomph to make you cock an ear. "Babylon," also on the first side, is even more attractive.

The line-up is Jay Ferguson, keyboards; Matthew Andes, guitar; Mark Andes, bass; Curley Smith, drums. All four provide vocals and this is where much of their strength lies. ★★★★★ AT

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Next week: The writer of these "next week" captions is prosecuted under the Trade Discriptions Act.

SCENE

POOR PETE . . .

● **PITY** Pete Murray. Interviewing celebrities at Royal Film Performance, one of the most frustrating TV jobs.

Albert Grossman, in London for launching of his Bearsville label, adamantly refusing interviews about Bob Dylan.

TV documentary on "Tin Pan Alley" interesting, but it could have been so much more specific if planners had sought professional advice. And Mickie Most had extraordinarily long spot, didn't he?

Dave Swarbrick still honeymooning in the States, although rest of Fairport returned last week. Swarb, by the way, has married an American painter called Shawn.

Ten Years After have issued disclaimer over Deram LP, "Alvin Lee and Co" being promoted as new album. Claim Chrystalis: "This is not a follow-up to TYA's 'A Space In Time' album. The tracks are four years old, and the group is in no way involved in its release."

Pictures of Lulu's first screen kiss featured in national magazine at weekend. But the shots have been cut out of the film "The Cherry Pickers," and the question posed is: Was she nude for the scene? Do we really care? More to the point was her quote in the story about husband Maurice, "IT WAS HIS TIGHT TROUSERS THAT CAUGHT MY EYE."

As someone summed up so succinctly afterwards—"At this rate they'll be bigger than the Who!" Who? Why, Slade, of course. It was almost like good, old days at London's "Ronnie Scott's" last week, when Polydor held party for "Slade Alive" album. The lads were leaping around stage and climbing up amplifiers à la Move and Who of old. But they rather spoiled it all with unnecessary crudeness and vulgarity, although showbiz audience didn't mind—even though they steadfastly refused the band's appeal to join in the excitement.

Thanks B&C for Rosalind Russell's dancing clogs with the "Clogs" album . . . but she doesn't take size five. A pair of



It's a far cry now from 1956, when the singer on the right of the photo changed his name from plain ordinary Harold Jenkins to Conway Twitty—and became one of the numerous facsimiles of Elvis Presley. He didn't like his new name, but when "It's Only Make Believe" sold a million two years later—he changed his mind. Today, like many old rockers, he's pounding the Country trail. And last weekend he appeared at the C&W festival at Wembley, along with Loretta Lynn, with whom he recently recorded.

three-and-a-half, seven and eights would give us an office cloggies team, though.

Captain Beefheart quite overcome by all eccores and standing ovations he's getting round country. Meanwhile, Jimmy Webb ecstatic that Beefheart is fellow gliding enthusiast.

Tony Christie globe-trotting again with new single title. After "Las Vegas" and "Amarillo"—he warns "Don't Go Down To Reno."

John Denver voted last year's "Best Selling Folk Artist" in US—topping Dylan, Kristofferson, Baez, Collins and Lightfoot.

Nice that NAB has been nipped in bud.

In States, Joe Cocker fan Marlon Brando sat in on the singer's recording sessions, then returned compliment by providing Joe and Co. with seats for premiere of his "Godfather" film.

Asked how the group obtained their complicated harmonies, Temptations' Richard Streeter remarked: "It's all ear, man. You just listen to what the fellow standing next to you is doing!" And talking to Streeter one gets impression that even an outfit like Temps can get lost in the immense machinery of Tamla Motown.

READERS LOSS

● Reader rang the other day complaining of no refund on ticket bought for proposed Grateful Dead date at now-defunct Rainbow Theatre. Any other similar grievances?

Lord Sutch having tough time convincing American cops that he could actually lose Rolls-Royce painted in Union Jack design.

Clodagh Rodgers—new album and single both titled "It's Different Now"—claiming: "I've matured as an artist and my musical outlook on life has changed considerably. I'm no longer singing straight pop songs in the teeny-bopper image." Seems only other day Lulu was saying same thing.

Expect Neil Young to do British dates soon.

POST

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

MELANIE DEFENDS MELANIE



MELANIE . . . blame Buddah

I FEEL I must write and complain about the criticism "Garden In The City" is receiving in all music papers. The blame for the poor quality of the album is being thrust entirely on Melanie, but this is totally unfair, as Buddah are the culprits.

