DISC

and MUSIC ECHO 1s (5np)

JANUARY 9, 1971 EVERY THURSDAY USA 25c

Fotheringay and Chicken Shack split

SEE PAGE 4



CURVED AIR'S SONJA KRISTINA TALKS ABOUT HER CAREER AND HER BABY—SEE P.5.

TV series for Clodagh

CLODAGH RODGERS, Britain's representative in this year's "Eurovision Song Contest," is almost certain to land her own BBC TV series before the end of the year.

She told Disc: "We've got a lot of ideas in mind; away from the usual run-of-the-mill stuff. TV's my favourite medium and I'm looking forward to a series of my own."

Clodagh would be following in the footsteps of previous "Eurovision" stars Cliff Richard, Lulu and Mary Hopkin—all of whom hosted their own series after the song contest. However, Clodagh's is unlikely to go into production until at least autumn.

This Saturday (January 9) Clodagh sings "Look Left, Look Right," first of the final six Eurosongs from which the UK entry will ultimately be voted, on Cliff Richard's TV series. On February 20 she features all six (from which viewers will vote); and on February 27 she sings the winning song.

Clodagh is also expected to make a further guest appearance on Cliff's show, probably March 27, the week before the "Eurovision" contest itself, in Dublin on April 3.

Other stars set for BBC-TV series soon are Rod McKuen (January 9), Bobbie Gentry (February 1), Nana Maskouri (April) and Lulu (mid-summer).

● PETER MURRAY is to host a new TV pop show, networked by ATV throughout Britain, but NOT seen in the London area.

The title is "The Melodies Linger On," a history of popular music through the ages, which starts a nine week run from January 15.

Said an ATV spokesman: "At present there are no plans for screening in London, although it may be released here in late spring." Murray will introduce facts, figures and facets of music from madrigal to Lennon/McCartney.

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FREE RADIO special survey Page 6

JOHN PEEL Page 7

ROY WOOD in Close Up Pages 10-11

GILBERT O'SULLIVAN behind the gimmicks Page 15

All inside Britain's best selling colour pop weekly

HAPPENING

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

Live

THURSDAY (7) Mainhorse at **London Bumpers** for one month, 8 p.m. 15s. **High Tide** at Derby Clouds, 8 p.m. 4s.
FRIDAY (8) Elton John at the **Hampstead** Country Club, 8 p.m. 15s. in advance, 20s. at door.

Osibisa at **Wimbledon** Hobbits club, 8 p.m. **Skid Row** at **Southend** Alexandra Hotel, 8 p.m. **Medicine Head** at **Edinburgh** Heriot Watt University.

Errol Dixon at **Glasgow** Maryland Club, 9 p.m. 10s. **Kenny Rodgers** at **Sutton Coldfield** Stepmothers, 8.30 p.m. 20s.
SATURDAY (9) Colosseum at **Reading** University, 14s. **Medicine Head** at **Glasgow** Olympia and the Picasso.

Strawbs at **Boston** Starlite Rooms, 7 p.m. 10s.

Kevin Ayers And The Whole World at **Ewell** Tech, with Flying Fortress and Genesis, 7 p.m. 10s.

Edgar Broughton at **Barry** Memorial Hall, 8.30 p.m. 15s.

Elton John and Seige at **Dagenham** Roundhouse, 7.30 p.m. Admission to be decided.
SUNDAY (10) At **London** Lyceum, **Southern Comfort, Brinsley Schwartz, Patto and Molesto**—and reportedly some of the Stones turning up to see Molesto who are a Peruvian group, 6.30 p.m. 9s.

Writing On The Wall at **Stevenage** Bowes Lyon House, 7.30 p.m. **Curved Air** at **Croydon** Greyhound, 7.30 p.m.

Elton John at **Guildford** Civic Hall, 7.30 p.m. 15s., 13s., 10s. **Genesis** plus **Root** and **Jenny Jackson** at **Southall** Farx, 7.30 p.m.

Spear at **Hampstead** Country Club, 8 p.m. 8s.
MONDAY (11) Colosseum at **Sutton Coldfield** Stepmothers, 7 p.m. Admission about 16s. to 20s. **Medicine Head** at **Aberdeen** University.
TUESDAY (12) Mott The Hoople at the Crawley Starlite Ballroom, 8 p.m. Admission undecided. **Medicine Head** at **Dundee** University.

Groundhogs at **Barnet** Resurrection Club, 8 p.m.

Amazing Blondel at **Hampstead** Country Club, 8 p.m. 8s.
WEDNESDAY (13) Iron Butterfly, Yes, DaDa at **Glasgow** Greens Playhouse, 8 p.m.

Stray at opening night of new club in **Greenford,** Middx., Big Brother, 8 p.m. Membership free on opening night.

Look in

TONIGHT (Thursday) Andy Williams has guests **Ike and Tina Turner** with the **Ikettes** on his show (BBC 1—8.15 p.m.).

Show Of The Week presents **Raquel Welch** with guest **Tom Jones** (BBC 2—9.20 p.m.).

Tops Of The Pops this week, begins a new feature which will begin with playing three tracks from the new **McGuinness Flint** album (BBC 1—7.5 p.m.).

Georgie Fame is the guest of **Stanley Baxter** on his show (BBC 1—8 p.m.) on Friday.

George Hamilton IV introduces **Skeeter Davis** on his country show (BBC 2—9 p.m.).
ON SATURDAY, Ed Stewart begins another series and his first guests will be **Johnny Johnson And The Bandwagon** (LWT — 5.10 p.m.).

Rod McKuen also begins a series lasting six weeks. He will introduce **Pet Clark** as his first guest (BBC 2—9.20 p.m.).

Clodagh Rodgers sings the first of the songs for the Eurovision contest on the **Cliff Richard** show (BBC 1—6.15 p.m.).

The **Bee Gees** appear on **Rolf Harris'** show (BBC 1—7.35 p.m.).

Disco 2 features **Bill Fay, Stephen Stills, Tear Gas** and **Van Der Graaf Generator** (BBC 2—10.35 p.m.).

Anatomy Of Pop begins with **"Elements Galore"** and features artists playing and discussing pop music (Sunday BBC 1—11.35 a.m.).

Pete Atkins returns in a new series, What Are You Doing After The Show (ITV—11.15 p.m.).

Tune in

TOMORROW (Friday) Soft Machine play in Study On 3, making a pop recording (Radio 3—6.30 p.m.).

Alex Campbell and friends appear on Folk On One (Radio 1 and 2—7 p.m.).

The Radio 1 club on **Monday** (11) comes from **Monmouth** with **DLT; Tuesday** with **Noel Edmonds** from **Preston** Top Rank; **Wednesday** with **Richard Park, David Hamilton** and guest interviews from **London** studio; **Thursday** with **Rosko** from **Blackheath** New Carlton; **Friday** with **Dave Eager** from **Hull** Locarno.

Sounds of the Seventies on **Monday** features **Wishbone Ash** and **Mark Almond; Tuesday's** show features **Skid Row; Wednesday,** repeat of **Sunday** concert with **Jody Grind** and **Livingston Taylor; Thursday** features **Magna Carta; Friday** features **If** and **Someone's Band.**

Kid Jensen is to feature Grand Funk Railroad in two half-hour programmes on January 9 and 16. The tapes are of a live performance recorded at the Atlanta pop festival.

New Sounds

OUT next Friday (January 15) is **Brook Benton** with a maxi single, "My Way" and **Rufus Thomas** with "Pull And Push."

New from **Jefferson** is "Spider" and from **David Bowie** is "Holy Holy."

Bob Kerr's Whoopee Band revive Lennon/McCartney's "Honey Pie" and from **Cleo Laine** is "Model Cities Programme."

On the 18th, is **Eric Burdon's** "They Can't Take Away Our Music."

From **Johnny Cash** (January 15) is "Flesh And Blood" and new from **Bruce Channel** is "Drivin'."

Latest from the **Dave Clark 5** is "Southern Man" and from **Grand Funk Railroad** is "Inside Looking Out." New from **Mama Cass** and **Dave Mason** is "Something To Make You Happy" and from **Smokey Robinson and the Miracles** is "(Come Round Here) I'm The One You Need."

Fifth Dimension's latest is "One Less Bell To Answer."

First of the New Year's albums include "Snowbird" from **Anne Murray** and "Super Oldies" from various artists. The return of the **Dave Clark 5** is "If Somebody Loves You" and from **Love** is "False Start."

From **Flaming Ember** is "Westbound Number 9" and from **Edwin Starr** is "War And Peace."

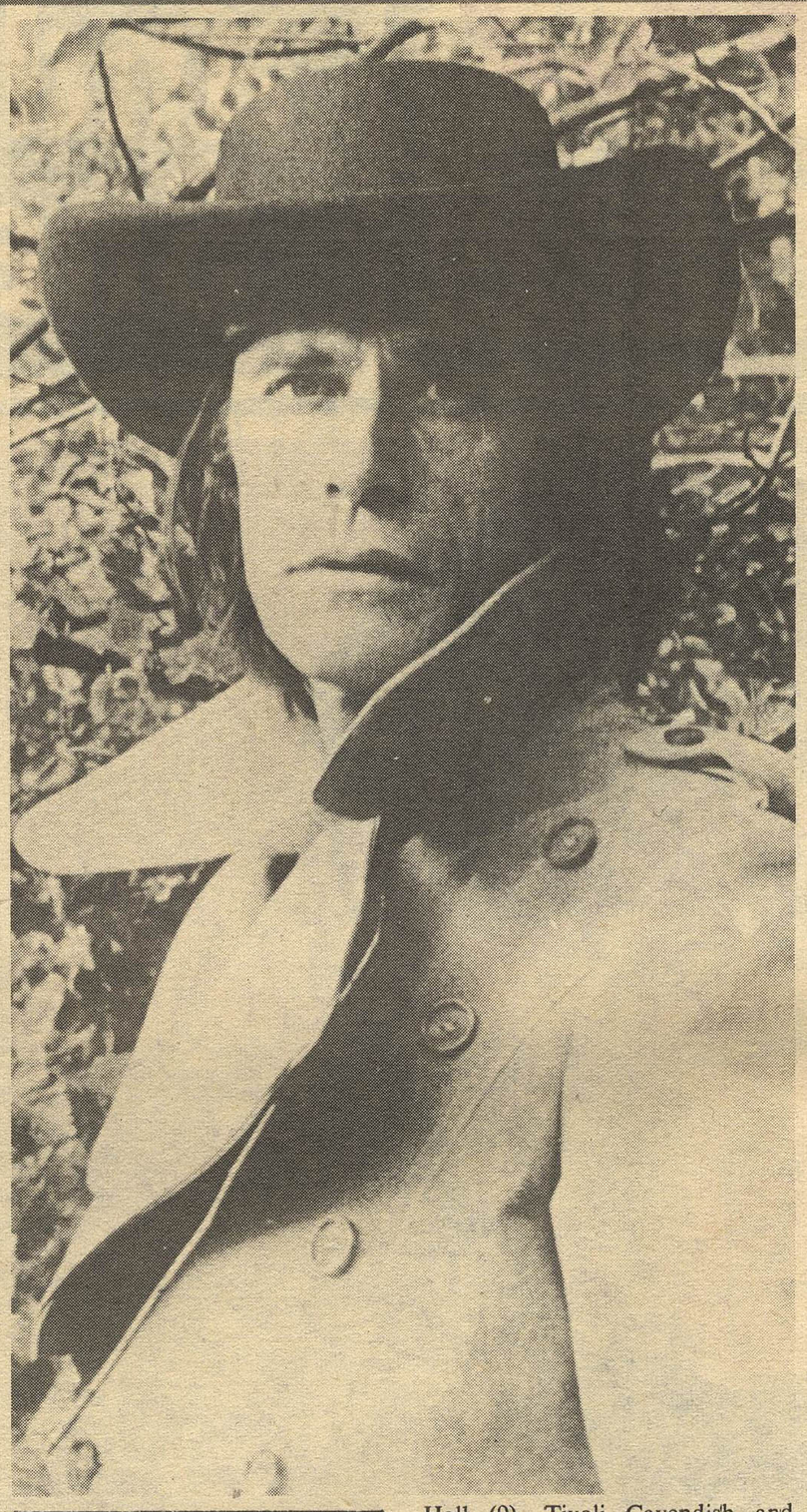
Grand Funk Railroad have released "Grand Funk Railroad—Live" and from **Iron Butterfly** is "Metamorphisis."

From **Jack Bruce** is "Things We Like" and latest from **Wilson Pickett** is "Engine Number 9."

New from **DaDa** is "DaDa" and from **Delaney and Bonnie** is "To Bonnie From Delaney."

From **Captain Beefheart** is "Lick My Decals Off Baby" and new from **Rosetta Hightower** is "Hightower."

STARLIGHT ROOM, BOSTON
Saturday, January 9
STRAWBS
Dances every Saturday, 7 to 12. Bars. Refreshments. Admission 10/-



Charity

LONDON City University in Northampton Square, EC1, are beginning a City Rock discotheque, with live bands every Tuesday. The proceeds will go to charity—Lepra.

The bands will be asked to work for expenses only, and the first one that is almost certain is High Broom. Admission will be 4s. Opens Tuesday (12).

Tours

ELTON JOHN dates continue from Strathclyde University (13); Dunfermline Kinema (14); Glasgow Electric Garden (15); Edinburgh Tiffany's (16); Dundee Caird Hall (17); Aberdeen Music Hall (18); Aviemore Osprey Room (19); Newcastle City Hall (20); London Imperial College (24); Uxbridge Brunel University (26); Bradford University (27).

Atomic Rooster at Kingston Gipsy Hill College (9); London Roundhouse (10); Liverpool (14); Derby College of Art (15); Twickenham College of Technology (16); Warrington (21); Wolverhampton Civic Hall (22).

Uriah Heep at Folkestone Leas Cliff Hall (9); Bromley New Theatre (10); Tooting Castle (13); Wales University (15); Kingston Poly (16); Epping Wake Arms (17); London Bedford College (22); Potters Bar Farx (23); Stevenage Bowes Lyon (24); Romford King's Head (25); Doncaster Tech (29).

New dates for **Johnny Johnson** and the Bandwagon include tomorrow (Friday, January 8) at London Bumpers Club, and continuing through Scunthorpe Bath Hall (9), Tivoli Cavendish and Smallbrook La Dolce Vita (week commencing January 11), Blackburn Cavendish (week commencing January 25); Chester Quaintways (February 1); Portsmouth Mecca (4); Yardley Swan (6); Sheffield Bailey's Club and Monk Bretton Social Club (week commencing February 8).

Films

TWO **Elvis Presley** films on Television this week.

Tonight (Thursday) he appears in "Kid Galahad" as a penniless boxer (ITV—7.40 p.m.).

On Tuesday he stars in "Flaming Star" as a half-breed caught in the middle of conflict between Red Indians and "Palefaces" (BBC 2—9.20 p.m.).

NOT AS HE PLANNED— BUT IT'S HAPPENING

EVERYTHING is happening slightly out of plan for John Paul Joans. To begin with, he had to change the spelling of his surname Jones—to avoid being mistaken for John Paul Jones of Led Zeppelin.

His record, a Christmas song called "The Man From Nazareth" was released in October, but didn't take off until just before Christmas, when the disc jockeys began to give it air play.

Now, as Christmas is being tidied away and forgotten about, the record has come into the charts.

It is sung in normal down to earth language, similar to the style of "Big Bad John" which is half spoken, half sung, and was a hit for Jimmy Dean in the early 60's.

It was produced in Manchester at the studio where Hotlegs made their hit "Neanderthal Man". Lol Creme, Kevin Godley and Eric Stewart are three of the four composers of the song.

John Paul was the fourth member of the team.

Showing at the London Imperial Cinema, 191 Portobello Road, is "Carry It On" starring **Joan Baez.** It will run until January 10. The cinema has been recently taken over by the Electric Cinema Club. (Inquiries: 01-727 4992).

Silvered

T. Rex, Marc and **Micky,** have earned a silver disc presented by Disc for 250,000 sales of "Ride A White Swan."

Too much!

THE SCAFFOLD have written, produced and will star in a new show called "P. C. Plod."

It opens at the London Open Space theatre on Tuesday, January 12 and will run for three weeks, from the Tuesday until Saturday inclusive.

The play will be taking a look at law and order, and will be the third time Scaffold have appeared at the theatre. The show will start at 7 p.m., 10 p.m. or 11 p.m., depending on what time the cast can agree on. A check in the local paper is advised.


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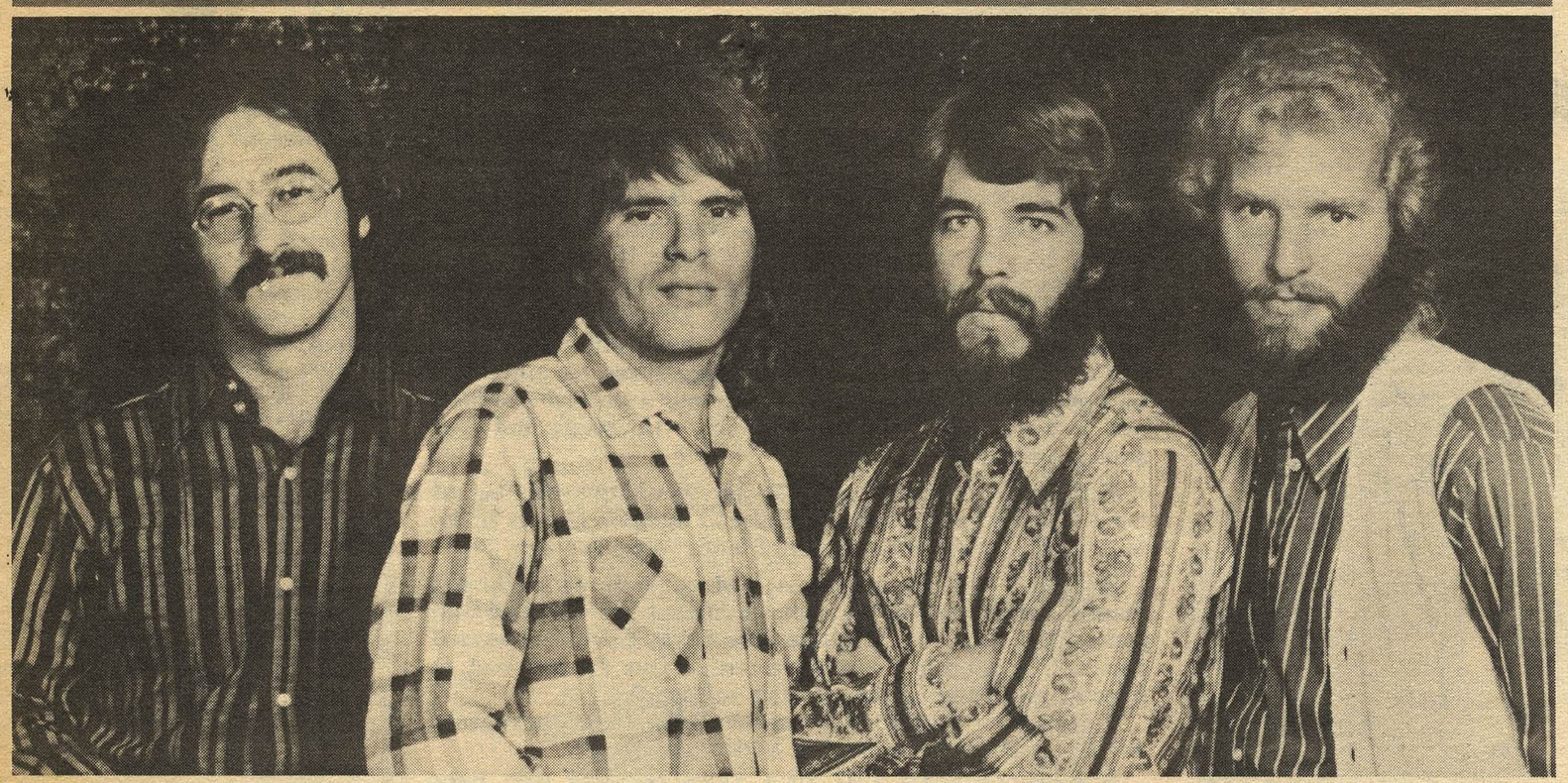
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D.J. PETE CROSS:
Booked by M.M.F.

Christmas Discword winners . . . .

The winners to the Christmas Discword are listed below. The mystery faces were: Marc Bolan, Melanie and Cat Stevens. Rachel Marburg, 22 Lind Street, Ryde, Isle of Wight. J. Nowell, 15 Edith Road, London, W14. Mr. S. Gardner, Brookside, The Dingle, Penmaenmawr, Caerns. Brian Taylor, 56 Railway View, Gt. Harwood, Blackburn, Lancs. Mr. V. Morley, 144 The Avenue, Tottenham, London, N17. Mr. P. Richardson, 49 Escolme Drive, Greasby, Upton, Wirral, Cheshire. B. Dare, 27 Amesbury Road, Penylan, Cardiff. Nigel Starling, 41 Spalding Way, Cambridge CB1 4NP. Allan Barker, 11 Trevellance Way, Garston, Watford, Herts. Angela Lincoln, 17 Moor Lane, Bedford. L. Phillips, 27 Harleston Road, Great Barr, Birmingham 22a. Mr. A. Cleveland, 3 Belmont Avenue, Poulton, Lancs. Anne Jamieson, Alvah Schoolhouse, By Banff AB4 3US. Richard Corke, 10 The Warren, Belfast Road, Antrim, Co. Antrim, N. Ireland. Mrs. E. Cole, 38 Newton Road, Swanage, Dorset. Eileen Kyte, 27 Railway Street, Newport, Mon. NPT 4AT. Mr. J. P. Cooper, 115 Woodhouse Road, Wheatley, Doncaster, Yorks. A. Goldsmith, 9 Cromwell House, 44 Old Town, Croydon, Surrey. Miss K. M. Pomeroy, 104 Lodge Avenue, Gidea Park, Romford, Essex. Michael Southam, 18 Fernway, Kingswood, Watford, Herts. Peter Heaton, 52 Plattsville Road, Liverpool, 18. Mrs. G. Goodger, 37 Calverton Road, Stony Stratford, Wolverton, Bucks. Liz Lunn, 18 Park Chase, Wembley Park, Middlesex, HA9 8EH. Elizabeth Dilks, 100 Winton Drive, Croxley Green, Rickmansworth, Herts. R. J. Clayton, 412 London Road, Ditton, Maidstone, Kent.

PLATINUM FACTORY



CREEDENCE: left to right, Stu Cook, John Fogerty, Doug Clifford and Tom Fogerty

Gold discs are OK for some but Creedence Clearwater prefer the platinum variety. Lisa Mehlman reports from the factory where plastic discs turn into platinum.

"MAN, this isn't a press conference, this is a party" said Stu Cook, bass player with Creedence Clearwater Revival at the famous Cosmo's Factory in Berkeley, California, last weekend, as 200-plus of the American music press came to be entertained.

