

# Music scene

August 1973

15p

Australia 45c, New Zealand 45c, South Africa 45c, Sweden Kr 2,75

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Zeppelin Alice  
Focus Bolan Elton  
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Carly

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TODAY'S  
BRIGHTEST  
MUSIC  
MONTHLY





EDITORIAL: Fleetway House, ADVERTISING: 128 Long Acre,  
Farringdon Street, London London WC2E 9QH.  
EC4A 4AD 01-634-4444 01-240 2266

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**COVER PICTURES OF DAVID BOWIE**  
**TAKEN BY MICK ROCK. (see pages 4 & 5)**

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Published on the third Friday of each month by IPC Magazines Ltd., Fleetway House, Farringdon Street, London EC4 at the recommended price on the cover. Printed in England by Carlisle Web Offset Ltd., Newtown Trading Estate, Carlisle, CA2 7NR. Subscription rate, including postage for one year throughout the world £2.50 Dollar rate: U.S. & Canada \$7.00. Send orders with payment to IPC Magazines Ltd., Tower House, Southampton Street, London WC2E 92X.



CBS's art department went to a lot of trouble to give their impression of Boris Karloff as a white albino blues player, in the light of Edgar Winter's "Frankenstein" hit. Here's the end result . . .

*IF ever there was a case for free radio, the "new format" Radio One is just about it. Having been "promoted" to a peak spot during the afternoon "Diddy" David Hamilton really tells it like it is for music freaks.*

*Among one of his more intelligent comments the other day was this (spoken in all seriousness): "Prune juice in the morning keeps you regular."*

*The case rests.*

Tony Baker, otherwise known as the wild and wonderful Mim whose stage act has consistently aroused strong audience reaction has announced plans to do a send up version of "One More Kiss" from the Wings album "Red Rose Speedway". What is more he claims to be enlisting the help of one James Paul McCartney in the production of this undoubted masterpiece.

Have you heard the very funny "Clunk, click" record by a group called Abbey Road? In fact they're all engineers from the famous EMI studios at that address: but the group line-up they give is St. Johns S. Wood (piano, vocals), Perry Vale (ukelele, vocals), Stan More (drums, vocals), Rick Mansworth (percussion, vocals) and Ken Salgreen (bass, vocals).

Not content with co-writing the splendid Roger Daltrey album with Dave Courtney, Leo Sayer has now formed his own band which is being managed by Adam Faith who produced the album.

Called simply the Leo Sayer Band, the line-up includes Jim Avery (bass) who was formerly with Thunderclap Newman and Third World War and keyboards man Dave MacDougall who worked with Andwella and does a lot of songwriting.

It's now definite that It's A Beautiful Day have disbanded — but there's a silver lining to that particular black cloud: lovely lady Patti Santos is going solo and we should be hearing from her soon.

More group changes: Paul Williams has left Jon Hiseman's Temp-est. But there won't be a new vocalist — Mark Clarke and Ollie Halsall will take over that duty.

Interesting: Colin Blunstone shared his gig in New York at Max's Kansas City with Kinky Friedman and his Texas Jewboys!



**Spirit** — the American West Coast group, featuring guitarist Randy California. They were voted a group likely to do well in the Music Scene '73 Poll

# talk of the scene

## CHART OF THE MONTH

Starting this month on pages 22 and 27, the Music Scene Chart of the Month will present a table showing the records, both albums and singles, which have done best over the whole month preceding publication.

The chart is worked out on the basis of performance in each week, taking into account not only which position the record has reached in any one week, but also how many places it has moved up or down compared with the preceding week.

Although this system of presenting the charts will differ from the more usual weekly charts in that a record which has sold consistently throughout the month may appear higher than a record which did exceptionally well for just one week, we feel it will give a good guide to the true popularity of records over the whole month.

## Poll Predictions

Last month we published the results in all the main categories of our 1973 Poll. The listing of the most popular performers under all the main headings of music making was obviously the main purpose of the poll, but we also included on the coupon some less usual questions about which performers were likely, in the readers estimation, to be successful in the future. The answers to these questions brought some interesting results.

They showed the **Roxy Music** and **Focus** were expected to take over the top two places in the future, replacing **Slade** and **Alice Cooper** while **Status Quo**, **Geordie** and **Genesis** were also expected to greatly improve their standing.