I quote from Disc, November 23, 1971 when Melanie stated: "But Buddah haven't given up completely. They've just put out an album of things that they had in the can; things that were recorded while we were just messing about in the studio like five years ago and were rejects then, and they're promoting it as a new album. They wouldn't even give me a chance to do the material again. I asked if I could. I think they're calling it 'Garden In The City.' I just hope I can get to as many people as possible and tell them about it. It's really a bad album."

I hope by this letter being printed that it will alter any future criticism. Don't blame Melanie, blame Buddah for the album. And I further hope this letter will help to convey Melanie's wish of letting as many people as possible know how bad she considers the album to be.—Colin Vaines, 2 Worcester Close, Shirley, Croydon, Surrey.

SILLY PEEL

MAYBE I shouldn't attack a poor hard working boy such as John Peel, but he asked for it when he so nonchalantly reviewed "Until It's Time For You To Go" by Elvis Presley in Disc 25.3.72.

My first argument is that he considers any fan who will write to be a "loony," what a silly ignorant assumption. Just how many average Elvis fans has he met?

I gather part of his job is reviewing new singles, but he just had to go and spoil himself by having a dig, and a petty one at that at Elvis himself. He seems to think that Elvis does not listen to his own records, Peel doesn't either. He heard a song, nothing more, he certainly did not listen to the disc.

I had credited Peel with a little intelligence. I was wrong just as he was in saying Elvis leaves behind a violated and twisted ruin, namely "Until." The whole of his review is out of context with the song which happens to be a very sad love song, or hadn't he noticed!

I am not, as he is hopefully thinking, going to say his dislike for this disc is due to jealousy. Peel has shown by his so-called review just what a warped mind he has. Heaven forgive him—the Elvis fans won't.—Pennie Sayer, Mostyn Road, Merton Park, London, S.W.19.

SO the Ministry of Education don't like Slade's spelling of "Look Wot You Dun" don't they? What about "Beanz Meanz Heinz" or "Drinka Pinta Milka Day?" Or are they going to pretend they have never heard these? Funny how some people don't like long hair, guitars and discs isn't it?—Diane Ashcroft, Edgerly Drive, Tower Hill, Ormskirk.

SEEKERS' SONG

DON'T blame the New Seekers for losing us the Eurovision Song Contest—blame the awful song they were saddled with! You would have thought that after Monaco success last year with a powerful ballad, our song writers would have come up with something better than the usual computer rehash of "Puppet On A String"/"Jack In The Box." But no, and Luxembourg were left to clean up the honours with a totally simple song.

I just hope that the other members of the EEC don't think this is the best we can do, pop wise.—Stephen Robinson, Charminster Road, Worcester Park, Surrey.

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DISC

AND MUSIC ECHO

APRIL 8, 1972

lucky jim

CALL it incongruous or inevitable but Jim Webb and Harry Nilsson are currently both in London and the greatest friends. It is incongruous because they both have a reputation of being solitary people, strictly lonely workers.

It is inevitable because they are two of the greatest songwriters to come out of America today, and both share the same stamp of wistfulness.

They met a year ago in London in the lobby of Jim Webb's hotel, and since then Harry has sung on a bit of Jimmy's new al-

bum and they've done a lot of talking. But they haven't and won't write songs together.

"I couldn't collaborate now, and probably he couldn't either," says Jim. "If you collaborate it takes you twice as long to write—you can't just discard an idea, you have to discuss it first. No, I much prefer to write alone."

The whole concept of the "loner" personality repels Jim although he is forced to admit he does like being alone, and often has to force himself into other people's company.

"I mean I still haven't got married at this ripe age, so that must indicate something. And I love my sailplane, being up there gliding all by myself for hours. I'd rather be alone when I'm writing, arranging or singing and playing in the recording studio.

"When it's time to listen back I'd rather have someone else there because I'm more interested in their reactions than my own. I've learnt over the years that you can't trust your own reactions, it can mean nothing.

Jim is over here at the moment to do an Albert Hall concert with the London Philharmonic Orchestra. It is unfortunate that the ex-

periment to date at a fusion between rock and classical musicians have not really been too successful. Jim tried it once before and admits it was catastrophic; but this, he says, will be more successful.

"I've heard some efforts where the orchestra plays a passage and then the rock and roll band does one and it develops into a battle between bands. But the level of musicianship in rock and roll recently is very close to a lot of legitimate musicians—there's very little difference in some virtuoso rock guitar players and some virtuoso violinists. There's no reason why the two things shouldn't go together.

"I've written a piece called 'Whistletown'—I wrote it out on the road last year. I play piano and sing, and I've done arrangements and orchestrations for the orchestra which have had to be extended to take in a whole symphony orchestra, because when we did it it was much smaller groups in the studio where you can make 20 strings sound like 60.