The party started for me at JFK Airport in New York on Friday evening, as I boarded a jet bound for San Francisco. It was one of those weird flights where most people in the compartment know each other, walk up and down the aisles, play tapes and talk about business . . . and in this case the "business" was rock music.

We were met at the San Francisco Airport by a charming public relations woman, Bobbi Cowan, who took us to the Claremont Hotel, a huge, white Victorian structure which could easily be a set for a Fellini film!

There was certainly nothing cheap about this weekend! It was rumoured that Creedence spent over 35,000 dollars (around £15,000) to bring us all there. It was an interesting experience for me to meet a lot of the rock writers whose work I was familiar with, but who I was meeting for the first time.

SATURDAY noon we were taken in a bus to Cosmos' Factory, the group's headquarters. In the middle of the industrial section of Berkeley, this "factory" is a seeming contrast to the other activity in Berkeley—much of which is political. For it was in Berkeley where the first anti-war protests were held, and the free speech movements started around 1968.

Yet despite their surroundings Creedence Clearwater are not politically active. "I don't want that kind of political responsibility," John Fogerty said in the TV special screened later. "I want people to realise when I'm talking seriously and when I'm being an entertainer."

Cosmos's Factory has a richly carpeted practice studio which, we were assured, gets used almost every day. On the second floor mezzanine there is a business office-conference room and a pool table. There are also many, many gold singles and albums sharing the wall space with posters and photographs of the group. Downstairs there's another office, a basketball court, ping-pong table and CCR's concert equipment.

At this amazing place, we were served brunch catered by a local firm called Pot Luck. Let me quickly state that there was nothing about the food all weekend that was pot luck—it was all delicious and plentiful . . . so was the liquor!

What was so striking about this press weekend was that it really *was* a party, and the homey atmosphere in Cosmo's Factory encouraged casual conversation with the group as opposed to formal interviews.

Stu talked about the new album, "Pendulum." Creedence has a boyish enthusiasm about their music which prevents them from sounding as if they're bragging.

"Do you know that our new album has an advance order of one million, thirty thousand copies, and the Ampex has the highest advance orders for tapes in history?" Stu said.

John added: "As we get more successful, we get freer to do what we want," and then laughed, "I really like the new LP, but of course I'll probably hate it after a week!"

Creedence has been accused by many of being just a factory themselves, turning out hit after hit, all sounding alike. "People call me a juke box," John Fogerty said, "but I consider that I compliment, because I can put my own quarters in!"

One gets the feeling sometimes that John might like to be the whole band, as in essence the songwriting, vocals and vision are his, and he is thus responsible for the musical funkiness of the group and much of its success.

Although in the TV special Doug Clifford said, "We just want to be what John wants us to be," obviously there would be no band without all four musicians. At least no live, performing band. But I did overhear John say: "My dream now is to make an LP all by myself, playing all the instruments."

IN addition to leading the band, John handles all the business affairs. They manage themselves, and until recently have been handling their bookings as well. I really was struck by the noticeable lack of greasy, slick businessman types hanging around Cosmo's Factory!

The main attraction of Saturday afternoon was the screening of their unreleased television special in a local movie theatre. Unreleased, for a network has yet to buy it. It is very hard to get rock music on national TV in America and in Creedence's case this is shocking, for they are so very popular, and this is a good show.

Narrated by the daddy of underground radio, Tom Donahue, the film shows scattered interviews with band members, rehearsals, and then the focal point of the film, a concert in Oakland, California. The boys grew up in Oakland, and this concert was their first where they appeared there as stars.

It took Creedence a long time to "make it." In 1959 they started out as the Blue Velvets, and were subsequently the Four Winds, the Visions, and Golliwogs before settling for Creedence Clearwater Revival and achieving fame and fortune.

Stu said in the film: "All these people tried to buy us out of the thing; they said to try rock and roll for a year; my parents really wanted me to go to law school. But now it's all changed, because they're working for us!"

The special love that CCR has for R-n-B music was seen clearly in the TV show, with Booker T. and the M.G.'s performing on the concert bill prior to Creedence. The boys watch the M.G.'s perform with almost reverent adoration. And then, Creedence takes the stage and performs everything from "Born On The Bayou" to "Travelling Band," to screams and dancing from the filmed audience, and much applause from those of us attending the screening.

WE returned at night to Cosmo's Factory for dinner and a mini-concert given by Creedence. They performed songs from their new LP, "Pendulum," which has already sold well over the million mark, and will qualify Creedence for their fifth PLATINUM album.

Creedence is the first American group to consistently top the charts in 41 countries with singles and albums . . . it's pretty impressive. Yet Tom was heard to say: "We've sold over 81 million dollars in records and nobody recognises us on the streets!"

The next day I went to San Francisco—where there is little remaining of that "summer of love." Haight Ashbury is depressing, and aside from the fact that Blood, Sweat and Tears and many other groups are presently recording there, and there is the existence of the Fillmore West, it didn't seem that there was a lot of live rock music going down. But across the bay in Berkeley, at Cosmo's Factory, there is an established music institution—Creedence Clearwater, who can apparently do no wrong.

'We've sold millions of records and still nobody recognises us'—Fogerty

by Phil Symes

The Equals want you all to get up on your feet...

EDDIE GRANT, Equals bass man and songwriter, has some advice to offer to up-and-coming groups—"If you want to get ahead you've got to become a 'feet' group."

What the man who's now telling the world about "Black Skin Blue Eyed Boys" is trying to say is, to win over an audience a group has first got to appeal to their feet.

"If a group can get their audience to tap their feet or dance that's half the battle won. People knocked our earlier records like "Baby Come Back" because they were lyrically very simple—but they appealed to the feet and that's why they were successful.

"Not many groups in Britain do communicate through the feet—we're about the only group. British musicians don't generally get into their music enough, there's always something missing.

"Motown are the best company for 'feet' music; sometimes they add a message to the song but there's always still something there for the foot. That's why they've sold so many records around the world to all age groups—*everyone* digs foot music."

Eddie's latest piece of "foot" music, "Black Skin Blue Eyed Boys," has somewhat powerful lyrics in comparison with his other songs, but he explains the song isn't protesting about anything, but rather is a plea for tolerance.

"One cat who was interviewed on the radio the other day said the song is a great injustice to white people! The message is *tolerance*, although you might have to listen to the lyrics 10 to 12 times to understand fully what it's about.

"I don't want to write too many songs like this—it taxes me! And I believe you should only protest if you have something to protest about. These young kids who want revolutions in order to protest have good intentions but revolutions are only good if they're done properly. It's no good tearing down unless you have something better to put up in it's place."

Eddie says his songs are his way of putting across his emotions to other people, and as he's happy most of the time his songs are generally happy. He writes best when he has lots of friends around and never writes lonely songs. Since writing "Black Skin Blue Eyed Boys" he's only written two songs but he explains that he has to be in the mood.

"Sometimes I write about 12 songs a night, sometimes I don't write any. The important thing is not quantity but quality. I've only written two songs recently but I'll probably take a day off and write a lot. Nothing in particular motivates me, I just get a feeling to write and then I don't stop."

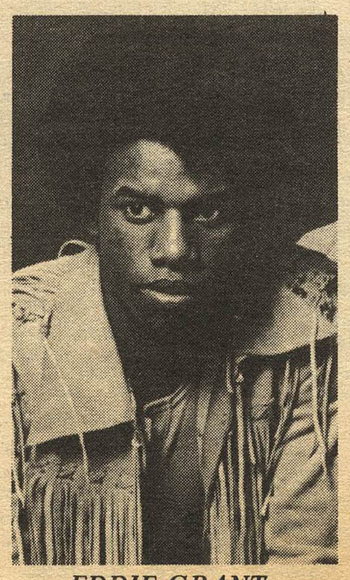
He has to come up with a fair number of songs soon as the group is starting on a new album in the next few weeks. But he's confident he'll have the songs ready in time.

"I've got a lot of songs at home which aren't pieced together; I'll go home one night and probably finish them off. I write the music first and that brings the words to me. If I can't find a word to fit the music I make one up."

He proudly proclaims the album will sell at least a quarter of a million copies in this country alone.

"If you have a belief in yourself, faith, you can move mountains.

"Honestly also counts a lot. That's why we've been together so long, because we've been honest with ourselves and the public. In this business if you're not honest people will do their best to pull you down."



EDDIE GRANT

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The bands disband

Fotheringay split up while Chicken Shack re-hatch

FOTHERINGAY and Chicken Shack disband. Blodwyn Pig men plan to re-form Savoy Brown. And Thunderclap Newman star joins a new group.

● **FOTHERINGAY, the group formed by stars from Fairport Convention and Eclection about a year ago, have officially split up. Singer Sandy Denny starts work shortly on her first solo LP, but is unlikely to do many "live" shows in future. She said this week: "I would like to write more, but I can't if I'm part of a group and have to do gigs all the time."**

Group's Gerry Conway and Pat Donaldson plan free-lance session work, plus concerts with different bands; while Jerry Donoghue is considering offers to join other outfits. Trevor Lucas plans to become a record producer and engineer, but will continue to write songs and may make an LP of his material.

Fotheringay's final professional booking will be an "end-of-term" party and concert at London's Queen Elizabeth Hall—"with old and new friends"—on January 30.

● **STAN WEBB, infamous lead guitarist with Chicken Shack, has disbanded the group's current line-up after four years. He told Disc: "I personally haven't satisfied myself musically during the last 18 months. Our format had to become musically confining after so long."**

Webb will retain the name Chicken Shack for his next group and is already auditioning new musicians.

● **EX-BLODWYN PIG stars Andy Pyle and Ron Burg, together with former Chicken Shack man Paul Raymond, have teamed up with guitarist Kim Simmonds to get Savoy Brown on the road again. The group split up recently.**

The new line-up is currently auditioning for a lead singer, and a seventh Savoy Brown LP is ready. A States tour—the band's sixth—starts February 5.

● **JACK McCULLOCH, former drummer with Thunderclap Newman, has joined Andwella. Also new to the band is bassman Dave Strutthers. Both join founder Andwella members David Lewis and Dave McDougall. A new Andwella LP "People's People" is out January 29.**

● *STAN WEBB — pictured right — hasn't satisfied himself musically with Chicken Shack during the past 18 months*



JACKSON 5 TOUR . . .

JACKSON FIVE may now make a UK visit in early spring. Stevie Wonder/Martha Reeves and Vandellas dates set. Rare Earth trip off. Four Seasons shows set. And Gene Vincent here later this month.

Jackson Five are now definitely being negotiated for a 10-day concert tour around April/May by promoter Mervyn Conn. It would be the Tamla teenagers' first British trip, but it depends on clarification of permission for 10-year-old Michael Jackson to appear.

STEVIE WONDER's tour with MARTHA REEVES and the VANDELLAS is: **London** Finsbury Park Astoria (January 21), **Sheffield** City Hall (23), **Lewisham** Odeon (24), **Manchester** Odeon (28), **Birmingham** Odeon (29), London **Hammersmith** Odeon (30), **Coventry** Theatre (31), **Bristol** Colston Hall (February 2), **Cardiff** Capitol (5), **Bournemouth** Winter Gardens (6), and **Liverpool** Empire (7).

RARE EARTH have cancelled a British visit—to include a London Lyceum concert—because of contract difficulties. There are currently no plans for new dates.

FOUR SEASONS' British shows start at **Croydon** Fairfield Halls on February 14, and other dates are **Southampton** Gaumont (15), **Cardiff** Capitol (17), **Manchester** Odeon (18), **Birmingham** Odeon (19), London **Hammersmith** Odeon (20), and **Liverpool** Empire (21). Also on the bill are the Fantastics.

GENE VINCENT, backed by the Houseshakers, starts U.K. dates at **Liverpool** University (with Lord Sutch) on January 22. He then appears at **Bangor** University (23), **Norwich** Three C's (24), **Wood Green** Fishmonger's Arms (29), **Kingston** Coronation Hall (February 5), and **Chelmsford** Magnet Club (6). Four further dates have to be confirmed.

Revival for Mersey sound

SEARCHERS, Swinging Blue Jeans and the Fourmost are just a few of the famous Northern names being set for a "Mersey Sound Revival" in Liverpool in March.

Also being approached are other stars of the early '60s Beatles "boom" era like Cilla Black, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Mojos, Escorts, Billy Fury, Vernon Girls, Merseybeats, Big Three, Tony Sheridan, Beryl Marsden, Chants, Road Runners, and Rory Storme and the Hurricanes.

They would take part in the Liverpool Arts Festival from March 17-20.

Stones to record with B.B. King

B.B. KING, the American blues guitarist highly-rated by the Rolling Stones, is coming to Britain next month. And among artists expected to record with him during his stay are Keith Richard and Eric Clapton.

King will be in London from February 12-21, and Dave Chapman, of the Probe label, told Disc: "BB will spend a week in the studios and wants to record with any names on the British rock scene who are interested."

No shows are set, but Chapman added that a TV spot was likely if it could be arranged in time.

A new single, off his last LP, "Chains And Things," will be released to tie in with the trip.

● *Members of the Stones are expected to be at London's Lyceum this Sunday (January 10) to watch Molesto, a Peruvian Indian group discovered by Marshall Chess, boss of the Stones' as yet unnamed new record label. The Stones have already heard the group in rehearsal.*

CONFUSION OVER COCKER CAREER

JOE-COCKER'S future career was confused when he spoke to Disc this week after a long absence from Britain. And there are still no plans for his long-awaited "live" shows here.

Joe, back home in Sheffield since before Christmas, said: "Right now I've got a mental block of some kind. If you can't think of what to do next there's no point in rushing into things!

"Things are dormant," added Joe. "I don't want to rush back to the USA. The Mad Dogs tour was OK. But there are so many decisions at the moment."

TOP OF THE POPS

On Top Of The Pops tonight (Thursday) introduced by Tony Blackburn: Equals, Mike d'Abo, Ann Murray, Kinks, Livingston Taylor, Johnny Johnson and Bandwagon, Status Quo, Clive Dunn and McGuinness Flint in a new LP feature, playing three tracks from their album, "When I'm Dead And Gone."

DISC

NEWS

edited by MIKE LEDGERWOOD

Eddie Grant—ill in hospital

EQUALS star Eddie Grant and Who drummer Keith Moon started the New Year badly—by landing up in hospital.

Singer Eddie was taken to the Colindale Hospital, Woodford, at the weekend suffering from a heart infection. He will stay at least a week for observation; and is unlikely to work again with the group for a further month.

In the meantime, his place with the Equals is being taken by Joe Blanchard, lead guitarist with Zappatta Schmidt, a group managed and produced by Grant.

Says a spokesman for the Equals: "The group's new single ("Black Skin Blue Eyed Boy" is No. 22 in the chart) is selling well at the moment; and they've got a busy month ahead. So a replacement is important."

Keith Moon is reported to have fractured his collar-bone while working at his Oxfordshire pub. Comments colleague Pete Townshend: "He slipped while carrying a tray of precious brandy. Spilt the lot! But he's been playing the drums quite well despite the injury."

Townshend added that the Who's next release would be an EP of tracks originally recorded at his home studio in Twickenham. They are "I Don't Even Know Myself" and "Walter" (stage numbers), "Naked Eye" (featured on the New Year's Eve TV spot), and John Entwistle's "Postcard."

"There's a bit of a hold-up at the moment," reports Pete. "They didn't come up to scratch. The Eel Pie 'sound' has bitten the dust! Now we've re-recorded them, and they should be out at the end of January."

And he added: "We've been rehearsing with quadrophonic sound. And we're attempting to perform with tapes; using cassette cartridges and a cue system similar to that of DJs."

Dates set for Kinks, Deep Purple, Diamond

NEIL DIAMOND arrives next weekend. Kinks return to British dates. Incredible String Band tour in spring. New dates for Deep Purple and Eric Burdon. And a concert tour by Sacha Distel set for March.

NEIL DIAMOND, who retains the No. 6 slot with "Cracklin' Rose" this week, arrives in London on Sunday, January 17, for a week. But he will do no "live" concerts this visit; dates—including the Royal Albert Hall—are being arranged for later in the year.

During his stay Diamond will appear on "Top Of The Pops" to promote his LP

KINKS have set aside next month for a return to "live" British dates. And so far confirmed are **Luton** College of Technology (February 5), **Sheffield** University (9), **Nottingham** Trent Polytechnic (20) and **Leicester** Top Rank (27).

The UK tour follows their 10-day Australian tour; and an American visit is set for mid-march, lasting four or five weeks.

Kink Dave Davies has announced that he will continue to make solo singles during 1971; but the move doesn't mean a "split," and he is unlikely to accept solo bookings.

INCREDIBLE STRING BAND start a solo British tour at Exeter University on February 12. And a date at Liverpool Stadium on March 6 will be a combined concert with Fairport Convention.

Full dates are: **Exeter** (12), **Reading** University (13), **Dublin** Stadium (16), **Aberystwyth** (18), **Sheffield** University (20), **St. Andrew's** (21), **Newcastle** City Hall (24), **Warrington** Parr Hall (26), **Lanchester** Polytechnic (27), **Redcar** Jazz Club (28), **Portsmouth** Guildhall (March 2), **Brighton** Big Apple (3), **Norwich** City Hall (4), **Liverpool** Stadium (6), and **Preston** Public Hall (7).

DEEP PURPLE's tour — which opens January 29 at Leeds — has an extra date added; and Hardin and York replaces Ashton, Gardner and Dyke for seven concerts.

New date is **Brighton** Big Apple on February 27. And Hardin/York appear at **Bournemouth** (February 7), **Southampton** (8), **Portsmouth** (9), **Birmingham** (12), **Newcastle** (20), **Coventry** (21) and **Leicester** (25). Rest of the dates are as previously reported.

ERIC BURDON's new dates are **Leicester** De Montfort Hall (January 31), **Sutton Coldfield** Belfry (February 1), and **Bournemouth** Winter Gardens (16). A new double-LP "Black Man's Burdon" and single "They Can't Take Away Our Music" are released to tie in with his tour with War.

SACHA DISTEL, who scored in the UK chart last year with his version of "Raindrops Keep Fallin' On My Head," kicks off a concert tour at **Croydon** Fairfield Halls on Sunday, March 14. Also on the bill are Ted Rogers, Stephan Grappelli and Los Tontos.

Rest of the dates are: **Wakefield** Theatre Club (16), ABC **Peterborough** (17), ABC **Hull** (18), ABC **Stockton** (19), Odeon **Manchester** (20), **Coventry** Theatre (21), **Gloucester** ABC (24), **Portsmouth** Guildhall (25), **Cardiff** Capitol (26), **Birmingham** Odeon (27), and **Shrewsbury** Granada (28).

QUINTESSENCE start their first major solo concert tour next month. Dates are: **Brighton** Dome (February 13), **Leicester** De Montfort Hall (14), **Southampton** Guildhall (20), **Liverpool** Philharmonic (27), **Leeds** Town Hall (March 5), **Sheffield** City Hall (6), **Bristol** Colston Hall (19), **Birmingham** Town Hall (20), and **Newcastle** City Hall (28). A further date is to be set for **Croydon's** Fairfield Hall.

'There's so much talent that if we split there'd be at least four different bands'

Sonja digs the Air condition



SONJA KRISTINA with bass guitarist Ian Eyre.

"I'M DOING what I'm doing at the moment because I'm hung up on it. If it all fell through I'd probably become a full-time mother." Sonja Kristina, the female element of Curved Air, the group predicted by many to be the one most likely to succeed in the coming year, is very content with her part in the group and happy about the success of their first album, "Air Conditioning." But the most important thing in her life at present is her two-year-old son Sven, and it's chiefly for his benefit she's working as hard as she is. (She and her husband are now separated.)

"He's very important to me and I'm very much aware of him. I'm working as much as I can for him and for me. I'd like to ensure he's all right materially and otherwise. I just want to be his mother.

At the moment he's living with my parents and I get to see him a lot, so things are all right. But I think when he's older I will not want to work as hard—so he can be with me and so I can help him. I don't want to be swamped by work so that it gets me away from doing that. If I felt that was happening I'd quit."

Money is only important to her because she says she needs it to support her son and to make sure her folks are all right.

Curved Air is giving Kristina the opportunity to fulfil that responsibility, but that's not the only reason she's with the group. She's very much involved with the music, and, for her, achieving success with the band is fulfilling one more of her ambitions and enjoying it. She says she has a lot of ambitions.

"I have ambitions to do some weird things, like go on safari across the desert on a camel—it would probably be horrible but Id like to do it—I'd like to ride round Lapland on a horse. And I've always wanted to join a circus.

"But my ambition is really to master music. To make music flow through me, which it doesn't do. I want music to flow from my head through me into an instrument or through my voice without having to think too much, because I really like music."

She says she hasn't always had great aims to be a singer but "you find out when you're doing something that it's something you've always wanted to do."

"I'm contented for now but there's so much more to do; I'm learning all the time. Really I'm still in the process of learning a trade, so to speak."

Before Curved Air, Sonja was in "Hair." It seemed quite natural she should become an actress as her mother and grandmother before her had been actresses. She left drama school wanting to do a musical, and auditioned for "Hair" as a joke. She stayed with the production for two years and then left when she became disillusioned.

"The first year was tremendous and the first night really exciting as we didn't have any idea whether it would be a success or not. During the second year I became disillusioned because the play was no longer what it was intended to be. It was supposed to be anti- the establishment but it became establishment itself."

Sonja intends in the future to do some serious acting.

"I'll be with Curved Air for three years at least because we have a contract which ties us for that time. It's a good idea being contracted, because we know we have to be together and so there has to be a lot more give and take and we can't afford to fall out with each other—we don't want to anyway. But there's so much talent in the group that if we did split there would be at least four different bands."

"I don't really know how successful we are or how long we'll continue to be successful. What I get very frightened about is the thought of getting near to the top and then falling. I just wonder if we're happening at the right time and whether we're ready for it. I think we probably are."

She was somewhat surprised by the immediate success of the first album but doesn't think it was due to the multi-coloured plastic disc. She says that if anything the gimmick hindered the album. "People think of anything like that as a hype."

Curved Air is currently engaged on recording the second album which, according to Sonja, will have more impact and be musically superior. The group is also recording a single and Sonja isn't afraid of the possible charges of selling out.

"If a group can have a hit with its own material then it's not a bad thing. It's bad that people look down on a best-selling single. 'Selling Out' only applies if a group goes out of its way to be commercial, which we won't be doing."

Phil Symes

IN HOSPITAL LIVINGSTON DISCOVERED A NEW WORLD

LIVINGSTON TAYLOR is just 20, disarmingly gauche, and following fast in his brother James's footsteps to success. He is the second of the Taylor children to do so; two more are currently trying their hand.

On a short promotional visit to this country last week, Livingston ("yes, I did used to get teased about the name; I was named after an uncle")—in amazingly baggy levis—sat on his hotel bed playing his guitar, changing the strings with his teeth and just talking. That he'll be compared to his older brother, James, is inevitable and something—says Liv—that he's "learned to live with."