Obviously it was impossible to produce a complete list in order of popularity of those groups that were expected to do better than they are at the moment, however we did give a star rating varying

from four to one stars as a general indication of how it was felt the situation would change. The names already mentioned got four stars along with **Wizzard**.

**Argent**, **Beck**, **Bogert** and **Appice**, **Blackfoot** **Sue**, **Electric Light Orchestra**, **Mud**, **Nazareth**, **Thin Lizzy**, **Wings** and **Yes** all got three stars.

**Byzantium**, **Gary Glitter**, **Greenslade**, **Hawkwind**, **Home**, **Humble Pie**, **Jethro Tull**, **JSD Band**, **Mahavishnu Orchestra**, **Sharks**, **Spirit**, **Stackbridge** and **West**, **Bruce & Laing** came in the two star category.

Even more interesting perhaps was the one star listing, which was mainly of groups who have yet to make impact on the music world, but who are obviously expected to. These were **Babe Ruth**, **Badger**, **Birther**, **Eagles**, **Flash**, **Handley Family**, **Kingdom Come**, **Steeleye Span** and **Tangerine Dream**.

## Guru and the Band

SO YOU THOUGHT peace and love went out with flower power, huh? Well, my children, perhaps you've missed out on **Shri Guru Maharaj Ji** who held a rally at London's **Alexandra Palace** just the other day. In case you're wondering what that's got to do with music, **Blue Aquarius** made their debut there. You know **Blue Aquarius**, the 42-piece band headed by **Shri Bhole Ji**, the Lord of Music. You didn't? Whatever next!

After blowing out their gig on his mammoth tour, **David Bowie** has been banned from **Leeds University** for life...

\*\*\*\*\*

**Kris Kristofferson** was recently awarded an honorary Doctor of Fine Arts degree in the States; next thing you know there'll be a degree in rock music. How about Bachelor of Rock 'N' Roll -- BRR?

\*\*\*\*\*

**Carl Palmer** has an addition to his amazing drum kit: an old church bell rigged up on scaffolding above his head. Could account for that ringing sound in his ears...

\*\*\*\*\*

**Krazy Kenny Everett**, BBC's only breath of fresh air, spends most of his time these days "away from it all". That means a retreat in **Llandoverly**, Wales... all Welsh readers have been warned.

\*\*\*\*\*

A goodie to look out for — long delayed solo album from **Wings** **Denny Laine** coming soon we understand.

\*\*\*\*\*

In the light of their ever changing line-up, could the title of the next **Blood, Sweat and Tears** album be prophetic? It's called "No Sweat."

\*\*\*\*\*

**Manfred Mann's Earth Band** are to tour Britain "around the end of August" we're informed. They're well worth seeing if you find yourself near any of the gigs.

\*\*\*\*\*

Some jam: **Rick Grech** and **Albert Lee** of **Head, Hands and Feet** in **Sheffield** on stage with **The Crickets**. A stroke of luck for those who were there.

\*\*\*\*\*

The lovely **Gladys Knight** has ventured into the world of producing for the first time. She co-produced her own latest single, "Where peaceful waters flow."

\*\*\*\*\*

Praise indeed — to be called 'the best rock keyboard man in the nation' by **Harry Nilsson**. But that's what's recently happened to **Nicky Hopkins**.

\*\*\*\*\*

**Pete Sinfield** (ex **King Crimson**) has a new protege — an Italian group called **Premiata Forneria Marconi**. They're the tops in their own country, and went down very well at **Sadlers Wells**, their first gig here. But the group title isn't three of their names (there are five of them altogether) — it's the name of an upper crust — sorry! — cake shop in **Brescia**, N. Italy.



Mud — a group predicted to rise quickly to near the top.