The whole idea has been done with varying degrees of success but I'm looking forward to it, I've always wanted to work with a full orchestra."

The resulting concert will be recorded, and because of the unreliable acoustics of the Albert Hall, a rehearsal at Barking Town Hall will also be recorded.

Jim has been busy recently. His new solo album, "Letters" comes out in April. Nilsson sang with him on one track, otherwise Jim used mainly musicians he's been working and touring with over the past couple of years. At the same time he was making his album he also produced an album for the Supremes which he enjoyed doing and it kept his hand in at producing.

"I'm getting more out of sitting in my house—I used to stay in there the whole time, I have no reason to leave it before, but now I've been playing piano on sessions—other people's and I've been around the studios a little more. I played piano for BJ Thomas on 'Song For My Brother' and I did one for Glen Campbell. Just things like that which a year ago I wouldn't have done. But the time was right, it just felt right and I gradually found myself reaching out, more I guess to other people than any great artistic decision.

"I think human relationships are the only important thing, so that's really why I did it. I really like to work with people sometimes and I think I'd forgotten how much I enjoy it."

Writing the music for the orchestra has given Jim the other musical outlet he wanted— for some time he has complained of how tired he gets of always writing verses and chorus-type songs.

"There's a piece on the concert that's very free—no rhythm track, no metre. Sometimes I get stuck in the verse and chorus, rut and I have to jar myself to get out of it."

by CAROLINE BOUCHER

GLEN CAMPBELL met the Queen Mother last week, has a titled lady doing his publicity, collects music awards by the armful and beats Dean Martin at golf. He is, you might say, among the very elite of entertainers.

He's tall, tanned and handsome—the epitome, in fact, of the original all-American male. Fair hair immaculately-combed, twinkling blue eyes, and a totally disarming smile. He always looks as though he's just emerged from a laundry—spruce, smart and positively glowing with health and happiness.

He is, of course, a singer of no mean talent. And although his hits here in Britain maybe somewhat infrequent—his fame in America is amazing. Aside from the recording awards which seemingly arrive at his home by every post, he hosts his own TV series, commands astonishing sums for shows, and started his movie career opposite Oscar-winning John Wayne.

Yet while his rise from cotton-picking in the Deep South to guitar-picking in the West for some of the world's greatest stars has been remarkable, his own personal career as a singer has been no less impressive.

It all started, of course, with "By The Time I Get To Phoenix," penned by the prolific Jimmy Webb, which gave him an all-important No. 1 smash in the States and subsequently swept-the-board with a fistful of coveted Grammy awards in 1968. Although, he had to wait for another Webb song, "Wichita Lineman," a year later, before he broke the British market.

His recent trip to London was mainly to make his "live" debut onstage (a special spastics charity), but it was also linked with a TV spot to promote his new single—the Tony Macaulay tune "Oklahoma Sunday Morning"—and a guest appearance at the Royal Film Performance, when he met the Queen Mother and Princess Margaret.

Glen Campbell has a very colourful background as a back-up musician, having worked sessions for some of the biggest stars in the States.

In fact, he was even a full-time Beach Boy for a while. "I joined them for about six months. I took Brian Wilson's place initially, when he wanted to put his mind on writing and producing, rather than going on-the-road and doing concerts."

The sessions, of course, were generously well-paid and the

JIM WEBB... "I love my sailplane, up there gliding by myself for hours."



CAMPBELL... all-American male.

Highland Glen

competent Mr. Campbell, who has traced his ancestors back through the Scottish Campbells, made himself a very comfortable living over the years until his breakthrough as a solo star. This came prior to "Phoenix" and "Gentle On My Mind" actually, via a song called "Turn Around, Look At Me," and a stint on the Smothers Brothers summer TV show.

Alongside Fifth Dimension and Richard Harris, Glen Campbell did a lot to spread the gospel according to Jim Webb. "I haven't cut anything by him for a long while now," he admitted. "But we did talk a couple of weeks ago and he consented to arrange an old track of his I've found called 'Exit Clowns Laughing,' which I'd like to see work out for me."

Currently, the amiable Mr. Campbell is into Kris Kristofferson, and features songs by him and John Denver in his act. He was particularly impressed by Tony Macaulay's "Oklahoma Sunday Morning."

"I used the actual track he recorded here in London," he revealed. "The more I listened to it—the more I realised I couldn't duplicate it myself. So, in the end, I just put my voice on it as it was."

by MIKE LEDGERWOOD

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