There are a few facial resemblances—especially the eyes, but where James's shyness manifests itself in silence, his brother resorts to garrulousness. But he has no illusions as to just how much help it has been to have a famous brother.

"Obviously he's been a tremendous asset to my career. He's been as good to me as anyone could be to another person—he's been fantastic.

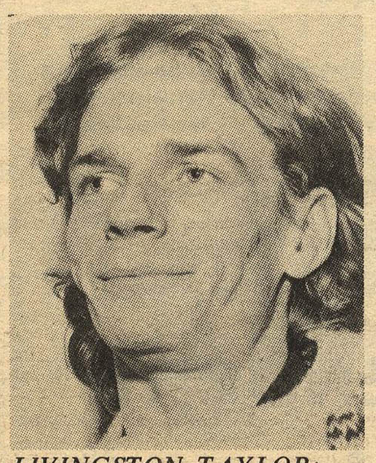
"I give him advice constantly—I always have done—how to run his business, how to run his personal life. In our family my advice is usually impeccable; sometimes it even makes me sick.

"Sometimes I wish I'd used another name, so that on occasions people might say 'you sound a bit like James Taylor' and I could say 'well now, that's strange, do I?' Although I don't think we do sound alike."

"I went through about a year and a half of playing round little clubs—to me it was a remarkably short time—some people do it for 30 years. I have a very great respect for the position I am in now, because there are a lot of people who play very nice music and are nowhere."

Livingston was born in Boston, brought up in North Carolina, but moved back to Boston to attend a mental hospital and has adopted that town as home ever since. His stay in McLean Hospital was the spur to his career.

"I was in there for what doctors call adolescent turmoil—I called it the blues. I was there because I didn't have a sense of where I was or where I wanted to be. You mention it over here and everyone looks at you as if there was something terrible the matter with you, but in America it doesn't mean a thing. Anyway, I was a patient there for a year—that was three years ago—and then I went back on odd days for therapy.



LIVINGSTON TAYLOR: 'adolescent turmoil'

"I think what it taught me was that you're not quite as important as you think you are. If you think of yourself as the greatest, obviously everything you try to do takes on earth-shaking importance.

"I started writing songs there, and learning to play the guitar. I was sitting around and I took a look at myself one day. I looked around me and thought 'my God, if I don't do something I'll always be here. I've got a choice—I can either get it together and get a career, or go in and out of places like this forever, just loafing around.'

"I made the decision to get through that hospital and just build a life for myself that was half way reasonable—that needed an incredible amount of self control and self examination, but I've got time."

He chose folk singing "because it was the only trade that could really be essentially my own, and playing music was one of the only things I knew I could do and be pretty good at."

Now with James very famous, and Livingston beginning to make a name, their older brother, Alec, has made an album and also sister Kate, aged 21. "I've heard hers and it's really nice. She used a lot of the musicians from 'Sweet Baby James'." Now out of the five Taylor children, there's only the youngest, Hugh, left to make an album.

"He'll probably hold out for some incredible record deal and then make an album of bird calls," says his brother.

The Dick James Organisation congratulate

ELTON JOHN



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Disc and Music Echo

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DAVID HUGHES LOOKS AT RADIO SINCE THE 'DEATH' OF THE PIRATES

To chop, or not to chop Radio 1, that is the question

ANYONE WHO got to grips with our "That Was The News That Wasn't" feature last week will know by now how difficult it is to separate fact from fiction in show business circles. The current Radio 1 scare is no exception.

It all started just after Christmas with the shock revelation that "Wonderful" Radio 1 was in for the "chop." Cut off, some would say, in its prime, to make way for one of P.M.G. Christopher Chataway's still secret plans for commercial radio in Britain.

It echoed round the draughty corridors of Portland Place, home of BBC radio, but was quickly muffled last week with the comforting news that Jimmy Young, Tony Blackburn, Terry Wogan and Ed Stewart had all renewed contract with Radio 1 for another year, thus proving that nothing could really be the matter.

Those at the "Beeb" however are still visibly shaken by the rumour—for rumour is all it is.

A national daily paper heard that assurances sought by head of radio Ian Trethowan from Mr. Chataway that commercial radio plans would not interfere with existing BBC wavelengths, could not be guaranteed. The assumption from this reply was that one of the BBC's wavelengths would be given to the commercial stations for a national network.

And as Radio 1 is the only station broadcasting nationally on one medium wavelength—Radios 3 and 4 use about four or five frequencies throughout the country—that, say the prophets, is the one for the axe.

As I understand the rumours, it is Mr. Chataway's plan to authorise the setting up of one national commercial station in addition to the local stations. And if he chooses to use 247 metres (a rather stupid choice when you realise it is only clearly audible in the Greater London area) there is nothing the BBC, nor anyone else, can do about it.

Under the circumstances I am now about to become turncoat—and follow the theory "better the evil you know than the evil you don't know." I'd rather have Radio 1, with which I have a love/hate relationship, than an untried commercial network.

The essence of any successful business operation lies in competition. Competition is healthy; it increases standards of quality and encourages effort. Radio 1 has always failed through lack of quality and effort and can only improve by competition from commercial pop stations. But take away monopoly Radio 1 and replace it with a monopoly commercial station—and the whole object has been defeated.

But what I say is this: Retain Radio 1 and at the same time negotiate a complete reappraisal of the outdated Copenhagen Plan (an international agreement which allocated wavelengths to all European countries). Britain remains almost the only country still to abide by the Plan. Negotiations should be started now to obtain further wavelengths for Britain's commercial stations, so that they can broadcast satisfactorily and in direct competition to the BBC.

Achieve that, and we might *at last* be able to boast a radio system of some merit.

FREE RADIO SURVEY

The controversy over commercial radio continues, but who are the people behind the scenes?

IT IS now just over two-and-a-half years since the Labour government officially silenced Britain's growing armada of offshore radio stations with its long-promised Marine Offences Bill.

Since that time all we've had are the dying months of Radio Caroline, Radio North Sea spasmodically, Capital Radio even more spasmodically, and an amateur smattering of back bedroom non-starters. But has the pirate radio fever died down? Not a bit of it!

Today the "Free Independent" Radio organisations are flourishing as much as ever, still as dedicated to their cause despite the odds against them. They are not content to await the present Postmaster General's detailed plans for commercial radio in Britain, but are forging ahead with their own plans, proposals, suggestions and comments.

But how to differentiate between them?

To try and sort out exactly what is what on the free radio scene we present a special survey in an attempt to evaluate the various organisations, their functions and their cost.

Campaign for Independent Broadcasting, 13 Ashwood House, London N.W.4.

COST: Membership 7s. 6d. per year. No free or associate membership.

WHAT YOU GET: A minimum of four comprehensive newsletters a year, two free car stickers and other assorted literature giving full details of the Campaign's numerous activities.

AIMS AND ACTIVITIES: Says Public Relations man Martin Rosen—"Now that the present government has promised to introduce independent radio one part of our task is over. But we must make sure that when the government does introduce independent radio it is what the listeners want, and that the stations are run on a regional AND local level."

Campaign will send more detailed accounts of its aims to members. It has frequently had its views published in national newspapers, from The Times downwards. Has also had discussions with Postmaster-General Christopher Chataway on future of commercial radio, has lobbied MPs, and organised the highly successful pre-election rally in Hyde Park on June 14.

C.I.B. does not sell free radio merchandise, with exception of 10-page booklet, "Sound Broadcasting Study." Nor does it offer any support to land-based pirate stations.

CONCLUSIONS: Undoubtedly the most active of all existing organisations.

Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

COST: Associate membership free. Full membership 20s. first year, 10s. on renewal.

WHAT YOU GET: Associate members get card, car sticker, lists of items for sale and invitation to full membership.

Full members in addition get a glossy magazine, "Spotlight," once per year and entry to special discount scheme covering items like watches, camera, record players, typewriters, etc.

AIMS AND ACTIVITIES: At present FRA's aims seem somewhat obscure, though chairman Geoffrey Pearl says "FRA will continue as the organisation guaranteeing the maintenance of free broadcasting." However, little mention is made of aims in association's literature.

Items for sale include books, records, tape recordings, stickers, photographs, car plaques, tee shirts. Other offers include a monthly "draw" costing 10s. per year, a Pools syndicate at 20s. per share and plans for a charter flight to New York on April 17, 1971.

The "Spotlight" magazine is now sadly out of date as nearly all committee members resigned from the association in the last year during major shake-ups.

CONCLUSION: FRA was the first such organisation and in its time did an enormous amount to bring the cause of the pirate stations to the notice of all. Now, unfortunately, it appears to be little more than a trading organisation.

Free Radio Campaign, 28 Kingaby Gardens, Rainham, Essex, or 37 Abercorn Place, N.W.8.

COST: Annual membership 5s.

WHAT YOU GET: Introductory letter, copies of all newsletters already circulated, two posters for RNI and Geronimo. Then newsletters approximately every six weeks (three printed so far). Also a well-written leaflet, "Broadcasting Tomorrow," detailing Campaign's hopes for commercial radio in Britain.

Newsletters are very informative and mince no words in their condemnation of "phoney" radio stations and untrustworthy organisations.

AIMS AND ACTIVITIES: Writes organiser Alex McKenna: "We are a publicly rather than politically based organisation, now aiming to give members some sort of accurate information on the Free Radio scene. We advise people where to get good, cheap tapes and books on the subject, and which organisations to join. FRC itself has already ceased to be of any use in the active political fight for free radio, and we now recommend all our members to join the CIB."

CONCLUSION: FRC does not pretend to be any more now than an information service, and as such is excellent value for money.

International Free Radio Campaign, 22 Coldershaw Road, London, W.13.

COST: Membership 3s. per year.

WHAT YOU GET: Introductory information, detailed list of all operating land-based pirate stations, plus monthly newsletter.

AIMS AND ACTIVITIES: Dedicated to the small land pirates and the only organisation to actively support such stations. Newsletters are packed with information on small stations I've never heard of, let alone actually heard!

CONCLUSION: Just the organisation for the pirate fanatic who also possesses a good radio set.

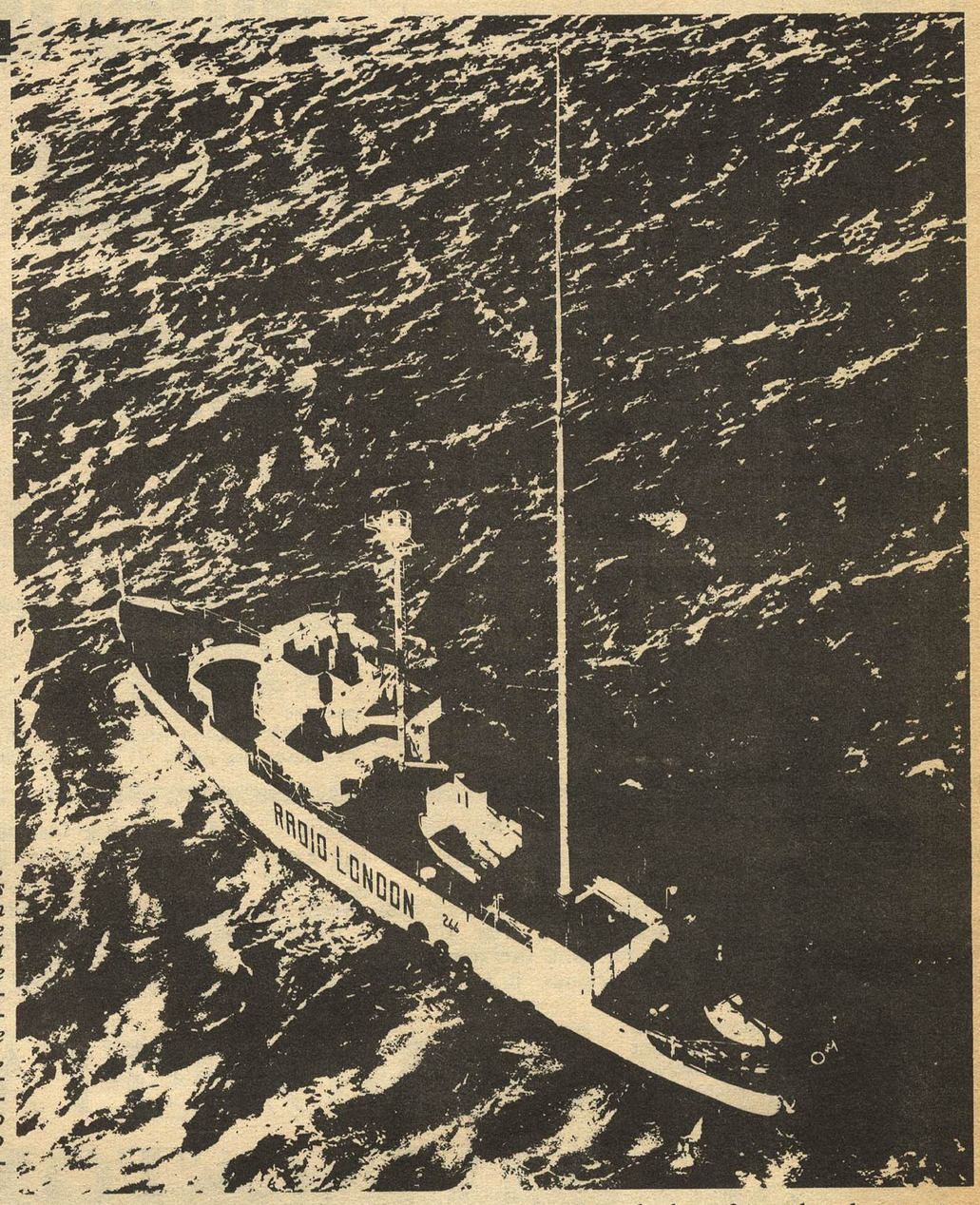
Independent Broadcasting Movement, 20 Pennine Way, Barnehurst, Bexleyheath, Kent.

COST: Membership 5s. per year plus four stamped-addressed envelopes.

WHAT YOU GET: Membership card, three newsletters and plans for reduced entry to discoteques and other "money saving offers"—no details of which have yet been announced.

AIMS AND ACTIVITIES: IBM's activities are so far only on paper and sound very ambitious and difficult to attain. They plan to discuss their aims with Mr. Chataway, hold protest meetings, first of which is allegedly set for February 28 at 6 Chesterfield Gardens, London, W1, home of Radio Caroline, and also to put up their own independent candidates at local parliamentary by-elections.

CONCLUSION: Possibly worth a gamble for 5s. but they're going to need a lot of members to proceed with their plans.



Radio London, one of the pirates that suffered from the Marine Offences Bill. But in the years since the pirates vanished the "back-room boys" are still hard at work, supplying information and applying pressure to get free radio established in Britain.

A guide to independent radio organisations operating in Britain

● *These are the main free radio organisations currently flourishing or hoping to flourish in Britain. They are all different, all in existence for different reasons, and are only the surface of the continuing loyalty to an independent radio system. With legal commercial stations now definitely on the way these organisations will grow in size and fervour over the coming years. And to think it all started with a man called O'Rahilly floating a ship off the Essex coast six years ago!*

John Peel writes every week in Disc

Visions of the early sixties in Dallas, Texas



It all started with 10 inch French RCA L.P.s by Big Maceo Merryweather, Washboard Sam, Jazz Gillum and Sonny Boy Williamson. Having heard WRR's "Kats Karavan" show ten to midnight nearly every night of 1961 and 1962 and after hours of Jimmy Reed, Robert and Johnny, John Lee Hooker, Brother Dave Gardner and Lightnin' Hopkins it seemed to me unlikely that DJs Bill Carroll and Jim Lowe would pass up a chance to broadcast the old Bluebird classics to the folks of Dallas-Fort Worth.

Driving to Charco's with the top down, sitting in the '58 Chevy with a six-pack or two of Country Club Malt Liquor on the floor and listening to "Karavan"—it all seemed like a pretty good time. Of course there was the long handled axe under the driver's seat in case things became a bit oppressive and, in the long, hot summer of '64, even a 45 automatic which was certainly loaded—just in case.

At the weekends we'd drive down to Lake Dallas—usually in Edgar's old '48 Ford with the '57 Mercury engine—and lie out under the stars singing everything from Johnny Horton to Lightnin' Slim by way of Elvis and drinking a great deal of Jax, Lone Star, Busch and Budweiser.

Edgar came from Waco, Texas and we lived at Mrs. Smith's on Gaston Avenue with Marcus, Tom Chouinard, and an old boy called Valley, who later knifed his wife when he was very drunk. Edgar played guitar a bit and he showed me how to play "Honky Tonk" and the beginning of "Peter Gunn."

Maybe an embryo Clapton was nipped in the bud when Judy and the girl from Texarkana came to live at Mrs. Smith's. The girl from Texarkana was called Myrna and we both fancied her pretty badly.

She'd go down to the bar-/restaurant where we used to play pin-ball and show her legs off a lot and she was known as one hell of a tease. She married a policeman. Judy had red hair and was the reason I extended my alien's permit the first time.

When I could afford it we'd go down to the Hi-Ho Ballroom where we saw Bill Black's Combo, Roy Orbison and other white acts. The Hi-Ho was pretty rugged cowboy country and when she was drunk Judy'd leave with groups of guys who looked like the guys we saw riding in the rodeo at Mesquite.

I never said anything because the Hi-Ho didn't pay much attention to fights and the ambulance was no stranger at their doors. When my money ran out so did Judy.

Every once in a while we'd all go down to the "Big D Jamboree" and I saw Johnny Cash there and a duo called Rusty and Doug who'd just come up from Cajun country with a big local hit called "Louisiana Man." Rusty and Doug were both Kershaw, and Doug records for Warners now and I read that Rusty was still working too.

Together they were raw, loud and just about the funkiest thing I've seen. They made an LP on Hickory that I've been looking for for eight years without a smell of success.

One week we plucked up courage to go to a black show at the same stadium. There were only eight whites there and we were well scared. The music made it worth it though—we heard the Coasters, Etta James, Jimmy McCracklin and I wish I could remember who else.

Later I was going out with Nancy Bowling, who was still at Bryan Adams High School, and when we weren't at football games or making it at a triple feature drive-in show we were going to Lu-Ann's to see—and meet—Lightnin' Hopkins; or to big shows like the Dick Clark roadshows or the big gigs at the State Fair.

We saw Fabian, Freddie Cannon, Brenda Lee, Duane Eddy and Chubby Checker. We heard the Shangri-La's, the Reflections, Roy Orbison again, Chuck Berry, Bo Diddley and just about everyone who had a big hit around that time.

I kept a diary the whole time I was there and lost the lot in California. I met John Kennedy, Nixon and LBJ in the space of two days in 1964 and walked into the midnight Press conference at which Lee Harvey Oswald was charged with the killing of the President.

Weird, frantic, drunken, frustrating days merge together in my notoriously poor memory and hardly a week goes by when some chance reference to a singer or musician triggers off visions of the early '60s in Dallas, Texas.

For blues-freaks I saw Gatemouth Brown in San Antonio and I've seen no better guitarist to this day. Saw B. B. King, of Hall Street, with a host of others I can't recall.

When I took the RCA LPs to Bill Carroll he was knocked out and invited me to join him on the Karavan that night. I still have the acetates he cut as a souvenir—WRR didn't run a tape then. Neither Bill or Jim Lowe read French so couldn't make out the sleeve notes and after a week or so they let me do a Karavan or two alone and at Ernstroms Records and the Dairy Queen I became a small hero.

Nancy developed great status at Bryan Adams for going out "with that English guy on WRR"—we talked about getting married but I broke it off one sad, tearful night before Christmas.

A month later she was in the intensive care unit after a party and a rending, searing head-on collision that I heard reported on WRR. She lost an eye and the surgeons had to rebuild her cheek bones with pins.

When I got some more French LPs from my contacts in Holland I asked WRR to pay me and they told me where to go so I was out in the cold again until the four mop-tops came along. I wish I still had those diaries.

John

Carthy's horror of the big hall



Some of Steeleye Span from left: Martin Carthy, Maddy Prior, Tim Hart, "Tyger" Hutchings.

STEELEYE Span considered themselves pretty lucky after they'd succeeded in coaxing Martin Carthy to join them. He's been a well respected name on the folk scene for some time, and when he and Dave Swarbrick split from playing together, Martin swore he'd stay on his own and not join a group.

"Basically," he says "I wasn't interested in electric music."

He joined Steeleye because he wanted to work with Tim Hart and Maddy Prior, and he'd met and been impressed by Tyger Hutchings on "Unhalfbricking" sessions. As it turned out, the alliance was quite convenient, as all the group do their own work on the side as well as their corporate appearances. Rather a retiring person, more accustomed to small folk clubs than large University halls, Martin still recalls his first gig with Steeleye with horror.

"It was the country of one-eyed men and no-one to hold onto. The PA was terrible." He shudders.

"It's all so new as far as I'm concerned. It doesn't mean anything to me when people come up and say "Emerson Lake And Palmer were here last night"—it's beyond me. It doesn't seem to bother Tyger much either.

"The folk scene always has been very much cut off from the other scene by choice. The jazz scene was, and still is to a certain extent. But the folk scene got its language sorted out and branched out a bit more, but sensibly. Not like the trad jazz scene which died a terrible death seven years ago when they rushed out and put on funny hats, and six months later it was dead—there were four bands left out of dozens.

"When the folk boom came along, nobody wanted to know. People didn't actively say 'go away,' they just showed very little interest. A few groups went out to make a bit. But because of the apparent stand-offishness of the folk people show business came back by saying there was no talent on the folk scene."

The stand-offish and purist image that has been built up around the folk scene is now an accepted part of show business. Folk people, TRUE folk people are supposed to sneer at their outcast relative—pop. But really, says Martin, they like a good bit of skiffle as much as the next person.

Martin started off by playing skiffle, in 1957 in a band at school.

"Skiffle finished and I just carried on playing and discovered that there were a few places where people went to sing songs. At that time most coffee bars had someone singing and playing and if it didn't it wasn't worth going to."

After he left school in 1959 Martin went into repertory theatre. He went on tour for nine months and ended up in Newcastle at the smaller theatre, when "Cinderella" was on at the Newcastle Empire with Danny La Rue as one of the ugly sisters. This finally convinced him to leave the theatre. He'd seen too many ageing and unsuccessful actors taking small parts, to convince himself of any future.

He dispensed with skiffle, went into American folk music and from there into, English folk music.

"I decided to go into that in more detail—you can speculate for hours on how songs arise in two different parts of the country and are the same."

And so he got involved deeper and deeper in English folk music, mainly through his own curiosity and interest in the subject. A friend of his, for instance, spent months in the Hebrides trying to coax Waulking songs out of the old women who made the tweed, and hadn't sung these songs for a good 30 years. It's this sort of thing that keeps the folk enthusiast enthusiastic.

After a two-year residency at the London Troubador, which used to be the "in" place for folk singers (Dylan, Simon and Garfunkel all used to go there when they were here), Martin got more well known to folk people.