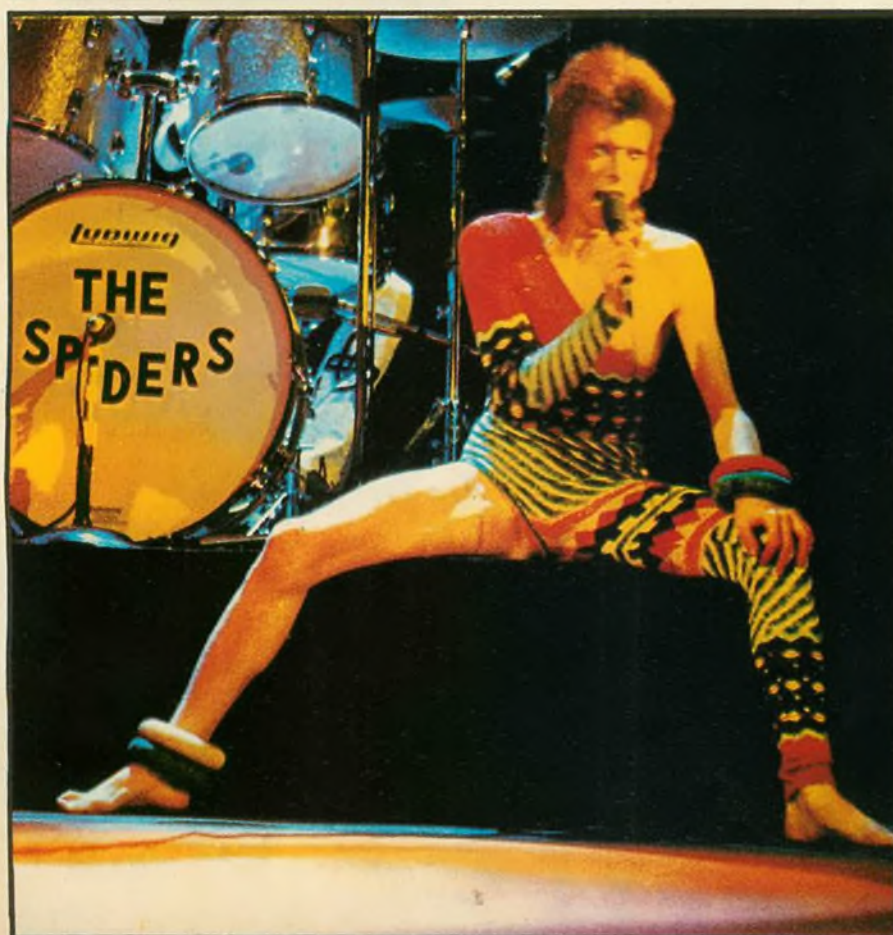
## Threshold's 'pop' policy

*Threshold Records, the Moody Blues' record company whose proudest claim is that they only deal in long-lasting acts and have nothing to do with the fly-by-night wonders of the rest of the record business have discovered that this policy is extending as far as the relatives of its staff.*

*Promotions Manager Darrell Newton hesitantly admitted recently that he was a cousin of one of the longest lasting acts in the business. Yes, it's none other than almost historical Tommy Steele.*



Photographed on-stage during his tour, the amazing Mr. Bowie wears a selection from his wardrobe. It's Mick Ronson's guitar he's eating.



# All Heads Turn For Bowie

words: John Blake

(The London Evening News)

pictures: Mick Rock

**T**oday, for a transient moment, David Bowie is king of Britain's rock'n'roll castle.

The glittering, dazzling, most outrageous star of them all has crowned his fairy-tale rise to fame with a number one album, a sell-out concert tour and a new single, "Life On Mars", released last month.

Now he's the hottest, most loved, hated and despised star of all.

All heads turned when he minced into the bar of one of the smartest hotels in London to meet me.

In his high heels he is very tall, thin as a blade of grass and his tinselled, sequinned, dazzling outfit is topped by a bony, angular face and a mop of tangerine, obviously dyed hair.

The fact he is bisexual as well as a husband and father, is now common knowledge.

Did he feel that telling the world about his unorthodox sexual habits had hampered or, in some strange way, helped his thrust to fame?

"I think it has done both. Some places in America wouldn't book me because of it. But, conversely, others asked me to play because of the outrageousness of it.

"It has worked both ways — that's a very apt thing to say really isn't it?"

"I don't regret it at all. It wasn't supposed to be an admission in the first place. I don't think there is anything to admit. I mean newspapers turned it into an admission and really I was just talking about it."

"I think it makes me look a berk sometimes, but it has been of very little worry at all."

His wife Angie is American, university educated and currently writing a book so complicated that he doesn't quite understand what subject it is about.

His own education ceased when he marched out of Bromley Technical School at the age of 16 with O-levels in woodwork and art.

How does his wife feel about his bisexual-ity and the fact that the whole world knows about it?

"Angie didn't mind my talking about it. Our environment has always been one in which we could move.

"We never found we had any trouble or bother. And the people we knew, the clubs we went to, everything around us was very much the way we were.

"It just put us on a much larger area when I was asked about it all. It didn't affect our environment because our environment was already there."

David and his wife both lead fairly independent lives. Does he see as much of her as he would like?

"We have done very well over the past six months. We have seen a lot of each other but before then it was getting so I was always away and she was never seeing me.

"Now she comes on one in every two tours. She doesn't like touring but it is the only chance she gets to see me so she comes along. Or else she will just drop in on gigs."

"But I don't depend on her at all. We have both always been very independent."

Before his British tour he spent a couple of months travelling across Russia and Europe by train with two male friends after a concert tour of the USA and Japan.

"We travelled most of the way by the trans-Siberia Express. It was a utilitarian train to say the least — it just got you from A to B with the least discomfort that could be arranged. Russia was very drab and there didn't seem to be hardly any pretty girls at all."

When he arrived by train at Charing Cross he was mobbed by hundreds of Osmond-Cassidy-type screaming fans.

"Suddenly I was plunged into something I hadn't seen for many weeks. It was like a culture shock.

"I had been through all this depression and grey myself and suddenly I got off the train and all this was happening. I didn't know things had built up to the way they had while I had been away. Things had changed so enormously it was bewildering."

Of all the dozens of countries he has visited this year Japan impressed him most. And that is why he has been wearing costumes of Kabuki, the traditional Japanese theatre on his British tour.

He is learning to speak Japanese and he says he would like to live in Japan one day. "There was nothing about that country that I disliked in any way at all," he says.

But, though the Japanese love him, some people in Britain have said his camp, stripping act is almost indecent. How did he feel about that sort of criticism?

"My act has never been obscene in any way, shape or form."

"I'm not worried that I might upset young children. I may offend their mothers — or more probably their fathers — but certainly not the kids."

Child psychology is a problem that I expect is going to occupy him a fair bit when his two-year-old son Zowie grows curious enough to ask: "Daddy, what does bisexual mean?"

"I love him, he's a great kid," he says. "But I wouldn't tell him how to live or what he should become.

"All I aim to do is to make sure he can speak three or four languages because that will give him a good start in anything he wants to do."

Despite his lack of languages David is doing alright for himself. Apart from the records and the concerts he has been approached to star in a film by star director John Schlesinger.

"I am looking forward to it as a new challenge. It should be the most exciting thing I have ever done," he says.



# Music Scene News

## BOWIE FINISHED WITH LIVE GIGS

**WIPE AWAY THE MAKE-UP**, cut away the red-dyed tresses, throw away the white tights and put the ear-ring back in the trinket box. What further use could you possibly have for them now that David Bowie has given up "live" performances?

The shock announcement came at the end of his marathon British tour in early July. That, he said, was the end. No more would he take to the stage and excite male and female alike with his excellent shows.

An American tour set for this autumn has been scrubbed. Apart from tentative film plans nothing definite is known of Bowie's plans for the future.

He beamed down to Paris in mid-July and made for the Chateau d'Herouville studios to cut his next album which is due in early September.

An RCA spokesman told Music Scene: "We were as astounded as everybody else by the announcement. He will

certainly continue recording. He loves it and he is very quick."

A single is almost certain to be taken from the next album as a follow-up to "Life On Mars" which comes from the "Hunky Dory" LP which itself was released early last year.

So it looks as though the wonder boy who was recently voted No. 1 male singer by Music Scene readers has burst your pretty balloon and the party is well and truly over my friends.



On those pretty things. Celebrating at the Cafe Royal after the last concert of David's tour are (l-r) LOU REED, MICK JAGGER, BOWIE, JEFF BECK, and MICK RONSON. At the time his "I quit" decision appeared final, but fans are hoping this was brought on by extreme end of tour fatigue and that he'll re-think after he's rested.