Now he has one foot on either side of the boundary. He still does his own work at clubs—most of the members of Steeleye, do, and Martin says it's a bad thing to become too reliant upon other people. On the other side, he's playing with a group in a still rather strange world of large halls, hip audiences and the accompanying hassles of pop.

"I can see" he says "that the image of folk singers and folk club fanatics—the weird eccentric image other people have of them—is justified because it's a defence. It's a defence against other people taking the mickey."

STYLISH MATT MONROE MAGIC

ADVERSE weather conditions reduced Matt Monroe's Talk Of The Town opening night audience to only half of what it should have been, but none the less the gent couldn't have received much louder applause at the close had the place been packed.

Those who stayed away because of fog ought to kick themselves. They missed a real treat; a rare display of professionalism and stylish vocalising. Mr. Monroe showed exactly why he's considered by so many to be Sinatra's closest rival. He has a polished, well-controlled voice guaranteed to bring half the audience out in goose-pimples.

He presented a well-balanced set, interlaced with with some smart humour, and particular high spots were "Didn't We" (sung especially for his wife), "My Way ("I wish this had been mine," he quipped), and "Something." Each was handled with great sensitivity

PHIL SYMES.

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COUNTRY MUSIC ROUND-UP

COUNTRY music, like pop, has its good and bad years. 1970 was a good year. In fact, one might even go as far as saying country music IS booming.

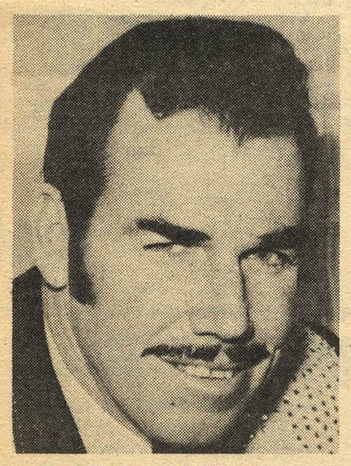
Last year saw the emergence of song writers and artistes like Kris Kristofferson and Merle Haggard. It was Haggard who captured the major awards at this year's Disc Jockey Convention, in Nashville and gave Johnny Cash, a chance to look to his laurels.

Kristofferson and Haggard have knocked around the country scene for quite a while but this year they really laid country music on the map. But it's Kristofferson who is about to become the big name of '71.

1970 also saw the triumphant return to these shores of Slim Whitman who scored such a success with his syrupy brand of love ballads that he was called back by public demand. Whitman is something of an enigma; his style has remained unchanged for over fifteen years and that's how his fans like it.

He refuses to record or perform any material relating to drink, drugs or sex and he doesn't need to! Slim is obviously going to have to sing them until the end of his career.

Artistes who visited the British Isles throughout last year read like an entry from the Country Music Hall of Fame: Roy Acuff, Justin Tubb, Bill Carlisle, Hank Locklin, Jerry Reed, John D. Loudermilk, Tex Ritter, Buck Owens, Tompall and The Glaser Brothers, Loretta Lynn, George Hamilton IVth, Kris Kristofferson, Durward Erwin, Bill Anderson, Don Gibson, Billy Joe Spears, Glen Campbell and The Hagers.



SLIM WHITMAN

If I were to give awards for achievements in the field of country music for 1970, I think I would bestow one upon George Hamilton IVth for coming over on TV as one of the friendliest guys in the business.

The Hillsiders also deserve a pat on their backs for their excellent accompaniment. It's about time RCA did something for these boys—surely they're worthy of more attention!

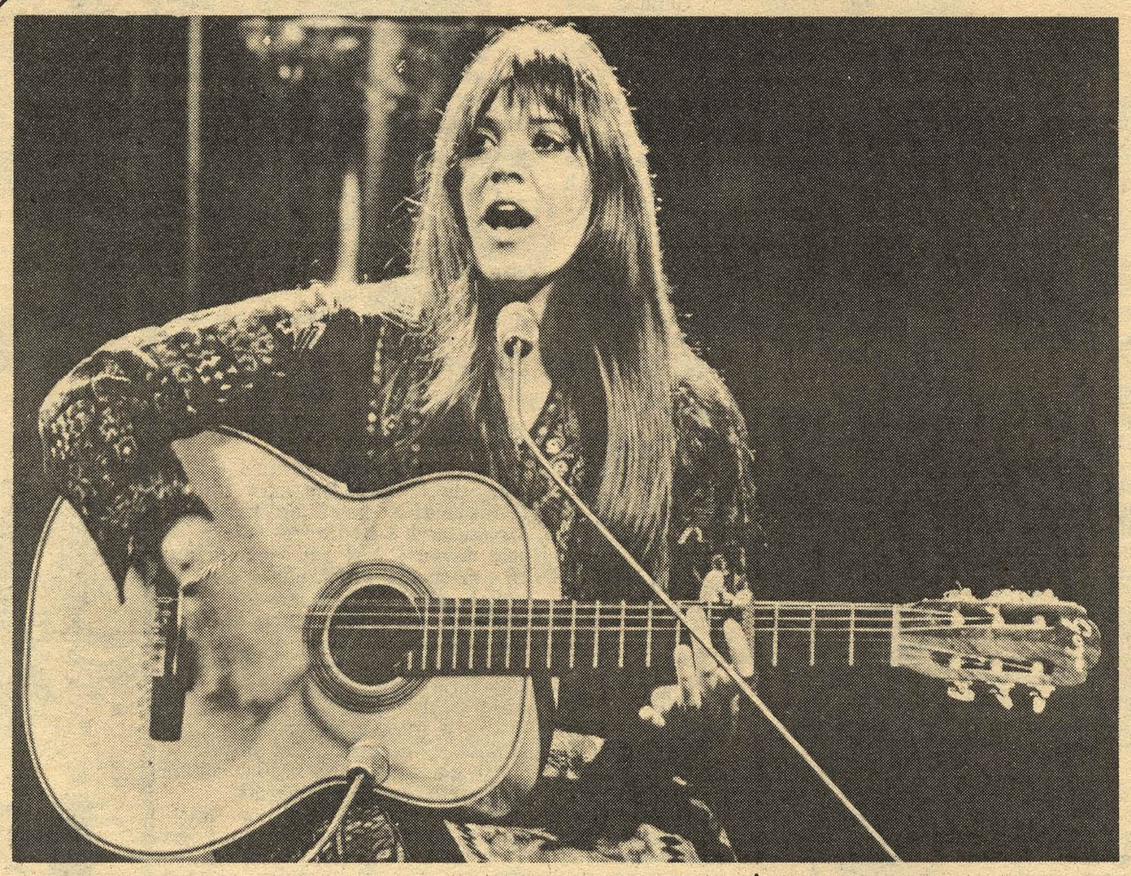
But despite all the forward steps of country music last year let's not get complatent—there is still room for expansion and improvements. The independent television companies are still sitting on their control buttons waiting for country music to "prove itself." Admit it, chaps, the BBC's beaten you to it and you don't know what to do! Get in now, with a weekly programme, before it's too late.

The line-up of names for the Third Festival of Country Music has almost been finalised and it promises to be one of the most exciting music events this country has ever seen. Next year's show-stealer will be Roy Acuff, hotly followed by Waylon Jennings. Actually, Acuff, with Bashful Brother Oswald, and the rest of the Smokey Mountain Boys, form a complete show in themselves!

Before I wish you a Happy New Year, there are two albums worthy of your attention. The first is "Despite It All," Brinsley Schwarz—Liberty LBG 83427—containing two superb modern country tracks, "Country Girl" and "Star Ship" and the last is "Later That Same Year," Matthews Southern Comfort—MCA MKPS 2015—which amounts to the best British country music album released so far.

And a happy country new year.

MARTIN MARRIOTT



Melanie, happy and humble

MELANIE has only made one concert appearance in Britain—in the very early hours of the morning at last year's Isle of Wight Festival—and there must now be plenty of people about who weren't at that concert who would love to see her in concert. For those, the new Melanie album "LEFT OVER WINE" should prove a suitable substitute until she actually does make that promised visit.

It's a complete recording of a concert she gave at Carnegie Hall last year and captures the atmosphere of the event showing that a concert by this lady is a very informal occasion—she talks to the audience as though she knows each one personally and, as in the lyrics of one of her songs, it's possible just by listening to feel part of it all.

Most of the songs here will be familiar: "Close To It All," "Beautiful People", "Mama Mama" and "Animal Crackers" in which she forgets her words and is prompted by the audience who are singing along. The audience loved Melanie, she loved them, and listeners will love her too. An album to make you feel very humble. (BUDDAH) ★★★★

Magic with the Captain

CAPTAIN BEEFHEART and his Magic Band follow up "Trout Mask Replica" with **"Lick My Decals Off, Baby"**—a very different, more subdued and controlled piece of work. A decal, by the way, is an American word for a transfer.

Compared to his last offering, this album seems to be much more together in every sense of the phrase. Since making "Trout Mask," its producer, Frank Zappa, enlightened most of the listening world as to Beefheart's exact method of putting down a record—instrumentals and vocals totally unrelated, as he records the latter without listening to the backing.

Having since fallen out with Zappa, the Captain produced this album himself and seems to have been most sane about it. The lyrics are still as far out as ever, but Beefheart's voice seems to have given up roaring and adopted more of a Rex Harrison type monotone. He MUST have recorded vocals and instrumentation simultaneously, or at least working the two together, as they actually fit together!

There's some splendid sax on "I Love You, You Big Dummy," and a nice painting by the Captain on the back cover. **(Straight) ★★★**

MOVE'S "Looking On" is generally disappointing. It's understandable that Roy Wood, who has already proved himself an excellent songwriter, should want to freak out a little beyond the confines of the simpler ditties of his early days, but there is a limit. This album seems to bridge the gap between Move and Electric Light Orchestra, and it's a rather shaky bit of bridging. The songs are basically rather nice and simple—including "Brontosaurus" and the follow-up "When Alice Comes Back To The Farm"—but they will insist on doing free-form stints, dragging in sitar and freaking it rather formlessly. **(Fly) ★★**

YOUNGBLOODS' "Rock Festival" sounds, from the title, to be a hunk of heavy rock. In fact it's pretty light acoustic music more on the lines of Jon Sebastian. Superb guitar work by Jesse Colin Young and an album well worth having around. **(Warner Bros.).** Also recommended is **"The Best Of The Youngbloods,"** on **RCA** at a budget price. It includes their five biggest singles plus some of their more popular album tracks. They have a style all of their own, and among all the current real 'heavy' music it comes as a welcome breath of fresh 'air. **Both ★★★**

SAMANTHA JONES is one of the finest lady singers Britain can boast, yet she still hasn't achieved the public recognition she deserves. Perhaps **"The Other Jones"** will change things. It's her best to date and one of the very best around at present. This lady sings with more feeling and gusto than most of her competitors—in fact she experiences a song rather than sings it; listen to her version of "My Way" and you'll immediately put aside your Frank Sinatra copies. And the 11 other tracks are equally as good; remarkably performed and beautifully arranged. We'd like to see "It's A Pity The Ship Is Sinking" as a single. It would make the break for her. A first rate album which no one should miss. **(Penny Farthing) ★★★★**

JOHNNY JOHNSON says his aim in life is to make people happy. He's certainly been doing that with his current single **"Pony Express"** and he'll go even further with **"Soul Survivor,"** his first album for three years and his first entirely recorded in Britain. All the songs are familiar—either recorded by someone else or his previous singles—but none the less it's an exciting collection not lacking at all in real soul. Johnson tries to show his versatility by tackling songs you wouldn't normally associate with him—like "Something," "Gasoline Alley Bred" and "He Ain't Heavy, He's My Brother"—but he injects each with a new sound and it's all very refreshing. Should be a very popular album. **(Bell) ★★★**

CLIMAX CHICAGO Blues Band has a fine, funky album out called **"A Lot Of Bottle."** Blues may be going out of fashion, and the pundits may shake their heads at another blues band trying to make it, but this one really has all the requirements and more. Their compositions are good, they use their instruments well, and they're exciting. There's a beautiful bit of sostenuto organ echoing guitars on "Everyday"; and "Brief Case" is memorable for the handclapping and harmonica. **(Harvest) ★★★**

"RY COODER" used to be one of Captain Beefheart's Magic Band, and then he cropped up again recently playing smashing blues guitar on the "Performance" soundtrack. Now he has his own album, with lots of the famous on it. It's well produced and recorded, great thick layers of sound—even violins at times. Definitely a trend name of the future on the Leon Russell lines. **(Reprise) ★★★★**



JOE: stagnation

JOE COCKER seems to have reached a point of stagnation on the record scene—stagnation on the live scene too, when you think about it. So "Cocker Happy"—his latest album—should be approached with caution if you're already hoarding his past singles.

ALL the tracks are from his previous LPs and singles and, great though they are, they're no substitute for new material. Singularly demented garish pictures of the lad across the double sleeve, and inside are the gems from the past—"Marjorine," "With A Little Help From My Friends," "Delta Lady," "The Lady," "Darling Be Home Soon" and "Do I Still Figure In Your Life."

Absolutely imperative for anyone who's never bought Cocker. They will certainly be happy, but we wait anxiously for something new. (Fly) ★★★★

VASHTI BUNYAN bares her soul on **"Just Another Diamond Day,"** reflecting, or so the sleeve notes say, a true account of her life and spirit. All of which might interest those who have a burning passion for hearing about her pilgrimage from London to the Outer Hebrides, recorded on an album.

But on tracks alone the album is barely worth much attention. The tracks sound too similar to one another and the "breathy" singing does little to enhance the overall effect. **(Philips) ★★**

TITUS GROAN is one of many British bands yet to achieve any kind of individual recognition. They're known by name but not by sound. The sound on **"Titus Groan"** is best compared, favourably, with Colosseum—with multi-instrumentalist Tony Priestland strongly featured throughout on saxes, flute and oboe. The music is very tight, if sometimes disjointed, and almost clinically crisp. Most commercial tracks are "It Wasn't For You" and "It's All Up With Us," and the most ambitious is a suite called "Wall Of Bright Carvings." Nothing here to make you really sit up and take notice, but on the other hand nothing to make you feel they're other than totally competent. **(Dawn) ★★**

DUSTER BENNETT'S 3rd album is called **"12 db's"** which may refer to the fact that there are 12 Duster Bennett tracks as well as the singer's recommendations that this album should be played very loud. It's not Duster the one-man-band and there are some nice backing sounds. Top Topham among those making them. Duster's favourite "I Chose To Sing The Blues" is among the 12 and so is his Ray Davies-written single "Act Nice And Gentle." There is also a very good song called "Everyday." An album that will probably only appeal to his select fans. **(Blue Horizon) ★★**

REDBONE'S second album "Potlatch" is even better than the first. Again it's a wide collection of material ranging from real raw and funky things like "Maggie," their current single to straight rock as "Light As A Feather." These guys are incredible musicians and get some exciting sounds going on the ten tracks all written by the group. **(CBS) ★★★**

"THE AGE OF ATLANTIC" is another super sampler package bringing together a good selection of the label's progressive talent. Star tracks are undoubtedly "Whole Lotta Love" and "Communication Breakdown" from Led Zeppelin, and the fine "Comin' Home" by Delaney and Bonnie and Friends.

Other tracks from MC5, Iron Butterfly, Dad, Yes, Cold Blood and now non-existent groups Vanilla Fudge and Buffalo Springfield. **(Atlantic) ★★★**

Short plays

THE HIGH LEVEL RANTERS' "Keep Your Feet Still Geordie Hinnie" is a sentimental trip for Geordie exiles — containing 12 Tyneside songs delivered in rousing style by vocalists Johnny Handle and Tommy Gilfellon (Trailer).

"THE BEST OF GEORGE HAMILTON IV" should do well on the strength of this Country star having just visited Britain. Easy listening in the squarest Country style. Sentimental highspot—"Why Don't They Understand."

"THE GREAT Scots Sampler" has songs by five big Scottish folk names—Archie Fisher, Watt Nicoll, Hamish Imlach, Matt McGinn, Ian and Lorna Campbell. Serious stuff . . . fine performances . . . but why do these folk songs always sound so ruddy miserable?

"GOLDEN AGE OF DANCE BANDS" will bring back a tear of nostalgia to those over 35. The exact original arrangements of classic Glen Miller, Tommy Dorsey and Benny Goodman tunes like "String Of Pearls," "Moonlight Serenade" and "In The Mood." (Marble Arch)

"OSMOSIS"—a seven-piece American band—have an exceptionally boring, discordant album. Their music is predictable, pretentious and rancid. (RCA)

EDWIN HAWKINS SINGERS might have shrunk a bit from the cast of thousands that recorded "Oh Happy Day," but they still sound just as good as ever on "Live At The Concertgebouw." Good value for money, too . . . there's nearly 25 minutes on each side. (Buddah)

STEFAN GROSSMAN's "The Ragtome Cowboy Jew" is very much an enthusiast's record. Technically it's a good record and well worth a listen. (Transatlantic)

BRONCO have a very peaceful and melodic album in "Country Home." They have a good compromise between electric and acoustic guitars.

TIM BUCKLEY is an acquired taste, but obviously quite a few people have acquired that taste. "Lorica" is his new offering and it's all a bit depressing. (Elektra)

YES BOYS THIS COULD BE THE YEAR WHEN YOUR FANS SAY YES





There is a line in the Omar Khayam, so memorable that it's slipped our memory, about the answer to all things being "yes."

Chris Squire of Yes knows the quotation well and although it was not responsible for the band's christening, he's happy that the quote and the word both convey optimism, confidence and strength of purpose. (Following the same lines of thought Chris thinks If is a bad name because it shows a lack of confidence, but that's another story!)

Yes, as a band, have a right to feel confident in 1971; it certainly looks like being their healthiest ever and we would venture to suggest that if they haven't got the British public on their side by about June they had better think again.

Coming this month is their first tour "proper" in Britain with Iron Butterfly and Dada, their third LP and the one giving them most excitement, is released in February and they begin their first tour of America in April.

Yet, despite this sudden flurry of activity, Yes have been mysteriously quiet since the departure nine months ago of lead guitarist Peter Banks, replaced by Steve Howe on lead guitar and acoustic guitar.

"We haven't done anything spectacular," says bass guitarist Chris Squire who, with vocalist Jon Anderson, organist Tony Kaye and drummer Bill Bruford, completes the line-up. "But on the other hand we have been working pretty consistently and the only reason we may have appeared quiet is because we've hardly touched London."

Natural Progression

The departure of Pete Banks, though they're loath to say so directly, appears to have been something of a relief to Yes. Certainly Steve found, when he was asked to join the band, a definite single-mindedness of direction—something evidently missing before.

"Not that the music has changed audibly since Steve's been with us. We have continued what I consider to be a natural progression and this new LP—we're calling it 'The Yes Album'—is at last representative of what we can do. The last album was not related to us as a band and the first one is too old now. But this is more what we think the public would like to hear."

Yes feel they have been added to the Iron Butterfly tour to help the Americans in Britain "where they don't mean much" but will be very overshadowed on the Continent where Butterfly are huge.

"We're just hoping that the album will sell well enough to help us along in Britain."



● *Top left STRAY . . . see Gloomy Stray. Top right IAN MATTHEWS . . . see Ian will not be doing . . . Pictured above SUPERTRAMP (left to right: Roger Hodgson, Richard Palmer, Robert Millar, David Winthrop and Richard Davies) . . . see Supertramp in Purgatory.*

BUZZ





by Caroline Boucher and Roy Shipston

CHRYSALIS football team—consisting of various Chrysalis group members including Robin Trower of Procol Harum and Chick Churchill—is so far undefeated. The last match versus Southern Music they won 2-1—both goals scored by Chick and filmed for posterity by Leo Lyons.

Future matches include NEMS, Polydor, the Performing Rights Society and Principal Edwards resident team. They play every Sunday in Hyde Park (just behind the new barracks) kick-off 2.30 p.m.

■ Keith Moon broke his collar bone looning over Christmas.

Motor bike fanatic Mick Abrahams wishes to put out a message to other motor bike loonies who might be interested in forming a stunt team—please get in touch with him.

■ More news about the carefully guarded past of one Gilbert O'Sullivan. A few years ago, back in Swindon, he used to be drummer in a group called Ric's Blues—Ric being Supertramp's Richard Davies.

Alexis Korner received a phone call from Edward Montague recently asking him to spend a weekend at Beaulieu later in January. Alexis said yes, he and his wife Bobbie would very much like to be house guests for the weekend.

Right, said Lord Montague, could you possibly give a blues concert on Sunday then? Alexis was doubtful, but then a compromise was reached. He would give a blues concert, provided his Lordship drove Mrs. Korner round the grounds in a vintage three wheeler Morgan. And that is what is happening.

■ Former followers of the fortunes of John Dummer's Blues Band may be interested to know that he has now quit pro. drumming for the business side of the fence—as a radio plugger for MCA Records. His first job—to turn producers on to Wishbone Ash. (And he's soon doing Scene And Heard's "What The Papers Say" spot for a couple of weeks.)

Stud made its debut at the Marquee on Tuesday—a three piece group composed of two ex-Taste and one ex-Blossom Toe—a very excellent recipe.

They are Richard McCracken on bass, and John Wilson on drums. They left Taste around October last year and looked around for other musicians and bumped into Jim Cregan at the Marquee. Hence Jim on lead and vocals. P.S. He once played, with the Tornadoes on "Telstar."

■ Guitarist Mark Ellington has just finished recording his album which features an impressive list of session men. People from Fairport Convention, Fotheringay, Southern Comfort, Steeleye Span and the Flying Burritos while they were here, all popped in to sessions. Due out in spring, the album's provisional title is "Reins Of Changes."

Gloomy Stray

STRAY—together now for the amazing length of three years—are currently busy on their second album for Transatlantic.

It's going to be called "Suicide," but, says Del Bromham—lead guitarist he's not really sure what made him write such a gloomy title track. It doesn't seem to intimate anything.

Anyhow, the band are pleased with the album, say it's an improvement on the first one and have added other instruments to it like organ, mellatron and 12 string guitar.

■ Ning—a four-piece group from Coventry—are people of rather dire extremes. They won't give interviews, won't give Decca any details with which to concoct a biography for fear of being "predictable," and being caught up in the teeth of the big, bad showbusiness machine.

On the other hand by this very act they're creating a gimmick for that very machine to leap on to with hungry jaws, and they're equally willing to put out a single—a rather raucous and raw affair called "Machine."

They play a brand of loud rock, and are very energetic onstage. They believe that a bit of excitement is needed in music again—that's what's lacking.

Their line-up is: Derek Wilson on lead guitar; James Pryal, drums; Mick Ross, bass; and Jimmy Edwards on organ and vocals.

Keef Hartley's lunatic publicist, Flag, sent us news of the New Theatre Workshop this week that was approximately three weeks out of date. However, he did have some news of Keef, who is dropping the odd gigs with the big band altogether.