## GLOVER FOLLOWS GILLAN OUT OF PURPLE

THE SPLIT in Deep Purple is deeper than at first thought — in addition to Ian Gillan, bass guitarist Roger Glover has also left, to concentrate on A & R work.

Glover has been replaced by Glenn Hughes from Trapeze, but Paul Rodgers will not now step in for

Gillan.

In an exclusive Music Scene interview, drummer Ian Paice said: "It's right that Rodgers isn't joining,

we're still auditioning singers. Glenn Hughes is taking Roger's place but I don't think the changes will mean that much to the band. You've just got to keep working."

Rumours of Trapeze disbanding as a result of Hughes' departure were denied by a management spokesman who commented: "On the contrary, an American and a British tour are being lined up and the group is starting work on an album soon. Glenn will be replaced as soon as possible."

On the brighter side, Deep Purple has qualified for a platinum disc for in excess of two billion dollars worth of sales of "Machine Head."

solo albums which will be released to coincide with the tour.

Status Quo are lining up another British tour for the autumn to follow their successful concerts earlier in the year. Having received gold discs each for 100,000 sales of "Piledriver", the four members of the group have just completed another album which will be released in September, shortly after a single.

## Sabbath and Status gigs

**Black Sabbath** are planning a British concert tour for the autumn, following a rest period which is enabling them to recover from almost eighteen months of non-stop touring throughout the world.

The home dates will be part of yet another gruelling trek which takes in America, the Continent and, possibly, Australia and the Far East.

Ossie Osbourne and Tony Iommi have recorded

## Recording deletions and re-releases

The Electric Light Orchestra are recording half of their third album "live" during their current American tour with the aid of a mobile 16-track unit. The other half of the album will consist of new material and will be recorded in Britain upon the group's return in July.

A 45-minute film for both the cinema and TV is being shot during the tour ready for screening in Britain and America in early September to aid promotion of the album.

The U.S. visit is ELO's debut in that country and they are headlining all but a few dates which they play with the new-look Allman Brothers.

As a result of the success of his recent tour here, Terry Reid is returning to Britain in September for a 16-day concert and college tour, including one major London gig. After that, Reid flies to the Continent where he covers six countries in eleven days.

At the moment, the guitarist/singer is at home in Los Angeles cutting a new album and his first single for three years. Both will be released here to coincide with the tour.

Two rather odd deletions from record company catalogues — a single by the

Osmonds and an album that was just beginning to make chart headway.

The Osmonds' number is a thing called "Hold Her Tight" and the album is "Faust Tapes" by German band Faust on the new Virgin label.

It's insanity time again with the re-release of that favourite of yesteryear, the dreaded "Ying Tong Song" by no less a force than the highly esteemed Goons. No special reason for Decca putting it out again as far as we can see, but it's a good idea.

Also making a return appearance on the record shop shelves is "Gloria" by Them, this one being re-activated because Van Morrison is here for concerts.

The cries of "boo", "hiss", "unfair" and "git on!" that greeted the news that Track had deleted all their Jimi Hendrix albums did not fall on deaf ears. Polydor, bless their little cotton socks, have decided to re-issue them on their own label.

Available again are "Smash Hits", "Electric Ladyland Part 1", "Electric Ladyland Part 2", "Electric Ladyland Double", "Band Of Gypsies" and "Cry Of Love".



'The Greatest Rock 'n' Roll Band In The World' — The Rolling Stones have a planned European Tour.

## STONES TOUR

**TWO YEARS** after their last appearance in this country and ten years since the release of their first single, the Stones are set to roll again. The band is to undertake a series of European concerts — including at least one British date — in the autumn.

Meanwhile, reports that Keith Richards will leave the Stones, and thus end the Jagger-Richards song-writing team have been described by a spokesman as "unfounded".

But Music Scene understands that two other members are planning solo recording ventures. Mick Taylor is likely to get together with Nicky Hopkins for an album and Bill Wyman is reported to be having talks with Jim Keltner and other musicians.

An album tentatively titled "Goat's Head Soup" and recorded at Byron Lee's studios in Jamaica with Nicky Hopkins, Billy Preston, Jim Price and Bobby Keys among guest musicians is scheduled for late summer release. There is also the possibility of a maxi-single.