Apart from being financially impossible, the Big Band began to get a drag because the extra sidemen repeatedly put in deputies, so the line-up was never the same twice. This made for an annoying lack of cohesion and an unsuitable vehicle for the top soloists Keef was using.

Now he intends to just put in high calibre soloists with his fixed rhythm section (himself, Miller Anderson and Gary Thain) plus an organist—thereby allowing for much more organised freedom all round.

Ian will not be doing . . .

IAN MATTHEWS phoned this week to clear up all the speculations that have been going round as to his future career.

"I'm NOT forming or joining any band," he says. "And I'm NOT ready to go on the road."

At the moment he's still in the midst of deciding what recording contract to sign on the dotted line, and until then he can't make much headway with the solo album that is the next step. There's lots of people he knows that he wants to use on the album, and he is not contemplating live gigs for several months.

As for the rumours that he wanted to join Quiver and was turned down, or vice versa, or various versions of that theme that went round; Ian says: "I NEVER had any intentions of joining Quiver, although I was asked to join. I would have really liked to have worked with Tim Renwick, because in my opinion he's one of the finest guitarists around, but I never had any intentions of joining them.

"I'm very happy really with the way things are, me leaving Southern Comfort was inevitable really and there's nothing more to say about it—or it will turn into a post mortem like 'why did you leave Fairport Convention'? There were lots of reasons, but right now I'm really happy, and the main thing at the moment is to make this album by myself."

Supertramp are in Purgatory

SUPERTRAMP are considering spending more of their time in Germany, for various reasons. Firstly they're popular over there, so gigs are plentiful. Secondly, they want to get on with recording their second album and London studios, besides being booked for months and months in advance, are also drastically expensive.

So the obvious answer is for them to record at the Bavaria Studios, Munich, and do gigs over there to make it economical. They've already done some music for a Czech film that they recorded in Germany. The film's called "Purgatory" and is about a political assassination. Besides doing the music they also appear in it. It's also an interesting fact that Germany is now the world's second largest record-selling country. So it's got to come in for quite a bit of attention from British groups.

Anyway . . . Supertramp is now down to a four-piece, Richard Palmer left last week. And it's been mainly due to internal conflicts that the group has been so silent since their first album.

NEW YEAR FOR THE FIRST FOR

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CLOSE-UP . . . ROY WOOD

'We wou Move hit ashamed were the to what

Why Ro the mov the Mov

By Caroline Boucher

"MUSIC is the be all and end all of everything for me. And it has been for quite some time," said Roy Wood, talking over breakfast in a London hotel. The time is midday and the Move have been recording their album until late into the night.

It's pretty rarely that Roy is seen in London, and even then he's hankering to get back to Birmingham to bury himself properly in his music again. He's always been pretty serious about it but lately much more so. Like he's got fed up with electric guitar because "everybody's doing the Eric Clapton bit," so he took up cello a year ago, oboe six months ago and has been teaching himself bassoon for a month. He's just bought himself a new house outside the town, and is planning to dig up the tennis court and build an underground studio.

This enthusiasm is mainly due to the Electric Light Orchestra nearing fruition—Roy and Jeff Lynne's brainchild from way back, which will number nine musicians in all. Not unnaturally, as the time draws nearer for the Orchestra to record and hit the road for the first time, Roy's time spent on the Move gets less and less. Technically the Move still exists, records, does TV appearances, but with three of its members doubling in the Orchestra, the group has become a bit of an empty shell.

Roy's conversation centres round the Orchestra. He's never been a great one for interviews, and usually left them to the more garrulous Carl Wayne in the old days. His appearance is deceptive, for behind the striking black hair and whiskers lurks a very reticent and gentle guy. The demon who painted stripes on his face and leapt around on "Top Of The Pops" was someone far from the real Roy Wood.

Roy was born in Birmingham on November 8, 1947. He went to Lea Village Secondary Modern school followed by Moseley School of Art.

"I was supposed to be studying to be a commercial artist, but a lot of good it did me—I got expelled for a start, for fighting. I'm not an aggressive sort of person, but it just happened that way."

He left art school to start on an impressive selection of jobs—apprentice tool maker "at the place where my Dad used to work. I stuck that for quite a long time—about six months and I was only getting £2 10s. a week." Then there was a spell in a greengrocer's shop, and then by luck, a local music shop was looking for someone to repair instruments and Roy—who had not the slightest idea of how to set about repairing things—spent a happy few months with the title of "musical instrument repair specialist" until the shop found they couldn't afford him any longer.

So he went into partnership with his two sisters in a canteen on a building site, doing quite a profitable line in fry-ups and tea brewing. That was followed by a spell on the same site as carpenter's labourer, then a go at spot welding, and finally, a bit of sign writing.

All this time he'd been playing in semi-professional groups—he'd had his first guitar for Christmas when he was 16. It was an orange and black Hoffner V2.

"My parents had tried me with piano lessons when I was about 10, because my sisters played piano, but I went along for one week and didn't like the teacher and soon got cheesed off. It's a pity you can't plan part of your life—if I'd known what I know now I'd have gone to music school rather than art school.

"As it was, I taught myself guitar from records and things. A few of my mates were learning guitar at the same time, and we all picked up tips from each other. One friend living a few doors away had the patience to go to guitar lessons, so I learned a lot from him without the lessons."

Anyway, after his string of jobs, Roy finally joined his first professional group—the Avengers—which also featured Graeme Edge at the time. Then he joined the Idle Race and made a few records and did shows like Five O'clock Show with Muriel Young. The songs were quite commercial, but didn't get anywhere and Roy decided to leave and form his own group—the Move.

That was four years ago, and they all dressed up in gangster outfits with sharp ties and sleuth hats and posed for natty publicity photos. Like most groups of that era they had their fair share of exploitation and publicity stunts.

"The TV-smashing gimmick wasn't our idea. And it really was a bit dangerous smashing up TVs onstage. Sure, it increased our popularity—we were at the London Marquee when the idea started—but it made us unpopular with a lot of people."

Then there was the most famous and most expensive publicity stunt of all—the postcard of the Prime Minister—Harold Wilson, to publicise "Flowers In The Rain." That cost them upwards of £15,000. At the peak of their career the Move drew huge crowds—to witness the TV smashing, and because Carl Wayne was quite a teeny hero. And throughout their career came a selection of excellent hit singles — instantly commercial, catchy, and fun. "Fire Brigade," (probably the most cleverly complex song he wrote), "I Can Hear The Grass Grow," "Night Of Fear," "Flowers In The Rain," "Blackberry Way." All were written by Roy Wood, and they had singalong choruses and for the most part were simple without being banal.

"We wouldn't record them now, but I'm not ashamed of them," says Roy. "They were the stepping stone to what I want to do now and they've given us the money to do it. I think my favourite one of that era was "Blackberry Way," because even though it was commercial it was good. It wasn't slushy—I used to like it because it reminded me of an old war song.

"I'm happy with the success we had, but I think we could have been more successful. It was only our hit records that carried us along—I think we missed out somewhere along the line. We were still successful, but we saw groups like the Who getting bigger and bigger while we were on the same level."

Then Carl Wayne left—he and Roy had never really got on right from the beginning—and Jeff Lynne (a close friend of Roy's for years) joined from the Idle Race. Technically the Move still existed, and were under contract to produce records, but thoughts turned more and more towards the Electric Light Orchestra.

"Jeff and I originally had the idea three years ago but we were so tied up with contracts and things we couldn't do anything. It's amazing how you get held up by these things—it's taken all this time for us to get into the same group.

"We would have liked to have done the orchestra permanently and phased the Move out, and we wanted to get a contract as the Electric Light Orchestra, but companies were interested in successful things—which was the Move. So we were forced to sign a contract as the Move to get enough money to get this on the road."

Bev Bevan will join them on drums and Rick Price will probably form a group of his own but still record and appear with the Move when necessary. Jeff will play piano and a bit of electric guitar, and Roy plans to be playing oboes, bass, cello, "and I shan't play electric guitar again because I'm fed up with it—I'll do acoustic finger-style guitar."

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Why Roy's on the move from the Move

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Writing has always come fairly easily to him, although he only started in earnest at the beginning of the Move.

"There's no form for writing, really. I usually find I can only write at night—it's the only time I can concentrate, when it's deadly quiet. Usually I write on guitar, and when I don't feel too tired I stay up even if I haven't really got a solid idea for a song—I just sit and write little bits and they all come in useful later on. But you can't write quickly—some of the commercial slush I've written in the past has taken time.

"I think I've found it more difficult to realise what's commercial and what isn't. It got to the point when we thought we'd got a bit more room to experiment because Jethro was in the hit parade, so we did "Brontosaurus" and we were quite pleased it did well. Then "When Alice Came Back To The Farm" was similar but a bit wilder and nothing happened.

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One of his ambitions is to write for other people—Dusty Springfield etc., because he finds he's always writing little bits and pieces that are of no use either for the Move or the orchestra.

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"I've a lot of confidence in what I hope the ELO will be, because if all the things come off that we expect it can't really fail to be some sort of success. We've got so many ideas."

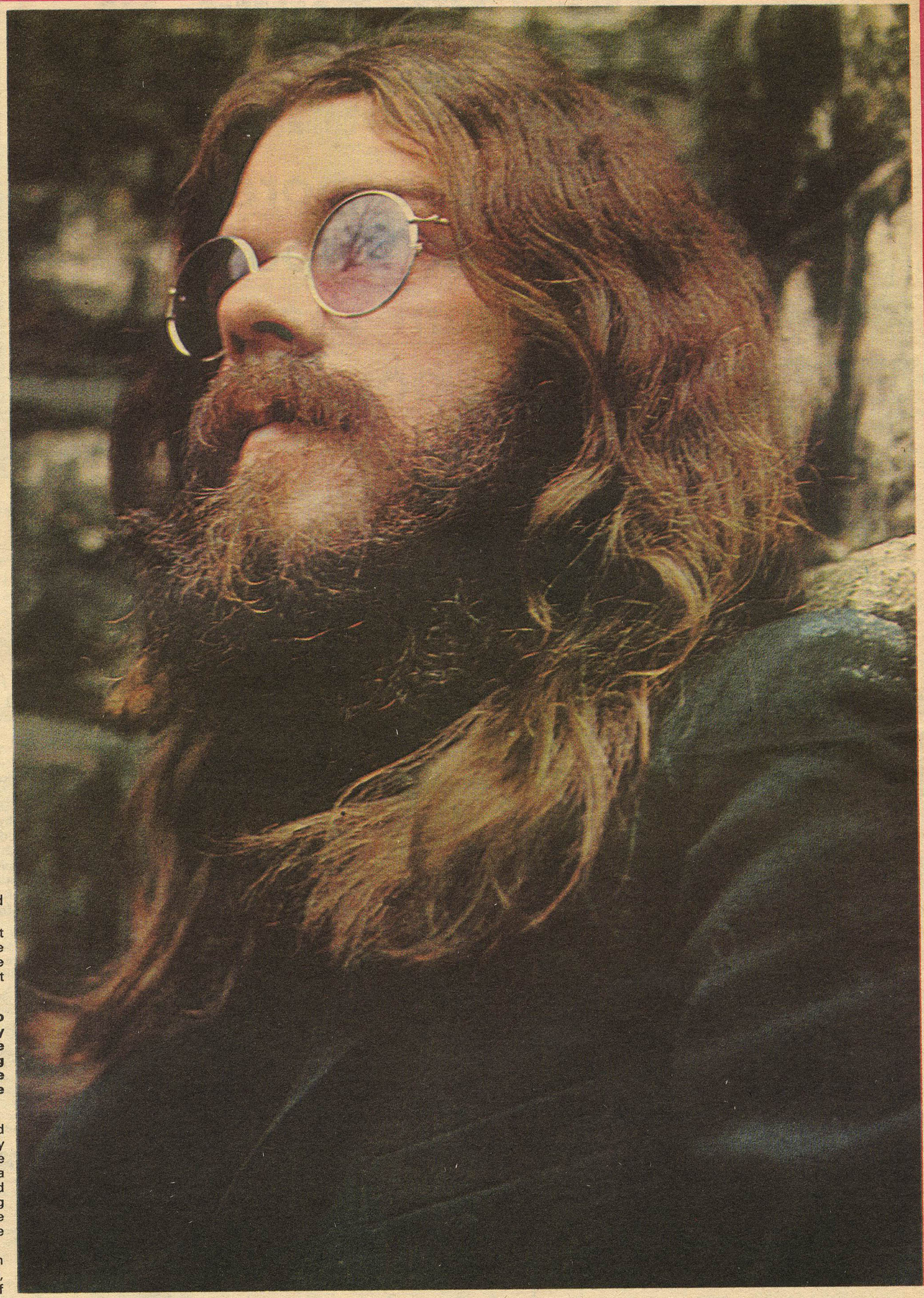
By tailing off the Move and redirecting his ideas, Roy is turning his back on a fairly steady income.

"The money at the moment isn't bothering us because we've always put aside a rainy day fund. The biggest outlay will be getting equipment for the orchestra—we'll be using studio-type stuff and that's expensive. Amplifying strings will be expensive. Jeff has a lot of ideas with sounds and electronics and he's invented something we're going to use onstage."

Also Roy and Jeff want to open a recording studio in Birmingham because they know a lot of groups round that area badly need one to save travelling to London—Zeppelin included. And Bev's opening a record shop for which Roy is doing the sign-writing over the door. They're very loyal to the hometown—hate London. When the orchestra gets on the road, they want to do their own pro-

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As far as America goes—they'll go if they're asked and if someone comes up with the air tickets—nine air tickets is rather an expense. The Move went there once.

"We disregarded our success here and went along as a second on the bill attraction. We were prepared to go unnoticed and we got a very good reception—we were amazed how people knew us."

All in all, it's a credit to Roy Wood that he's survived in the business through all the hype the Move underwent. And that what started out as a "let's be a pop group for the hell of it" has now turned into a very serious challenge to him. Also, he's gained an admirable reputation in the business as a musician and songwriter.

His first biography makes classic reading now. It was issued by manager, Tony Secunda, and lists Roy's personal ambition "to own a skyscraper block of flats," and his professional ambition "to have 15 number one hits." The biography is typical of the era—with great emphasis on favourite food, drink, actor, actress, colour, etc. So far none of the ambitions have materialised — most probably they don't stand true any more anyway. The official Roy Wood biography would read very differently today.

NEXT WEEK:

CLODAGH RODGERS

New York Reporter



Lisa Mehlman

When the Prince of good vibes came home

. . . it was more like being at a football stadium than a pop concert

JOHN SEBASTIAN had two solo concerts at Carnegie Hall recently, just him, his tie-dye, electric guitar, and his "cheapo-cheapo" sound system. And a whole bunch of rowdy fans. Honestly, it was like being in a football stadium —kids screaming out for requests, throwing gifts to John on stage, yelling things back and forth. I really wished Neil Young had been there to come out and tell everyone to shut up!

Anyway, Sebastian doesn't seem to mind—actually, he even encourages the participation.

Or perhaps it was that he wisely managed to steer it in positive directions, like asking everyone to sing along on many of the songs. Not that anyone needed the encouragement, on all of the songs—especially the old Lovin' Spoonful ones, they all sang along immediately.

When John would perform a new song or two, the reception was considerably milder than on numbers like "Daydream," "Nashville Cats," "Fishing Blues," "Younger Girl," "Do You Believe In Magic" and "Did You Ever Have To Make Up Your Mind."

*

The big hit of the concert seemed to be "Red Eye Express" from his latest album, and John did some fun versions of Chuck Berry type rock and roll songs, and a rousing "In The Still Of The Night," complete with "oohwahs" and a powerful falsetto!

(John is an oldies fan by the way, that very day of the concert he had been in the Village Oldies record store hunting up a Jimmy Bowan record and looking for Elvis' first LP).

Despite the fact that Sebastian maintained his composure and great charm throughout the concert, I think the good natured shouting finally got to him. A little baby was in the first row, and at one point when everyone was miraculously quiet, the infant cried. "Wow," said John, "that's the nicest sound I've heard all night!"

Anyway—I still think that John Sebastian has one of the most engaging personalities in rock and roll, and a great deal of patience! The prince of good vibes is certainly loved in his home town of New York City.

*

When Laura Nyro comes to London to appear at the Festival Hall soon, watch out for the young man who will perform first on her show. A legend in the underground scene here in New York, Jackson Browne is an incredibly talented singer/songwriter who is currently accompanying Laura on her U.S. and U.K. tour. This past week he shared the bill with her act at the Fillmore East. As far as I was concerned he was the main attraction.

Three years ago, Jackson Browne accompanied Nico as she sang at the Dom in New York City. He played piano, guitar, and sang as well. Nico recorded some of his material on her famous "Chelsea Girls" LP, and Tom Rush has recorded some Browne songs too. Jackson's own voice is reminiscent of . . . well, maybe early Van Morrison, very personal and moving, and his songs are brilliant. I don't think I've been impressed by anyone's songs so much since Lou Reed's of the Velvet Underground.

His stage presence is low-keyed and delightful, and he will soon be recording — with Atlantic Records distributing the product. Watch for him . . . he's going to be a very, very big star.

As far as Laura Nyro was concerned, it's just a bit too much for me. The whole number . . . with the maniacal fans screaming for her and then hysterical bedlam as the grande dame of the rock piano comes onstage. She doesn't move a muscle throughout the whole performance, and the devotion of the audience is scary! I must say however, that I have never heard a Fillmore audience quite so quiet during a concert ever! Somehow there ought to be a happy medium between the audiences of Laura Nyro and those of John Sebastian . . .

The Chelsea Hotel was the setting this week for a very chic party given by artist Richard Bernstein. The occasion was the unveiling of his graphics—with the main attraction being a nude portrait of Iggy Pop.

Stooge fans flocked there from all over the city, and the results were well worth it! The Beatles were in one collage as well as was underground superstar Candy Darling and Rita Hayworth . . . but Iggy was very definitely the star of the show!



● *JOHN SEBASTIAN: managed to steer enthusiasm into positive directions*

AMERICAN CHARTS

Top Twenty singles

1	(1)	**MY SWEET LORD**	**George Harrison,** Apple
2	(2)	**KNOCK THREE TIMES**	Dawn, Bell
3	(3)	**ONE LESS BELL TO ANSWER**	Fifth Dimension, Bell
4	(4)	**BLACK MAGIC WOMAN**	Santana, Columbia
5	(5)	**DOES ANYBODY REALLY KNOW WHAT TIME IT IS?**	Chicago, Columbia
6	(6)	**STONED LOVE**	Supremes, Motown
7	(8)	**I THINK I LOVE YOU**	Partridge Family, Bell
8	(10)	**IMMIGRANT SONG**	**Led Zeppelin,** Atlantic
9	(11)	**DOMINO**	Van Morrison, Warner Bros.
10	(12)	**GROOVE ME**	King Floyd, Chimneyville
11	(13)	**YOUR SONG**	**Elton John,** Uni
12	(20)	**LONELY DAYS**	**Bee Gees,** Atco
13	(14)	**ONE MAN BAND**	Three Dog Night, Dunhill
14	(16)	**IF I WERE YOUR WOMAN**	Gladys Knight and Pips, Soul
15	(17)	**PAY TO THE PIPER**	Chairmen Of The Board, Invictus
16	(19)	**FOR THE GOOD TIMES**	Ray Price, Columbia
17	(7)	**TEARS OF A CLOWN**	Smokey Robinson and Miracles, Tamla
18	(15)	**RIVER DEEP MOUNTAIN HIGH**	Supremes and Four Tops, Motown
19	(—)	**IT'S IMPOSSIBLE**	Perry Como, RCA
20	(—)	**STONEY END**	Barbra Streisand, Columbia

BY COURTESY OF "CASH BOX"

Top Twenty albums

1	(1)	**ALL THINGS MUST PASS**	**George Harrison,** Apple
2	(2)	**ABRAXAS**	Santana, Columbia
3	(3)	**JOHN LENNON/PLASTIC ONO BAND**	**John Lennon/Plastic Ono Band,** Apple
4	(4)	**PENDULUM**	Creedence Clearwater Revival, Fantasy
5	(5)	**JESUS CHRIST SUPERSTAR**	Decca
6	(6)	**SLY AND THE FAMILY STONE GREATEST HITS**	Sly and the Family Stone, Epic
7	(7)	**STEPHEN STILLS**	Stephen Stills, Atlantic
8	(8)	**GRAND FUNK LIVE**	Grand Funk, Capitol
9	(10)	**THE PARTRIDGE FAMILY ALBUM**	Partridge Family, Bell
10	(9)	**CLOSE TO YOU**	Carpenters, A and M
11	(13)	**ELTON JOHN**	**Elton John,** Uni
12	(18)	**THE WORST OF JEFFERSON AIRPLANE**	Jefferson Airplane, RCA
13	(12)	**LED ZEPPELIN III**	**Led Zeppelin,** Atlantic
14	(20)	**NATURALLY**	Three Dog Night, Dunhill
15	(11)	**SWEET BABY JAMES**	James Taylor, Warner Bros.
16	(16)	**WOODSTOCK**	Soundtrack, Cotillion
17	(15)	**THIRD ALBUM**	Jackson 5, Motown
18	(14)	**TAP ROOT MANUSCRIPT**	Neil Diamond, Uni
19	(17)	**COSMO'S FACTORY**	Creedence Clearwater Revival, Fantasy
20	(19)	**TO BE CONTINUED**	Isaac Hayes, Enterprise

BY COURTESY OF "CASH BOX"

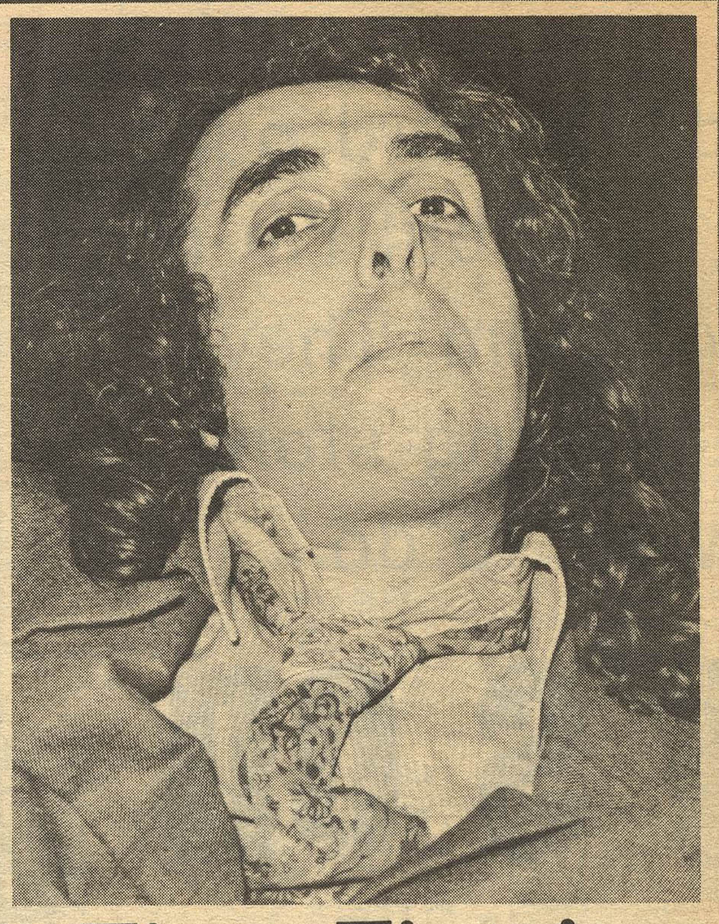
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Tiny Tim is still alive and well . . .