## TOP AMERICAN ACTS TO VISIT BRITAIN

The new look Mothers of Invention — down to a nine-piece from the previous high of twenty musicians — are set for a major concert with Frank Zappa at Wembley's Empire Pool on September 14. The show at the

10,000 capacity venue will last for roughly three hours.

Also set for a return British visit is Johnny Cash who plays the same venue thirteen days earlier as part of the Billy Graham Evangelistic Rally!

Johnny's other concerts are:

Birmingham Town Hall (2), Manchester Free Trade Hall (3), Newcastle City Hall (4) and Glasgow Apollo Centre.

The American invasion also includes visits by Carla Thomas and Rufus Thomas (September), Ben E. King (September-October), Chairmen Of The Board (September), Jo Jo Gunne (October) and Brenda Lee (September-October).



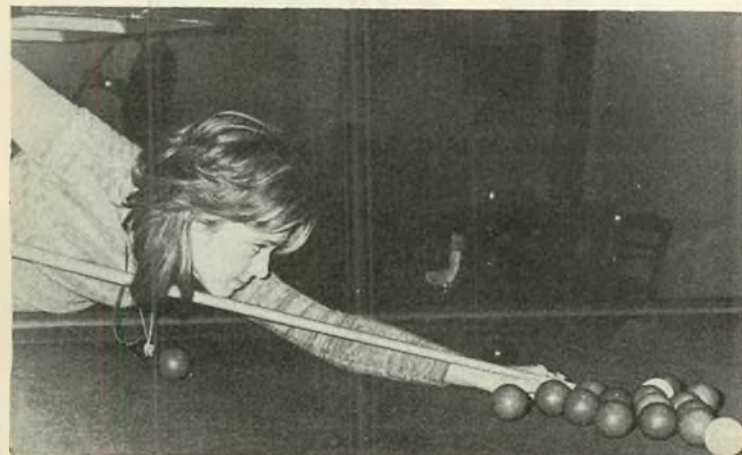
Frank Zappa

## Suzi writes own songs

Suzi Quatro makes her debut as a songwriter on her first album which she is now recording. Due for release sometime in August or September, the LP will consist mainly of Chinn-Chapman compositions — the duo who penned "Can The Can" and Suzi's new single, "48 Crash" which is released on July 20.

Suzi has been writing a lot lately, on her own and in conjunction with her lead guitarist, Len Tucky. Songs by both will appear on the album.

After a gig in Penzance on July 21, Suzi flies to Spain for a two-day promotional visit (27/28).



Suzi Quatro playing snooker, a favourite pastime of hers.

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CUT OUT COMPLETE COUPON

# IS THIS THE END OF GLAM ROCK?

Colour picture: Richard Fitzgerald.

Marc Bolan, who three years ago led the Glam-Rock cult, has now cut out the glitter — as this latest picture of him so starkly reveals. Explains the new-look Bolan: he was the first to start the trend, but now so many others have copied him he doesn't see the point of continuing with it any longer.

It won't affect his music, but, could this be the beginning of the end for Glam-Rock look?

There are changes too for Micky Finn (below), with a nice new line in hats.

The black and white picture is also of Bolan, of course, taken when he first came into the music business.



# MAGICAL McCartNEY TOUR

BY ANYONE'S STANDARD'S, Wings' first tour was a success.

Some critics faulted certain aspects but on the whole their reviews were extremely favourable — and the demand for tickets was such that the group could have doubled the amount of concerts they did and still sold out each one.

So, amid rumblings from the North and Midlands that Paul had sadly neglected them, the pressure was definitely on Wings to do some more gigs. For someone who loves performing as much as they do, that's no hardship. So they found the time to do a few more concerts — and it was an experience not to be missed.

On the first part of the tour the act began with a selection of numbers from the extremely successful "Red Rose Speedway" album. These were mostly well, if fairly quietly, received. Linda's "Seaside Woman" was performed too — an unexceptional but pleasant reggae number. But what

really for all the audiences going was their newest number "Live And Let Die", appropriately accompanied by strobe lights and other effects.