THERE'S BEEN relative calm in the rock world of L.A. No ecstatic concerts (although a couple of happy ones), and just basic gossip.

Tiny Tim is still alive and well; he celebrates 1971 by releasing a new single, called "Why," on which his singing co-star is wife Miss Vicki. Don't you think it interesting that he still calls his wife MISS Vicki?

Tony Joe White has changed record labels, from Monument to Warner Bros., and will have a new album produced by Peter Asher, no less. Meanwhile, Peter is finishing up production of Kate Taylor's first album. You all know Kate, she's sister to James and Livingston.

Hollywood Scene



JUDY SIMS

The Byrds made an all-too-rare L.A. appearance at the Santa Monica Civic with Red Eye. Red Eye I like, as I think I mentioned a few hundred times already, even though their current hit single "Games," is less than wonderful.

The Byrds were great and awful, as they always seem to be. I suppose only Byrds fans (and they are legion) understand how a group that performs so haphazardly can still maintain so much popularity.

There were six Byrds that evening, with producer Terry Melcher on piano and an unidentified rhythm guitarist. The present line-up (that is the four basic Byrds) has lasted for more than a year, which for the Byrds is longevity of no mean proportion.

Typically, they didn't seem too familiar with sound system (perhaps a rehearsal would have been in order?) but they calmly and efficiently went through their repertoire (somewhat like pop music influences passing in review) and closed with a wildly received "Eight Miles High."

Neil Young hasn't been well lately. He was in the hospital for a slipped disc operation on his back, and now he is very weak. He might cancel most of his proposed tour until he's strong enough to live through it.

Barbra Streisand has returned to the hit singles charts with her version of Laura Nyro's "Stoney End," a song that is very difficult to sing and which Miss Streisand carries off with aplomb.

Last, and probably least, there's Love Story. I don't know if Love Story's story has reached you; perhaps providence has spared you. Love Story, you see is a near-constant topic of conversation these days, first because it was a best-selling book for a year.

Now the movie is out, starring Ali McGraw and Ryan O'Neal. The movie is just like the book—half the people love it and sob joyfully all through it (because everyone knows she's going to die a slow, lingering, exquisitely painful death) the other half, and I am firmly lodged in that half, stomp off in disgust at such blatant sentimental trip.

Mr. Segal is a professor who writes about college students, and nowhere in my far-too-many years have I found college students who talk like his characters. The unhappiest part of all this: as I was leaving the theatre where I had just witnessed Burn, a most shattering and extraordinary film, one of the people in the crowd said, and loudly, "We shoulda seen Love Story." Life is sometimes hopeless. But not always.

PROFILE AL STEWART

AL STEWART has sold 22,444 records (up to June 1 last year, that is). In five years he has done a thousand gigs, has put out three LPs, two singles and he used to work in Bungies coffee bar in 1965 for £3 a week. He also has 29 rejection slips from record companies. In November 1967 he had his own solo concert at London's Royal Festival Hall (solo, apart from a 35-piece orchestra) which cost him, personally, £1,058.

This abundance of information has not been provided by a publicity hand-out—it is first hand, from Stewart himself, who, with true Virgoan precision, has all these facts, and many more besides, on the tip of his tongue. He isn't particularly interested in horoscopics but he has to admit that he runs very true to his star sign characteristics.

'I need 15 more years to learn my craft'—Al

He claims he can remember where he was appearing on any date you care to mention and if he should fail a large chart on the wall of his London Gloucester Road flat neatly displays his year's work. He also remembers the positions reached in the various charts by his albums.

It is just as well that he always knows where he is . . . you have to go some to knock up a thousand appearances in five years—and Al has just done 24 concerts in 35 days!

He works as much as he can and is a regular name at clubs and colleges. He has come a long way from singing with rock groups in his native Bournemouth.

"I came to London in February 1965 and worked in a West End coffee bar. I'd been playing in a rock group, a very bad one, since I left school, trying to make something happen. But it never did."

He was auditioned by the Outlaws (then containing Deep Purple's Ritchie Blackmore) and The Paramounts (later to become Procol Harum)—neither of which wanted him—and by three "lesser known groups."

"I wasn't good enough for the good groups and too good for the bad ones. I was somewhere in between.

"At the time I wanted to be a pop star. I was always writing ridiculous pop songs and nonsense poetry, all very surrealist. I was very influenced by Lewis Carroll. My idea of a rock show was having various people lying down on a stage and popping up every now and then to sing a few words. It just couldn't be done, then."

The beginning

At this time three things happened that changed Al's whole outlook. "I saw Bob Dylan at the Albert Hall, I heard Bert Jansch playing—it was the first time I had ever heard finger style—and I met Paul Simon.

"We lived at the same place for four months—I saw him write 'Homeward Bound.' Sandy Denny also lived there and Art Garfunkel used to pop in, trying to decide what to do with his life. Roy Harper used to come round as well. It was the very beginning of the contemporary folk-writing scene in this country.

"I had really had enough of singing 'Route 66' and it became apparent that people would listen to every word you had to say—providing you had something to say. I saw the way things were developing and I found it to be the most exciting area of music. I was beginning to become a zombie singing R-n-B so I switched to writing folk songs.

"It was a difficult transition because of the things I had been previously writing, but, eventually, I had enough songs for an album and 'Bedsitter Images' came out in October 1967. I'm not a prolific song-writer. In fact, I write so little that when I do write a song the day should be declared a national holiday."

A month after his first album came his big night at the Festival Hall with the 35-piece orchestra—"me and all those strange musicians." Here he claims a "first" and points out that other "pop" people have since exploited classical instrumentation and become famous for it. But for Stewart it meant that £1,058 setback and playing at Cousins (which Bungies became) the following night for £5. Although it took him three years to pay off that debt he still views it as "an interesting, if expensive, experience."

With his second album "Love Chronicles" released in January 1969 he scored another "first." He claims to be the first to use naughty words on record. And he didn't just use "it" for sensationalism—"there just wasn't any other word that would do.

Al started playing guitar ten years ago but the first five were spent "playing like Duane Eddy." He now sees himself as a singer-song writer as opposed to Elton John who is a song writer and Tom Jones who is a singer. For a singer-song writer he is not doing too bad, especially as he doesn't think he can sing.

Word-of-mouth

He's off to America for a four-month tour in the New Year and he's hoping to break through over there as his records have, up to now, only been released in the U.K. He has been to the States a couple of times before but this will be his first concerted effort. "My progress has been very gradual. If anything it is an under-advertised process of expansion but I get known by word-of-mouth.

"My work is a craft and I reckon it will take 15 years to learn it. I'm not looking for overnight success. Leonard Cohen is 37 and if I can write songs like that when I'm 37 I'll be well pleased. If I am quite respected at 55 and not just considered a further pollution of the environment I will be satisfied."

Al's ambitions involve "visual-records" and politics. "I really like the idea of making a record and making a film to accompany it; doing something with video-cassettes. But I wouldn't intend to go into films, just use them as an extension of what I am doing. And I have a certain yen to be a Member of Parliament.

"I would like to take a seat at Westminster—it's so much like the music business. It is a place that revels in bull and I really like shooting it down. I suppose that I would be considered in the fringe of eccentrics that get into Parliament. I would want to hear straight, simple answers to straight, simple questions.

"There's no reason why I shouldn't become an MP. I can be anything I want."

● Al's third album, "Zero She Flies," was released in September and his second single, "The News From Spain," has just been released.

Roy Shipston



AL STEWART: not looking for overnight success.

Soul Survey

BEST of the 'BOARD'

SEEMS everywhere I go these days folks are raving over Chairmen of the Board's current American release "Pay To The Piper" (it's Elton John's fave track of the moment). First time I heard it I was disappointed as it's very different from all else they've done; it's raw rhythm and blues with some fantastic brass work. But now that I've got into it I can't stop playing it. It's without question the best thing the group has done so far and should be their biggest hit. I just hope EMI won't keep us waiting too long before they release it.

THE SHIRELLES (now correctly billed as Shirley and . . .) have re-recorded their big hit of yesteryear, "Dedicated To The One I Love" for their new American release. Unfortunately, it's not as good as the original.

THE SMOKEY Robinson Spectacular screened on American TV recently got rave reviews and there's every possibility the Motown artist will be signed for another. Motown is hotter than ever in America at present. The company has five of the nation's fastest rising singles with Four Tops and Supremes' "River Deep Mountain High," Gladys Knight and Pips' "If I Were Your Woman," Edwin Starr's "Stop The War—Now," Rare Earth's "Born To Wander," and Diana Ross's "Remember Me." All five are yet to be released here. Motown's British releases for January includes: Supremes' "Stoned Love" (8th); Smokey Robinson and Miracles' "Come Round Here I'm The One You Need" (15) and Martha Reeves and Vandellas' "Forget Me Not" (22nd). Also set for release sometime during the month is Rare Earth's "(I Know) I'm Losing You."



BROWN: new single

OTHER soul releases for the month of January include the first Glasshouse single "Stealing Moments From Another Woman's Life" (Invictus), James Brown's follow-up to "Sex Machine" titled "Call Me Superbad" (Polydor), Rufus Thomas's new dance craze disc "Do The Push And Pull" (Stax) and King Floyd's huge American R-n-B hit "Groove Me" (Atlantic).

ALBUM releases include first two from the Hot Wax label "The Honeycone" by the Honeycone, and Flaming Ember's "Westbound No. 9"; and Edwin Starr's "War And Peace" (Tamla Motown), Isaac Hayes' "To Be Continued" (Stax), Wilson Pickett's "Engine No. 9," Tyrone Davis's "Turn Back The Hands Of Time" (both on Atlantic) and Odetta's "Odetta Sings" (Polydor).

Phil Symes

SO YOU WANT TO BE A...

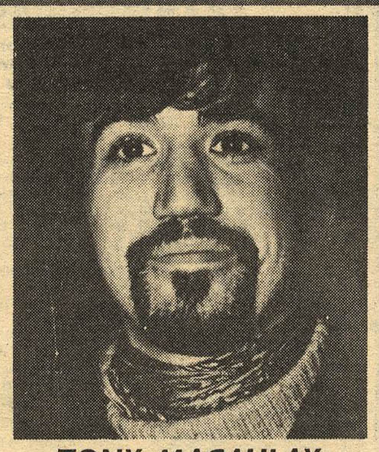
...Songwriter. Now Mike Ledgerwood talks to Tony Macaulay about how to develop the 'hit technique'

TO TAG Tony Macaulay a budding Burt Bacharach might appear premature in a pop world where often you're "only as good as your last record." But when you consider his commercial success in the three short years since he switched from recording to writing, it's easy to see that in time he could conceivably reach this status.

Either way, he's certainly the most significant single commercial composer to emerge; coming up with hits for several unknown names, scoring equally with established stars, and collecting half-a-dozen mammoth-selling chart-toppers into the bargain. And when he tells you, refreshingly matter-of-fact, that he's only been out of the hit parade for 10 days in the past 365, it's easy to see why.

Ask him to list his own personal "Top Ten" and the titles roll easily off the tip of his tongue . . . "Build Me Up Buttercup," "Love Grows," "Sorry Suzanne," "That Same Old Feeling," "Home Lovin' Man," "Pony Express," "Lights Of Cincinnati," "Sad Old Kinda Movies," "In The Bad, Bad Old Days," "Let The Heartaches Begin"—the songs are never-ending.

Tony Macaulay (26) became a songwriter almost by accident.



TONY MACAULAY

He'd been signed to the Pye label as a producer after serving an apprenticeship under veteran Norman Newell, and previously as a "plugger" for a publishing company.

"As a producer I was the coldest thing in the record business," he confessed. "I'd blagged myself into the job, but nobody would give me anything to record. In the end, in desperation, I dug out three numbers I'd written ages before with a guy called John McLeod. I thought I might as well have a bash with my own material!"

The titles, of course, were "Baby, Now That I've Found You," "Let The Heartaches Begin" and "Something Here In My Heart"—giant hits in quick succession for the Foundations, Long John Baldry and the Paper Dolls. Suddenly, overnight almost, young Mr. Macaulay was made, and stars were clamouring for his songs. Subsequently he's gone from strength to strength, and he's currently one of the most in-demand men in the business. Hardly a week goes by without someone, somewhere, recording one of his songs.

The average hit song, says Tony, revolves around only four or eight bars. They're the "guts" of the tune; the rest is simply development of the melody. The title's probably the most important part, because it's often what is called the "hook" line—the words which stick in your mind. The title often emerges out of those four or eight bars, and sets the mood for a story-line. It shouldn't be too short—and forgettable; or too long—and boring.

"I try to introduce a story idea into my stuff—place names, girls' names, that sort of thing—because it adds colour. And a favourite trick to make a song swing a bit more is to repeat a key word. By changing a word you can change the whole rhythm. We did that with 'Buttercup' and 'Something Here In My Heart.' "

Tony writes most at the piano, although he plays guitar too. "You just sit down and muck about a bit till you come up with a few bars you like. At first, of course, it's bound to sound like something somebody else has already written. But as you progress you become more conscious of actually composing. You develop a style and tehnique which is your own."

The chorus is another important part. It should complement the rest of the song musically, and be memorable enough to be used periodically throughout, he says. And the initial introduction is equally important because it's the part people hear first, and should hold their interest.

"After you've developed your lyrics into a miniature story, then you write what we call the 'release,' " explained Tony. "The middle-eight bars which is really the musical 'padding' to flatter the rest of the song. It's like a cake. You can't have all filling; there must be some cake to keep it together."

Professional writers like himself don't just compose songs. At the same time they have a very definite idea in their mind about the arrangement it should have. "A good arranger is important. He can make a good song great. But he's unlikely to make a duff song good. And we always try to put something in the arrangement that is as catchy as the song itself."

Successful songwriters often join forces these days; and Tony is no exception. A current hit is Andy Williams' "Home Lovin' Man," penned in conjunction with Messrs Cook and Greenaway.

"Obviously two or more people are slinging more ideas into the pot," he explained. "So the chances of getting into a rut are less.

"Sometimes your ideas might conflict; but usually they complement each other."

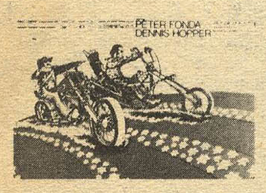
Macaulay admits that he's the laziest writer in the business and has to regiment himself to get things done. He works virtually "office hours"—10 in the morning till 5 p.m., or thereabouts.

"If I only wrote when I felt like it—I'd starve to death!"

You've got a likely hit on your hands, believes Tony, when your song seems to have every ingredient that records in the Top Ten at the time enjoy.



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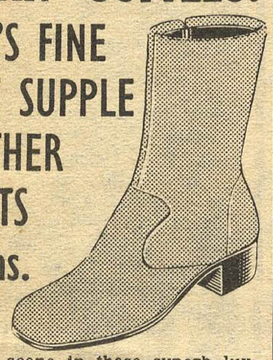
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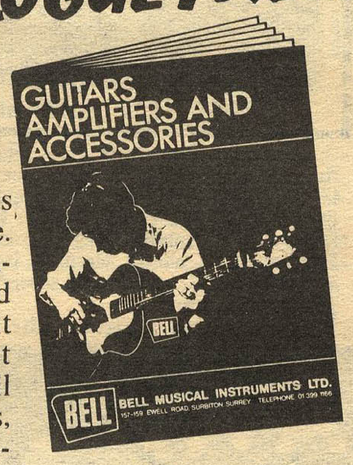
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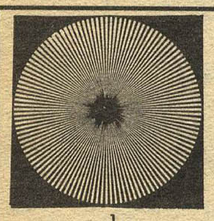
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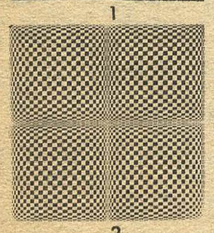
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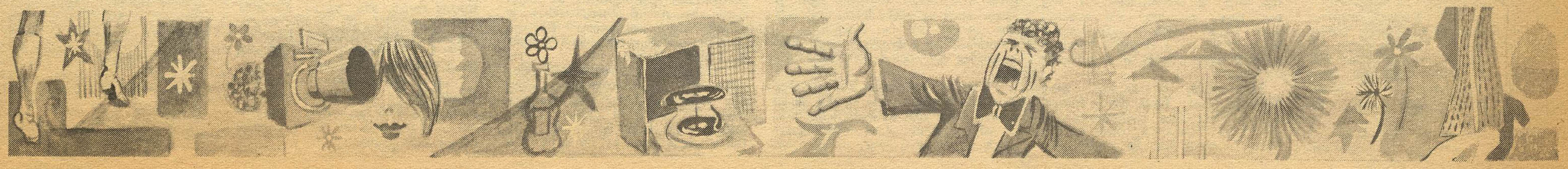


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Why you just can't classify the Kinks

"WE progress—but we're not progressive"—that's why the Kinks have stayed afloat for eight years in an ever-changing music scene, thinks the group's John Dalton.

"And," says John, "it's all definitely down to Ray's songwriting. He's never copied anyone or jumped on anyone's bandwagon. You can't classify the Kinks. We just play Kink music. We can't tell what we will be doing in five years time."

The Kinks recently completed a successful States tour. They will only be playing a few dates in Britain before taking off again for Australia and perhaps taking in Hawaii at the end of January.

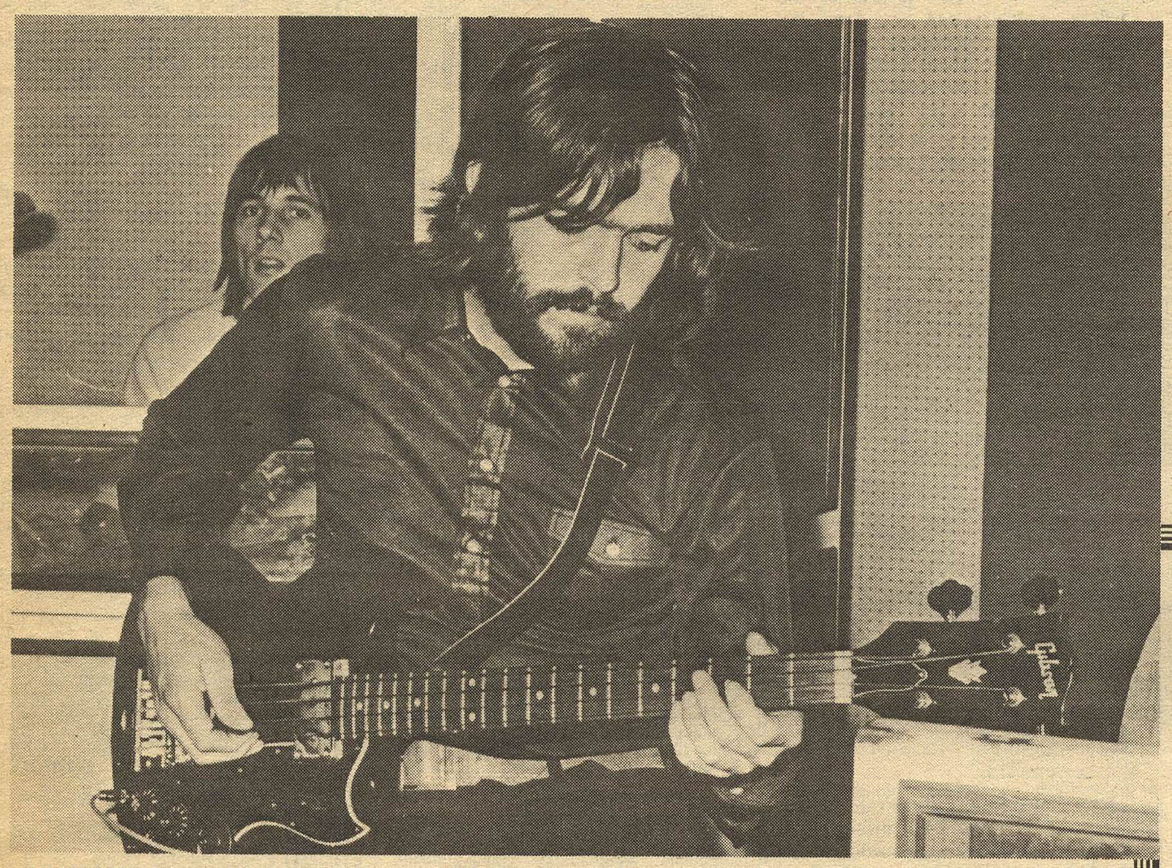
Somewhere in between all that work, Ray Davies has written the music for a new film called "Percy," to be shown in February. The group have recorded the soundtrack, which will be released on an album around the same time.

Also to be released in the new year is part two of "Powerman" (the first album was released in December).

In the States "Powerman" proved popular. Says Dalton: "We did stuff from it and found that the audience were calling out certain numbers, so they must know it or have bought it.

"We also did numbers like 'All Day And All Of The Night'.

"I enjoy doing the old numbers. They haven't dated. But I do think that 'Powerman' is the best thing the Kinks have done so far."



KINKS bassman John Dalton: "It's all down to Ray's songwriting."

Many "Powerman" numbers have a theme of cynicism about the music business and all the money involved. Did this reflect what the Kinks actually thought about the set-up?

"I saw it as being very very funny—especially "Top Of The Pops." Ray wrote all the songs and it's difficult to know what he's thinking, but I don't think it's a sad album," says John.

While in America the Kinks shared the bill with Elton John and Love (on separate occasions) at the Fillmore. They were a little disappointed by Love.

"American groups don't have a clean cut act like British groups. They like to jam. They only play a couple of numbers as themselves, and on one of Love's numbers, only two of them played for most of it.

"We went to see Canned Heat at the Whisky A Go Go and they only played a couple of numbers. There was a queue of guys waiting beside the stage to come up and jam."

Although they find the States interesting and lucrative, they do miss some features of life in old England—mainly English soccer.

"The New York Sunday Times comes out at midday and is the only American paper to carry English football results. We used to rush out for a copy. Which team do I support? I thought there was only one—Arsenal!"

John plays football himself for a local team whenever he has a free Saturday afternoon and isn't busy building cupboards for a new house he has just bought in the country.

But something America does supply that English fans don't, is enthusiasm. They find American audiences much more receptive. They get up and dance in the aisles or on the stage. Americans have the ability to enjoy themselves and are less inhibited than the British, John thinks.

They were interested in the acclaim Grand Funk Railroad received when they worked with them on one gig.