After that, the audiences loved everything Wings did. Perhaps the highlights were "My Love" and McCartney's best post Beatle song "Maybe I'm Amazed" — but whatever they were, the audiences were almost invariably on their feet long before the end, even in the vast Hammersmith Odeon. Denny Laine's two songs got a very special response, as did the only "Beatle number" (although someone else wrote it) "Long Fall Sally". That was the encore Wings were always asked for, and always gave. They could have done much, much more . . .

It's quite probable that on these extra gigs there will be a different order or extra numbers. But there's one thing I don't see how they can change — the excitement generated by this excellent group, and above all, as I've called it before, the unmistakeable McCartney magic.



# GEORDIE

## Doin' the north-eastern stomp

It's a good time for the North-east. Sunderland won the cup and Geordie released two big-selling records. GORDON COXHILL, always on the winning side, asked them about their success. The faces show, left to right, Brian Johnson, Vic Malcolm, Brian Gibson and Tom Hill.

**S**UNDERLAND win the cup and suddenly productivity in the factories of north-east England goes up. The workers are happy, militants face an uphill struggle to get the men to take a tea break and Geordie consolidate their position as one of the country's leading bunch of smiling stompers.

"Of course strictly speaking," says singer Brian Johnson, "we shouldn't be joining in the celebrations coming from Newcastle. But it's boom time in the north-east and it's doing wonders for everybody."

Despite arriving in the record stores a week late because of a dispute over import tax (the record was pressed in Holland), "Can You Do It?" rocketed up the charts selling upwards of 5,000 a day and Geordie could afford a brief smile and gave themselves a pat on the back.

"We always thought having a record in the charts was the culmination of all the hard work," says Brian, "but as soon as 'All Because Of You' began to slip

down we realised the most important thing was to escape the one-hit-wonder tag."

That they've done in no uncertain terms and the credit must go in the main to lead guitarist Vic Malcolm who writes most of the group's material. Vic seems to have hit on a formula much in the same way (and vein some would say) as Slade's Jimmy Lea-Noddy Holder team.

"Having the hits has given me a tremendous amount of confidence," says Vic. "Before I was a songwriter desperate for people to hear and enjoy my songs. Now I'm a songwriter with two big selling numbers to his credit... it can only do wonders for my writing."

"We'll carry on with the stomping sound for a while yet. We enjoy it, the audiences seem to lap it up and I'm not the sort of bloke to change just for change's sake. I know everything goes in a circle and our style will be on the decline in a while, but I'm confident that I as a songwriter and the group can change with the times."

Only one thing seems to upset these four affable Geordies... the constant sniper fire from critics

who label them a poor man's Slade.

"I just don't see the comparison," argues Vic. "The only similarity is that we share the same attitudes towards stage work and the folk who pay to come to see us. We both believe in giving a show and knocking ourselves out night after night."

"But as far as the music is concerned you must be listening with your ears closed if you think we sound anything like the same. We're quite proud of the fact that we've got Slade fans in our fan club."

Brian Johnson whose back is already suffering the after-effects of over enthusiastic well-wishers, is discovering the hard way that much more is expected of chart groups when they hit the road.

"Every spare hour is taken up with rehearsing," he says. "We've always thought of ourselves as a good live band but when we started playing with established groups we watched them and had to own up we had some tightening up to do."

"It's getting to the stage now where we figure we can hold our own no matter how big they are, but there's no danger of us getting complacent just because we've had

two hit singles and we're managing to send the audiences away happy."

"We all look upon Geordie as a long term project and that means building and improving all the time. There's too much good competition around to sit back on your backside and say 'we're doing alright, let's take it easy'."

The next item on the agenda is of course an American tour which may happen in the autumn and with the shrewdness traditional in their corner of England Geordie aren't willing to settle for the usual 'get seen and heard but be prepared to lose a few thousand' philosophy of groups making their debut trip across the Atlantic.

"I don't think I could go if someone told me beforehand we were going to lose money," said Brian. "It seems daft to me. Not that I'll be too upset if I went and came back and found we'd blown a few quid. But going expecting to come out on the losing side..."