"They have the loudest drummer I have ever heard. Perhaps if he cooled it a bit, we'd be able to hear what their music is like."

But John doesn't go out of his way to see other groups, and in fact saw more acts in the five weeks they were in the States than he does in Britain. The only group he rates as being worth seeing is the Stones.

One man who did impress them was Elvis, who was touring in the States with the Supremes as a backing group.

"Now that's what you call flash! He was fantastic. He did old numbers like 'Hound Dog' and new ones like 'Bridge Over Troubled Water'. He should have recorded that for his new single.

Despite the money to be made in the States the Kinks prefer being at home.

"America is a funny country. The things you see in the film 'Easy Rider' are true. There is a tremendous gap between the generations that you don't get in Britain. The older people just don't want to know the young."

Rosalind Russell

Dorothy, happy and 'lucky' to be back in the big-time

DEAR DOROTHY SQUIRES, you certainly have to admire her. No one would play her records on radio or give her television time despite several large selling records, so she hired London's Palladium for the night, sold every ticket in the place and her story made every national newspaper. Now everyone wants to know Dorothy.

Her latest record, "My Way," is literally taking giant steps up the chart despite competition from Frank Sinatra; she's making a national tour, and offers for television work are coming in from every direction. It just shows you can't keep a good lady down.

It was constant nagging from her fans that prompted her to take this action, and with them behind her she felt sure she wouldn't fail.

"For months and months I've been receiving hundreds of letters each day from people all asking me the same question—when was I going to appear on television or have my records played on radio. So I made up my mind, just after I had a hit with "For Once In My Life" if no one else was going to book me for a concert I'd do it myself and show the people who were ignoring me that I still have an enormous following.

"People of 17 to 79 were writing to me and the letters were gathering momentum so I decided something had to be done.

"I was a little nervous about it at first but whenever I began to doubt whether I was making the right move by going ahead with the concert I rushed to one of the filing cabinets, took out a letter and then I said to myself 'By God, I know it's right.'

"It had to be the Palladium—it's unique, there's not another theatre like it in the world. There's a magic about the place."



DOROTHY: back, and how!

The entire theatre was sold out within two hours of the box office opening, Miss Squires couldn't even get tickets for her relations; the demand for tickets was six times greater than the number of seats in the place.

"Some people have suggested I did so well either out of sympathy or nostalgia. I don't believe it was out of sympathy, and nostalgia only lasts for the first ten minutes. After that you're on your own."

She performed for two hours and received eight and a half minute ovation. She recorded the performance and it will be released on a double album in three weeks. Advance orders already exceed 40,000 copies. Miss Squires is certainly back in demand, and how!

"It's like a new beginning for me. I've always sold records but never in these quantities. The whole thing is still like a dream to me—I didn't and couldn't believe how it all turned out. I'm just glad I had the chance to prove it's the public that counts every time. It was terribly exciting and I don't think anything like that will ever happen to me again. I'm a very, very lucky person."

She only thinks one other thing in her life could be as exciting as her recent concert—breaking open the American market.

"My aim now is to appear suc-

GILBERT—THE MAN BEHIND THE IMAGE

BENEATH the sad exterior of Gilbert O'Sullivan is a determination to make his songs a success—and to put a few things right about his image.

He has spent years writing and recording unsuccessfully with record companies who "didn't know what to do with the image" he had created with his schoolboy trousers, tie and boots.

Three years ago, he signed to CBS and recorded one of his own songs, "Disappear."

"They still have about four of my songs and some day I'll buy them back and record them the way I want to. Major Minor have about nine."

Not only has Gilbert been around the music scene for a while, so has his outfit—but no one could make up their minds how it could be exploited. But now that it is identified with him, he is going to keep it.

"Anyway I like grey flannels and this tie. I might get worse though. I might get a new duffle coat!"

He is not worried about a follow up song and already he's recorded a few tracks but says that the next single will not be another "Nothing Rhymed." It may even be a slow number. Gilbert doesn't think that his funny clothes will detract from a romantic song.

"Sitting down at piano, it works. I'd look silly if I was a standing up singer, wearing these trousers and the boots."

Watching Gilbert reminds one of Norman Wisdom, and he has drawn that comparison himself. The sad little comedian, who sings beautiful songs and wears funny clothes is very similar to Gilbert.

"But it wasn't him that I based the idea on. It was Charlie Chaplin. I still use a Charlie Chaplin jacket I have at home. I like dressing up. It's like the music hall days. Nothing anyone wore in the music hall was looked on as being unusual. It's my identity—it's Gilbert."

Gilbert is a shy man, and hides himself away in a bungalow in Surrey, answering the door only to people he is expecting.

"It's not that I don't like talking to people, although I don't have many friends. I don't have time for girlfriends. Some of my friends go out with a girl one night, then forget her the next morning. I'm not like that. I can't see the point in one-night flings. In some ways I admire them, but I'm more serious."

"Every night I sit down and play my piano. I play my heart out, just as if I had an audience there with me. I think the best thing in the world is an audience. I'd love to do a concert on my own. Perhaps when I've had more songs out and people recognise them, I'll do a concert."

Although he enjoys performing, "Top Of The Pops" turned out to be something of a disappointment for him.

"I had problems with the musicians. It's the Union's rules that if there is a guy there who plays the piano, he is to play. So although I was playing piano on the show, the microphones weren't picking it up and another guy was heard playing! As it's a part of the song, the way it's played, I was annoyed about it. I was a bit shattered."



GILBERT: "The idea is to make people laugh."

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THAT SPECIAL PENFRIEND. —Free details: Addassa Agency, P.O. Box 1, Ollerton Road, Ordsall, Retford, Notts.

PERSONAL

LONELY MALE seeks quiet girl (16-21), London area or near. —Box DE.1472.

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MARGARET'S SCOTTISH Pen Club. Girls required for lonely members.—S.A.E., 135 Links St., Kirkcaldy, Fife.

SHY BOY (19) seeks sincere girlfriend, Halifax area.—Box DE 1469.

MALE, 22, Friends wanted anywhere in Britain, male or female. Enclose photo.—Box DE 1468.

THE SECRET PATH! Contacts in occult, witchcraft, etc., world wide, all ages.—SAE to: The Golden Wheel, Liverpool, Lancs.

FOR WORLD WIDE PEN FRIENDS apply with full particulars and self-addressed envelope to: The International Correspondence-Bureau, Anna-Maria Braun, D-8 München 15, Lindwurmstrasse 126-A, Western Germany. (Silver Jubilee . . . 1945-1970)—DME—.

WANTED: Boy or Girl to learn guitar together. Must love Beatles, Jethro Tull, Joe Cocker.—Box DE. 1471.

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PENFRIENDS available everywhere, including Communist countries.—"Letterbox," 15 King Street, Wigan.

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PERSONAL

ATTRACTIVE REDHAIRED Girlfriend wanted, near Manchester.—Box DE.1475.

SPECIAL NOTICES

FOR F.R.A. Associate Membership, send S.A.E. to Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

HAPPY BIRTHDAY, SCOTT, for January 9. All the best for 1971 in your career.—Love SUE.

POETS UNLTD. 2 (Modern writer) just published. 7s. (35p) each, from: "Woods Publishing," High Street, Dovecourt, Essex.

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ENGAGEMENTS WANTED

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ABRACADABRA: "New Songwriters Monthly" free from Executive Publications (DK), New Street, Limerick, Ireland.

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RUGBY WORLD (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed and appears each month. From newsagents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, EC4.



TOM: great with choir

AFTER SEEING Tom Jones on Christmas Eve singing with the Treorchy Male Voice Choir, I think next Christmas Tom should do the show just with the choir and singing only Christmas music and carols. I'm sure many people would prefer this to the guest and comedy routine. — **Sylvia Davis, Weeford, Nr. Lichfield.**

I HAVE just watched "Five Finger Exercise" on TV. I went to see Cliff Richard in the play in Bromley last May and wanted to compare the actor in the TV version to Cliff's portrayal. All I can say is that Cliff was much, much better.

Someone please give Cliff another chance to do a bit of serious acting on stage or film. He CAN act, he certainly made a better job of the role than Paul Rodgers. — **Anne Ebley, Farm Drive, Aberavon, Port Talbot, Glam.**

I AGREE with Mike Ledgerwood (Disc 26.12.70) when he said if Scott Walker wanted to, he could become an even bigger star than in the past.

Scott has one thing on his side—a great talent for singing and writing. If only he would take his talent to the people. Let them hear his voice again and let them hear his songs.

It's a pity more pop fans don't know what they are missing. Maybe Scott will give us all the chance to hear him sing in 1971.— **Elaine Squires, Balfour Street, Birmingham.**

BLACK SABBATH claim much of their success is due to the hard core support they have in Cumberland. As I listen to their "Paranoid" LP, I wonder if they will ever play in Britain again.

Ask most people where Cumberland is and they will probably have no idea. Have Black Sabbath forgotten too?

This is the feeling of the hard core of Cumbrians who haven't seen them since they gained recognition.—**Paul Watson, High Harrington, Workington, Cumberland.**

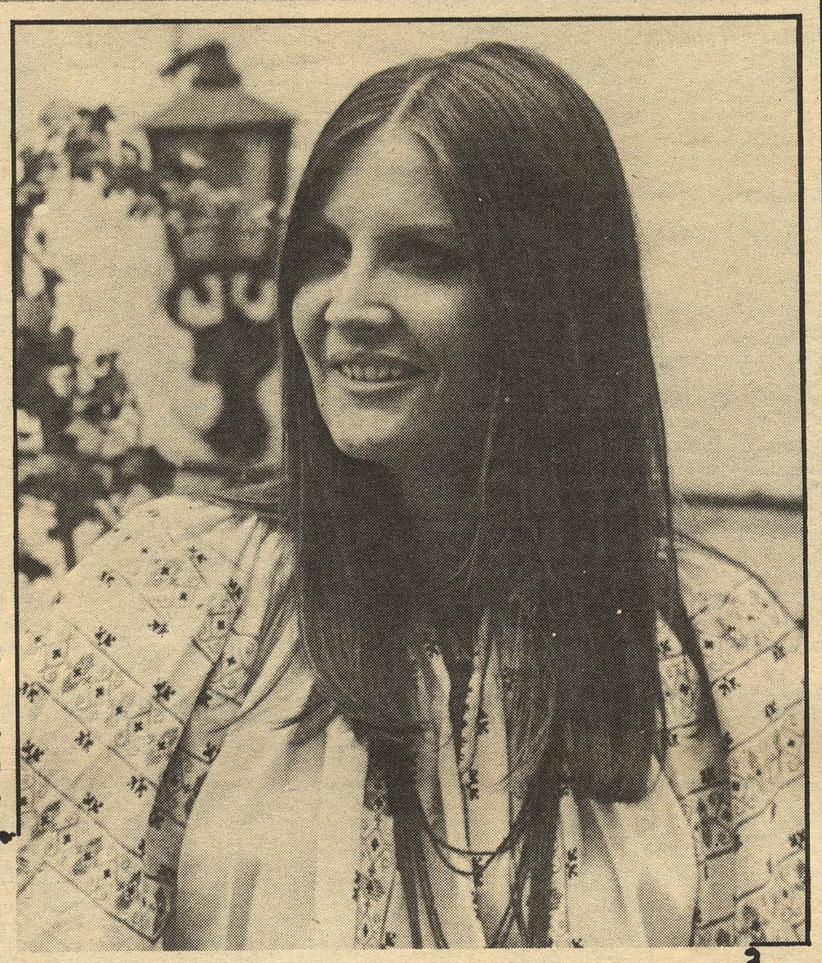
AS CLODAGH ROGERS has only had one decent size hit record—and that was quite a while ago—doesn't it seem strange that she should be chosen to represent Britain in the Eurovision Song Contest?

It would appear that the choice was made more on appearance than singing ability. Bearing in mind that the style of the show restricts the choice to the glitter-cabaret singers, Dusty would have been a better bet.—**A. Cannock, Melville Drive, Edinburgh.**

Pop Post

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

Asbestos zoots you now Marc...



AFTER HAVING devotedly followed T. Rex since the days of "Prophets, Seers and Sages," we are disappointed by Marc's decisions concerning the band and its music.

We appreciate it has been hard going for them—but it seems they are taking the easy way out by adopting the policy "if you can't beat 'em, join 'em."

It was once said that Marc vowed he would never appear on TOTP and if he did he would wear an asbestos suit and change his name to Zoot Alloy. Well Marc—we're waiting! — Two Woodland Bopping Wizards, Nevern Mansions, London, S.W.5

Why cut Sandie out?

I'M ABSOLUTELY livid with ITV who go to the bother of getting Sandie Shaw as guest star for the Val Doonican Show and then cut out her solo which was advertised in the TV Times!

If the show had to be cut, why did it have to be the star guest? Sandie ended up with a shorter spot than Ronnie Corbett and Stephane Grappelly! Well done ITV, you ruined my whole day!—**Douglas Murray, Kaimhill Circle, Aberdeen.**

ONCE AGAIN we read in Disc that Engelbert Humperdinck has deserted his fans—this time from someone who I thought had more sense, Mike Ledgerwood. As for Engelbert's TV series being a disaster, that's a matter of opinion. I'm sure there were thousands like me who thought the programmes were great.

Engelbert was at the Palladium recently and played to CAPACITY audiences. Mr. Ledgerwood may think Engelbert has deserted his fans, but the fans know this is not so.—**Lucy Elliott, Eastwood Old Road, Eastwood, Essex.**

I WAS horrified to see on the front pages of Disc (December 19, 1970) that Elvis was classed as the "Spirit of Christmas Past."

Elvis is past, present and future and will always be the greatest.—**Miss R. Bartlett, Lilley Lane, West Heath, Birmingham 31.**

THE ATTITUDE of your paper annoys me. You seem to think that now it's the '70s everyone has to drop whatever musical interests they had and go progressive.

Recently I heard an Edgar Broughton LP. What a way to waste time! It was a lifeless bore. LP tracks of the Bee Gees such as "Whisper Whisper" and "To Be Or Not To Be" have more life and excitement. To top it all you suggested a "stamp out the Bee Gees" campaign. Whatever you may say I feel sure there's room for everyone.—**M. J. Allsop, Towersay, Thame, Oxon.**

A QUOTE from the Lennon LP "I don't believe in Beatles." Now will people understand they don't exist? RIP.—**Robin McGee, Loan, Hawick, Roxburghshire.**

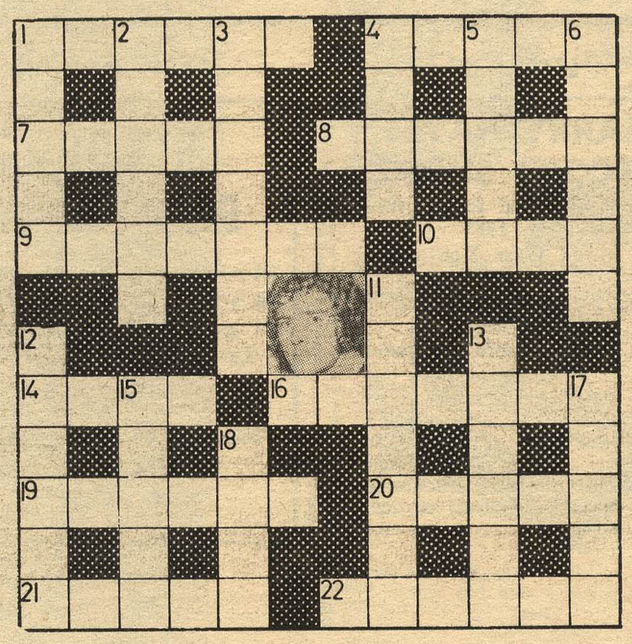
IT IS a great disappointment to hear that Elvis' new movie —"Elvis—That's The Way It is"—is regarded as "not so good" by the British Film Censor.

The film has been highly praised in the States. How can the Censor know just what the public wants—especially the Elvis public?—**Mrs. Winifred Innes, Abbeyhills Road, Oldham, Lancs.**

DISCWORD

SIX ALBUMS TO BE WON

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



CLUES ACROSS

1. One no longer young but still scoundrelly (6)
4. Remain suspended in a town. Right? (5)
7. Let it, said the Stones (5)
8. Mr. Lewis who first heard you knocking? (6)
9. Neil Diamond's manuscript? (3, 4)
10. A name of Love? (4)
14. Where Georgie Fame was once sitting (4)
16 and 4 Down. "—— Be —— Soon" (Cocker Happy) (7, 4)
19. Flautist Harold of CCS, etc. (6)
20. Have the effect of a dancing bear? (5)
21. A distinct lack of people like Peter (5)
22. Don? (6)

CLUES DOWN

1. Disprove that a potato may rise (5)
2. Plain start to those born to be wild (6)
3. When I'm Dead? This follows! (3, 4)
4. See "16"
5. Frankie? (5)
6. Nothing did so (6)
11. The lady of "21" (7)
12. Early creature from the Kinks (6)
13. King Crimson in Cornwall (6)
15. Call round, Mr. Starr (5)
17. Peter seems set for progress (5)
18. This gets high in a group (4)

LAST WEEK'S WINNERS

Liz Lunn, 18 Park Chase, Wembley Park, Middlesex, HA9 8EH; R. J. Clayton, 412 London Road, Ditton, Maidstone, Kent; Mrs. T. Talbot, 10 Redleaves Avenue, Ashford, Middlesex; Mr. K. Burchett, 162 Eggleston View, Branksome, Darlington, Co. Durham; Mr. C. Parfitt, 3 Plumtrees, Beverley Estate, Maidstone, Kent; Mr. John Pearn, 38 Halstead Grove, Gatley, Cheadle, Cheshire.

For Christmas Discword winners see page 2.

LAST WEEK'S SOLUTION

ACROSS: 7. Lucretia. 8. (St)Eve(ns). 9. Mandel. 10. Innes. 11. Hid. 12. Mrs. 14. Toe. 15. Cry. 17. Judge. 18. Trojan. 20. Che. 21. Osbourne. DOWN: 1. Blame it. 2. I-con. 3. Legend. 4. David. 5. Me And My. 6. Legs. 11. Headmen. 13. Spinner. 15. Curios. 16. Heron. 17. Jack. 19. Jerk.

pop the QUESTION

How dad made Black Sabbath cross....

? Where did Tony Iommi, of Black Sabbath, get his big silver cross and chain from, and what was the price of it?—Miss Linda Crump, 37 Blenheim Road, East Ham, London, E6.

These crosses were specially made for the group by lead guitarist Ozzie Osbourne's father. They were given to each member of Black Sabbath as a good luck token when their first record was released nine months ago. Ozzie's father is not a professional silversmith, but likes to do this work in his spare time. At one time, each member of the four-piece group wore a cross and chain. The crosses were not made for anybody else.



TONY: cross

? Where can I get Beach Boys' albums such as "Stack O' Tracks," which were not released in England?—Mr. G. F. Regan, 2 Middlesex Road, Ings Road Estate, Hull, East Yorks.

? About the end of October, I read a review of the "Best Of The Nice" LP. Since then I have been trying to buy a copy through our local record shop. They can't find a mention of the LP in their lists and suggest it has not been released. Any information, please?—Richard E. Green, 374 Buxton Road, Macclesfield.

One Stop Records, the shop which specialises in imported discs, will order reader Regan any of the American Beach Boys albums he wants provided he pays a deposit. They would cost £3 2s. 6d. each.

"Best Of The Nice" is a German album release on Immediate No. CO48-90674. One-Stop Records have this in stock at 45s. plus 1s. 6d. postage. Address of One-Stop Records is 40 South Molton Street, London, W1.



RAY: fans

? Address, please, of Ray Stevens' fan club.—Barbara Woodhouse, 41 Holgate Mount, Ward Green, Barnsley.

Write to Miss Ann Barton, c/o CBS Records, 28/30 Theobolds Road, London, WC1, for full details.

? What are the titles of King Crimson's albums and singles?—John Stevens, 23 Greenbay Road, Charlton, London, SE7.

Albums: "In The Court Of The Crimson King" (Island ILPS 9111), "In The Wake Of Poseidon" (ILPS 9127), and their latest, "Lizard" (ILPS 9141).

Singles: "King Crimson Cat Food" (WIP 6080) and "In The Court Of The Crimson King—Part 2" (WIP 6080).

? Whatever happened to Dave Knights, formerly of Procol Harum? I read somewhere that he is a manager now. I was a great fan of his.—Miss Janet King, 19 Monivea Road, Beckenham, Kent.



ROGER: outfit

Quite correct. Dave now manages the Legend group. He played bass guitar with Procol Harum and left at the same time as organist Matthew Fisher—just over a year ago.

Says Dave: "Matthew wanted to go into record production and I wanted to get into the managerial side. I had had this idea in mind about a year before I left. Legend is doing very well, and I am now doing exactly what I want to do. Legend, which consists of piano, guitar, bass and drums, is recorded by Tony Visconti, who produced several things for Procol Harum. They have an album out at the end of January and a single in February—both on the Vertigo label."

? Where did Roger Daltry buy his suede tasselled outfit? Can it be obtained in London, and what was the price?—T. Catherall, Little Abbey Hotel, Great Missenden, Bucks.

Roger bought this gear at The Skin Room, 23 Haven Lane, Ealing, London, W5. (Phone 01-998 3946). A similar one would cost about £70. According to a spokesman, John Entwistle, Marsha Hunt and Steve Ellis have also shopped there.

? What is the name of the song Andy Bown sings on the TV series "Ace Of Wands," and has Andy a fan club?—Albert Salem, 15 Farm Avenue, London, NW2.

The song is "Tarot" and a recording will be released on Parlophone when a new series of the TV shows starts this summer. The record will also tie in with a Tarot game being marketed at about the same time.

Write to Andy, c/o Aquarius Records, 71 Berkley House, Hay Mill, London, W1.

? I have tried for months to get the sheet music for Gene Pitney's "Shady Lady." Is it actually available?—Ian Hewitson, 196 Greystone Road, Carlisle.

Unfortunately, according to a spokesman for the music publishers, the sheet music of "Shady Lady" is not available.

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

CUT HERE

POP THE QUESTION

Scene

CAN you blame Paul McCartney for wanting his money?

Excellent versions of "My Sweet Lord" and "Nothing Rhymed" by Kenny Lynch and Cliff Richard respectively on weekend TV.

Rumours of coming exposé of "payola" in pop by Sunday paper.

There are now 75 versions of "Everybody's Talkin' " — just shows how the word gets around.

Malcolm Roberts reported to be considering settling in the States. And John Rowles to live in Hawaii.

Nice gesture: photo of Dave Dee included in sleeve of "Fresh Ear," debut LP from Dozy, Beaky, Mick and Tich.

Tom Jones TV tribute to Beatles last Sunday entertaining (if you can keep your eyes open till midnight!)

Things going decidedly sour at Apple.

DJ doings: Mike Raven looking more like "Frankenstein" each day (in apparel, we hasten to add!). . . . Mike Quinn still hoping to be "discovered" by the BBC; meanwhile he's happy to have been offered part in "Friday's Child" movie—playing (surprise! surprise!) himself.

Andy Archer back in Britain at last, finally disillusioned about whole RNI set-up. "I stayed on in Holland because I believed the owners when they said the station would return, but they're so vague I couldn't stay any longer." Latest RNI reports suggest station will return at the end of month, under guidance of two former Radio Veronica DJs, Joost De Draaier and Jan Van Veen.

Amazing number of Dutch groups seeking fame in Britain following success of Shocking Blue.

People-who've-heard already tipping "The Wind of Change" by Brian Bennett and Mike Hawker as best of the bunch for Britain's "Eurovision" entry.

SUPER "jam" session at Ringo Starr's New Year's Eve party —Ringo and Charlie Watts (drums), Eric Clapton (guitar), Bobby Keyes (sax), Klaus Voorman and Maurice Gibb (bass) and Georgie Fame (organ).

Pete York and Ian Paice (Deep Purple) shared stage at London's "100 Club" recently for friendly exchange of drum ideas!

Post Office interested in former navy torpedo boat allegedly equipped with TV recording gear. O'Really?

And the Dutch-based International Society for the Promotion of Free Radio write to tell us they've BOUGHT one of the old Caroline ships. If it's true, good luck to them!

London's most famous night-club, the "Revolution," frequented by top showbiz names, closing this week. TV man David Frost reported to be re-opening premises as exclusive restaurant, catering for personalities of the calibre of Royalty and Onassis. But don't lose heart! "Rev" host manager Jim Carter Fea hoping to find a new venue soon.

"Drop-out" Dusty Springfield in fine form on Saturday's Rolf Harris Show—but is Bibi Johns really necessary?

Humble Pie can't be too badly off. Peter Frampton just returned from Christmas holiday—in Bermuda.



INTRODUCING "Sophie" and "Ada," probable guest stars on Cilla Black's next LP. This brace of Briards (rare old French sheepdogs) cost 135 guineas EACH, and were bought by Miss Black about 18 months back.

And the hounds, obviously a handful for Cilla here, will be pictured on the sleeve of the new album. "They may also give a guest bark or two on the recording," jokes her press agent Tony Barrow.

Remember?

DISC

January 8, 1966

STEVIE WINWOOD announces plans for solo album away from Spencer Davis Group, but denies he is quitting the group.

PJ Proby plans 10-day British concert tour as final fling before expiry of his work permit forces him to quit Britain for six months.

Donovan plans Beatle "tribute" single with a song called "For John And Paul"—while Beatles' "Rubber Soul" album sells 1,200,000 copies in first nine days of American release!

Released this week: Fontella Bass—"Recovery;" Len Barry—"Like A Baby;" Shangri-La's—"I Can Never Go Home Any More;" David and Jonathan—"Michelle" and "Young Girl Of Sixteen" by Noel Harrison.

In the chart Spencer Davis' "Keep On Running" moves up to 2, Kinks' "Till The End Of The Day" up to 7 and Four Seasons—"Let's Hang On" up to 10. In at 14 come Herman's Hermits with "A Must To Avoid" and Roger Miller arrives at 21 with "England Swings."

E. C. RYDER in "The Bear Essentials" — **by J. Edward Oliver**



Roopert Bear at last is dressed;
Alas! He does not feel his best.
His tool box fell on him — Oh, dread!
He's like a bear with a saw head!

No wonder Roopert's feeling low...
He woke to Tony Blackburn's show.
He says, "On TV there's nothing but Stewpot,
So I'll visit my cousin, Danny La Ruepert."

He's not gone far before he spies a
Pair of people... E.C.Ryder
And Elf Garnett, who explain
They're looking for a way back to Earth again.

Then Roopert gives them such a fright:
He leaps on them and binds them tight.
"What's this?" they cry, though feeling feeble.
"You forget," says Roopert, "that bears EAT people!"

Next week: Four blank pictures for people who can't stand comic strips!

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NEW SINGLES

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



Big seller from pop's Peter Pan

CLIFF RICHARD—Sunny Honey Girl (Columbia). The Peter Pan of pop goes into his twelfth year at the top refusing to bow to any passing musical phase, but concentrating always on the superficial, commercial side of music.

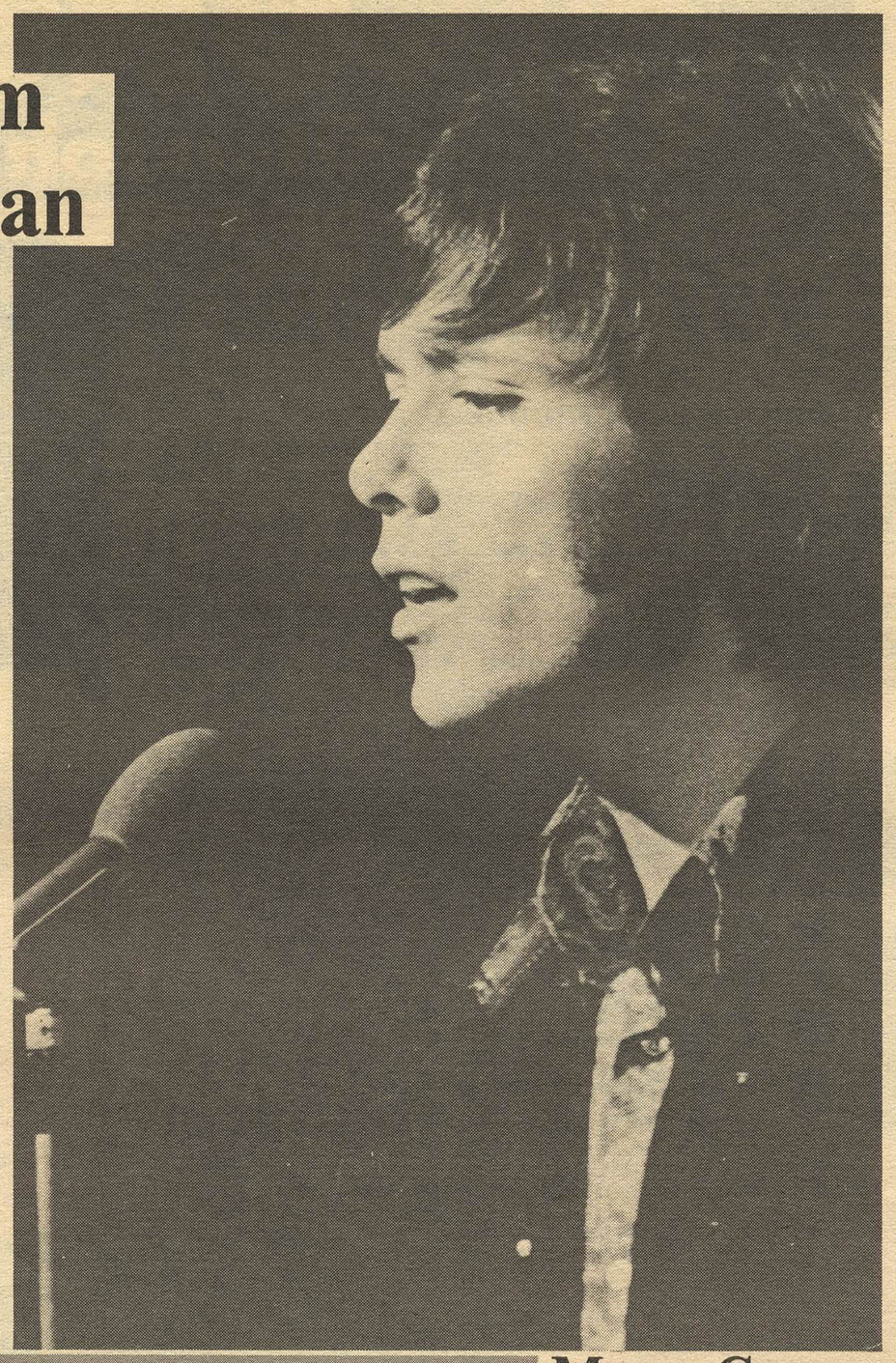
And good luck too, for that's where the fun of pop lies. This is undoubtedly Cliff's most blatantly commercial song for months, and it will sell many and quickly.

Written by Messrs Cook, Greenaway, Hiller and Goodison of Britain's hit-writing factory, it has all the ingredients for instant success—a catchy tune, a good infectious beat, a title that's sung often enough to get inside your brain and a good arrangement by ex-Shadow Brian Bennett.

And that's not all—TWO stereo songs on the other side last over six minutes.

An innocently sweet ballad with Olivia Newton-John called "Don't Move Away" and a very Western (as in "out on the trail pardner"). "I Was Only Fooling Myself."

This is the sort of value you should expect at 50p a throw.



I wanna believe this ain't dated

LULU—You've Gotta Believe In Love (Atlantic). Such is the grammar of the seventies that my copy, which originally said "Got To" has been scratched out and "Gotta" inserted. As if it makes any difference.

But to be serious, and for Lulu this is; it's probably THE test record for the lass who's had little success with her ventures into the American recording studios.

It's difficult to know exactly why the past few singles have failed and even more difficult to know whether this will succeed. It's bouncy enough with guitars, organ and tambourine among the busy backing instruments and the whole thing has the same sort of feel as "The Boat That I Row."

Lu double-tracks the vocals and puts a lot of hard work in, and if this had been released 12 months earlier I'd have said instant hit. Now I have the horrible feeling it's dated. I hope not.

Mrs. Maurice Gibb is still one of the brightest personality birds in pop and it would be awful to see her fade away just because of the wrong songs.

Quick Spins

I FEAR the great British Disc reading public was a mite hasty this time last year when they voted **David Bowie** our "Brightest Hope." Somehow that "Space Odyssey" thing seemed unique—and David has not yet managed to pull anything else from the bag. **"Holy Holy"** is a strange title and the song is "black and half evil" with a highly discordant melody and words that cannot be heard above the mysterious shivery backing. Totally uncommercial and unlikely to be played. **(Mercury)**

Here's the heaviest Turkish Delight ever—a group called **Ning** and "Machine," a definitely Oriental piece with heavy overtones! Listen to the words though and you discover it's really an ecological tract about modern day society. Very interresting! **(Decca)**

Good re-release for **Jay And The Techniques** and their Invictus-sounding "Baby Make Your Own Sweet Music" which should sock 'em in the discos. **(Mercury)**

"LOVELY Lady" sounds like a good mixture of Hollies and C.S.N. & Y., with country harmony chorus and lilting verses. A nice tune that sadly doesn't get anywhere—by the amazingly named **Dog That Bit People. (Parlophone-stereo)**

Brimstone might well be accused of cribbing Doctor Marigold's Prescription's "Sing Along" for their own "Keyhole Jake." The sound complete with bar-room piano and rough voice, is almost identical. **(Deram)**

Real heavy rock from the aptly named **New York Rock Ensemble** and "Running Down The Highway." Some fine organ and about four good voices belting out the lines, this one really moves. **(CBS)**

As does "Back To The River" by **Damnation Of Adam Blessing** (where DO they get these names from?) but this lacks the originality and turns into just a noise. **(United Artists)**

Ambitious stuff from **Cleo Laine** on "Model Cities Programme." A complex and uncommercial ballad dealing, I think, with the condemnation of our concrete jungle society, though again it's almost impossible to hear the words. **(Philips)**

Welcome back to **Betty Everett** and a brand new song "I Got To Tell Somebody." Smooth understated singing which is really effective; pretty groovy backing and a well-balanced production. **(Liberty)**

Amber revive the jollity of bubblegum with **"Jump Jet,"** a ditty about flying on a jumbo jet to meet his girlfriend. **(RCA)**

Deadwood have an appealing folksy sound on "The Turning Of Them All," but someone has rather spoiled things with a very clumsy string arrangement. A group worth watching, though. **(Decca)**

I HATE sickly love songs like **Parry Ford's** "Got Love On My Mind," but I guess that's my problem. Even listened to objectively it's pretty nauseating. **(CBS-stereo)**

Les Kirsh is a bloke, not a French group, and "When Will The Rains Come" is a sad tale of him locked in a hut in the middle of the desert. Not very effective. It didn't even make me thirsty! **(Philips)**



Ambitious stuff from Cleo Laine.

Bryan Evans tackles Jack Bruce's telling "We're Going Wrong," but the message is lost in a sea of strings and other musical attachments. **(CBS-stereo)**

Insane nonsense from **Bob Kerr's Whoopee Band** and a version of "Honey Pie." Quite amusing, but they're another visual band who can't really transfer to wax. **(Philips)**

Perry Como has a Val Doonican "rocking chair" ballad in "It's impossible"—ironic to say that when you realise it was Perry who inspired Val in the first place. Times change. **(RCA)**

Total singles released this week—33.

Mama Cass sounds good and hopeful

MAMA CASS ELLIOT—The Good Times Are Comin' (Probe-stereo). Here's a great new writing partnership—John Barry and Hal David. Deduce from that that this song comes from a new film, "Monte Wash" of which I've never heard.

Still, Cass sounds good singing to a fairground backing with pipe organ and things. It's nice to hear some optimism in pop now and again—and this is very hopeful.

Melody of the middle portion is strange and wandering, but the basic verse and chorus are hummable, if not chartbound.

ORANGE BICYCLE

Goodbye Stranger (Regal Zonophone-stereo). One of those groups who have apparently been around for ever, always release good records and never reap the rewards. It's a great shame, for this slow, moody piece is well up to their usual standard.

Hoarse lead voice, good harmonies, tinny piano and a slight touch of the country and western about the chorus all add up to a good satisfying sound. Yet the chances are, unless someone really makes his presence felt, this will end up with all their earlier efforts . . . unnoticed.

Come on, Beeb. Give them a helping hand this time!

GLASS HOUSE

Stealing Moments From Another Woman's Life (Invictus). Flaws are already beginning to show in the great Invictus/Hot Wax machine. This, to my knowledge, is the first song out here on these labels actually written by Holland and Dozier (though strangely not the other Holland. Perhaps it was his day off!) and it's by far the least inspired.

Glasshouse sound like a boy/girl mixture and put all they've got into the song, but it's still so much like Stevie Wonder's old "Uptight" you wonder why they bothered to rename it!

The sentiments are pretty heart-rending and the beat is the usual up-beat, but it just lacks all originality. Maybe the H.D.H. combine should retire gracefully and leave the writing to Dunbar and Wayne—they at least seem to know where it's at.

ALAN HAVEN

Image (Fontana). Why the wise men at Philips have decided to re-release this old track shall remain a mystery, but delighted I am that they have. Haven is Britain's brightest and most inventive jazz organist, but this tune, first released in 1965, is a real showcase of the versatility of a Hammond organ.

In my mind the most atmospheric piece of instrumental music I've ever heard—the sort of thing that might introduce a really top rate crime TV series—well constructed and helped by fine trumpets in the background.

I first picked this up in a back street junk shop and coincidentally that copy was just giving up the ghost when this arrived! Please spare it a listen, you'll be captivated.



Mama Cass: optimistic

CHAMBERS BROTHERS

Funky (CBS-stereo). Will 1971 be the year of the Chambers Brothers? Could be, and I for one hope so. They have much the same appeal as James Brown yet are far more imaginative in their writing.

This starts with a definite South American percussive beat which quicky turns into solid funk!

Great team work on the vocals and driving monotonous guitar passage to get inside your head.

Johnnie Walker says 1971 will be soul's biggest ever year—and this, I feel, is the kind of soul he's talking about.

LIVINGSTON TAYLOR

Carolina Day (Warner Brothers). Livingston, I presume? You may well ask. He's the younger brother of "Fire and Rain" James and it certainly seems to run in the family. Apart from slightly more emphasis on orchestration only a real connoisseur will be able to tell them apart.

Even the themes are similar and this song carries almost exactly the same message as James's "Carolina On My Mind"—the joy of life in the open air of the Great West!

Whether this fraternal influence will be help or hindrance we wait to discover. It's nevertheless a very good and happy song and the chorus has all the right singalong qualities.

JAMES BROWN

Call Me Superbad Parts I and II (Polydor). And on the other side is Part III—it's getting ridiculous isn't it! But despite this title trivia, Brown is destined for a major British breakthrough this year. It just started with "Sex Machine" and there are distant rumblings of the earthquake to come.

Certainly this is better than "Machine," with hypnotic machine gun guitar passages and all the usual grunts and grinds.

Changing the rhythm and key in a James Brown song is also being treated as a real event these days—with shouts of "shall I take 'em to the bridge?"—presumably the passage linking part I with part II. As he says "I got soul and I'm Super Bad." Yeah!

BYRDS

Chestnut Mare (CBS). Byrds really do lift you out of the concrete jungle and put fresh air into your lungs. Here they are out in the wild country trying to catch a frisky filly for reasons of their own!

They fill you in on the action with a couple of spoken passages while the melody is just what you expect and hope for—a light country beat with those unique harmonies still retained despite the constant changes in line-up.

From their fine double album "Untitled" this is one of their best new songs.

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TOP 30 SINGLES

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

Two titles "tied" for 7th and 30th positions.

TOP 30 ALBUMS

1		**BRIDGE OVER TROUBLED WATER**	Simon and Garfunkel, CBS
2	(1)	**LED ZEPPELIN III**	Led Zeppelin, Atlantic
3	(4)	**ANDY WILLIAMS GREATEST HITS**	Andy Williams, CBS
4	(2)	**TAMLA MOTOWN CHARTBUSTERS Vol. 4**	Various Artists, Tamla Motown
5	(5)	**EMERSON, LAKE AND PALMER**	Emerson, Lake and Palmer, Island
6	(6)	**NEW MORNING**	Bob Dylan, CBS
7	(11)	**AFTER THE GOLD RUSH**	Neil Young, Reprise
8	(8)	**ABRAXAS**	Santana, CBS
9	(7)	**DEEP PURPLE IN ROCK**	Deep Purple, Harvest
10	(20)	**ALL THINGS MUST PASS**	George Harrison, Apple
11	(22)	**PAINT YOUR WAGON**	Soundtrack, Paramount
12	(10)	**ATOM HEART MOTHER**	Pink Floyd, Harvest
13	(15)	**SWEET BABY JAMES**	James Taylor, Warner Bros.
14	(—)	**ELVIS CHRISTMAS ALBUM**	Elvis Presley, RCA International
15	(—)	**T. REX**	T. Rex, Fly
16	(18)	**PARANOID**	Black Sabbath, Vertigo
17	(9)	**CANDLES IN THE RAIN**	Melanie, Buddah
18	(13)	**AIR CONDITIONING**	Curved Air, Warner Bros.
—	(24)	**DEJA VU**	Crosby, Stills, Nash and Young, Atlantic
20	(12)	**EASY LISTENING**	Various Artists, Polydor
21	(—)	**TWELVE SONGS OF CHRISTMAS**	Jim Reeves, RCA International
22	(—)	**LET IT BE**	Beatles, Apple
23	(—)	**JOHN LENNON/PLASTIC ONO BAND**	John Lennon/Plastic Ono Band, Apple
—	(—)	**FRANK SINATRA'S GREATEST HITS Vol. 2**	Frank Sinatra, Reprise
25	(23)	**DAUGHTER OF TIME**	Colosseum, Vertigo
—	(—)	**TUMBLEWEED CONNECTION**	Elton John, DJM
—	(30)	**SOUND OF MUSIC**	Soundtrack, RCA
28	(—)	**LAYLA AND OTHER ASSORTED LOVE SONGS**	Derek and the Dominoes, Polydor
—	(—)	**LEFTOVER WINE**	Melanie, Buddah
30	(29)	**CRUEL SISTER**	Pentangle, Transatlantic
—	(—)	**WATT**	Ten Years After, Deram

Two titles "tied" for 18th, 23rd, 28th, 30th positions and three titles "tied' for 25th position.

● Silver Disc for 250,000 British sales ▲ This week's Top 30 zoomers American charts are on page 12

Disc Picks

Cilla Black
Child of Mine
Parlophone R 5879

Ashton, Gardner & Dyke
The Resurrection Shuffle
Capitol CL 15665

Vince Hill
Hey, That's No Way To Say Goodbye
Columbia DB 8738

Joe South
Hush
Capitol CL 15666

Dennis Wilson & Rumbo
Sound of Free
Stateside SS 2184

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Hit Talk — GERRY MONROE

McGUINNESS FLINT'S is a good number; I thought it would make No. 1 the first time I heard it. It's knockout.

Clive Dunn's is a typical Christmas record. He puts the song over very well and I wish him all the luck in the future. But I wonder what he could possibly follow this with?

Glen Campbell's "It's Only Make Believe" was originally done by Conway Twitty, but I think Campbell's is the better version; he has a better controlled voice and the song is well produced.

Jackson 5 are brilliant. The lead singer has a remarkable voice for an eleven-year-old; it's well controlled and you can hear every word he sings.

Johnny Johnson's is a great record. Every time he makes a record he really puts his heart and soul into it. It's got the potential to be his first No. 1.

Next week: Equal Derv Gordon

Frank Sinatra is undoubtedly No. 1 in everyone's eyes. This record of his will never die; it will be in the chart in 1984!

Spinners' is Motown which can't go wrong at the moment. Lead singer of the group manages to sing even higher than I do.





● *JIMMY CLIFF: film*

Jimmy believes what he sings!

ALTHOUGH his most recent two singles have been about the deterioration of the world, Jimmy Cliff denies he is campaigning through his music. He does, however, agree with the sentiments expressed.

Said Jimmy: "I just sing what I feel. The words are bitter and I agree with them, but it was only a coincidence that I recorded 'Synthetic World' after 'Wild World'. I wasn't looking out for a song like that."

"Synthetic World" was written by an American singer called Swamp Dog, whom Jimmy admired after hearing his album, brought across from the States.

"The song is changed completely though—the arrangement and the production. I was attracted by the lyrics. It's a good song but it'll need a lot of airplay."

He isn't altogether happy with the way the song was mixed, in his absence. He had to return to Jamaica to do some work on a film he is starring in and also writing the score.

"It was a silly time to release it anyway just before Christmas. They tried to get it out earlier but it didn't make it. There is a lot of brass in it, which is all right for some songs but not this one."

The single is included on his album, which has taken almost a year to complete. Apart from one other number—Dave Mason's "Can't Stop Worrying, Can't Stop Loving"—all the tracks were written by Jimmy.

He isn't worried by the long gaps between recordings and is pleased with the final results. The album should be released in February and already he has begun work on new songs for his next album.

"I just laid down good songs as I went, but I had a lot of other things to do. I had to go back to Jamaica to do the film, which will probably make its debut in England and be called 'Hard Road To Travel'."

But Jimmy has no intention of combining his singing with his acting. The album is more important to him, because he can say more on that than through any other medium. But he also feels that the success of the album will be largely dependant on how well the single goes. But he intends to go out on the road around February to coincide with the release of the album.

"I'm pleased with the LP because I've been around to watch what's going on."

If his film is a success Jimmy may consider doing some more acting, but won't let it interfere with his singing. He will be doing more clubs and ballroom dates soon.

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