And there words failed him but I'm sure he won't mind me finishing the sentence... it's like Sunderland going into a cup final and not expecting to return home with the pot!

picture: Chris Walter



# HOOPLE OVER THE HUMPH

The single made the charts, the album from which it comes is just out and they've laid the ghost of David Bowie. Things are improving for Mott the Hoople, as MITCHELL PAUL found out.



Mott The Hoople (l-r): Ian Hunter, Buffin (at the back), Overend Watts (at the back) and Mick Ralphs.



Ian Hunter, frizzed hair and dark glasses, was hunched over a table when I arrived for our late morning get-together.

He appeared in deep thought. Eventually he looked up. "I'm listing my Top Ten records. Not easy is it?"



How about something from the Stones, I suggested. "God, that's the trouble with doing something like this. You think of groups and groups, singers and singers and then forget one of the best ever set-ups."

So the pencil went to work again as Mott The Hoople's guitarist filled in "Brown Sugar."

"See this," he said pointing at an article in a music paper, "Makes you fed-up. They just can't leave off."

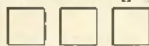
Ian was referring to yet another piece talking more about David Bowie than Mott. It's not that Ian Hunter or Mick Ralphs, Peter Watts or Buffin, the other group members, wish to deny Bowie has done a lot for them, it's just that they feel

some credit is deserved to them.

The Bowie influence started with the great single, "All The Young Dudes". David wrote and produced it. He did the same with the Hoople's album of the same title. Both were the first releases for Mott The Hoople on their new record company, CBS.

Previously they had been with Island for their three singles and four albums plus one compilation record issued at the same time as their first for CBS.

"Bowie is great. I'm not trying to say any other. What he did was give us a new light on making records like the single. He wanted us to learn some things and we did. And we're grateful. He did all this because he dug the band. And that's great."



Things are really looking up for us these days. Our single from the new summer album, "Honoloochie", has received praise from all quarters. The new album, "Mott", comes out on July 20.

"We are beginning to be

accepted for what we want to play as opposed to finding ourselves doing certain kinds of music simply because we have to get bread to exist.

Slade made the mistake we once committed in America. You take their tour this year. It was pretty dismal. I feel sorry for them. We once went out camping it up and got nowhere. Next time we did music, our real stuff. And they were caught up with it.

The only way to impress the U.S. audience is to play really well, give them the music goods.

And in Britain we are now getting on to the college scene. Our music is winning through. We seem to be getting all-age-groups though I doubt if we get those who worship Cassidy or The Osmonds.

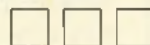
"One thing we're making sure of having is really good equipment. In the States it costs a hell of a lot of money to get what you want but it's possible. The service you get is tremendous."

The important man these days is the mixer. Some places you go to the guy can really muck things up. We had a really fine

mixer at the Rainbow, in London recently."

Funny really when you think of Mott The Hoople's fight for true recognition here, but then it's always been the case for many a British band to tour the States with more acclaim than that from the homeland.

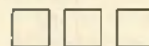
Mott The Hoople have been out to the States every year since the first gigging in 1970 with Traffic, Mountain, Jethro Tull and Ten Years After.



Sha-Na-Na, recent visitors to these shores, Grand Funk (yep, the five Concorde on one-stage group), Jethro and Spirit were with them on the '71 trip.

And it's really quite a time since the first single came out — way-back in 1969, the month October and the title, "Rock 'n' Roll Queen." A nice one it was. Every now and then rumours spread of their break-up but things go on. The only personnel change came early this year when keyboards player Verden Allen left to develop his love, for songwriting.

They keep popping up on radio and television. It was John Peel who gave them their first sound outing on "Top Gear" in November, 1969 and the television debut was "Disco 2" in February, 1970.



No trace of a long past when I met Ian — just plenty of hope and optimism for the future, a feeling of having turned yet another bend with this time the shining permanent door of success in front of them.

One thing though, Mott keep going into hiding. Why?

"It's planned. We don't see the point in doing a flurry of gigs. We think people sell themselves short in this way. We like to keep a kind of mystique."

"We're continually after a happening event where there's plenty of excitement and expectancy."

Island made us play too many dates. Maybe that's why we had a tough going at one point.

"I suppose we're making money, a few quid somewhere!"

With a new album, "Messin'", just out, Manfred Mann's name is again on people's lips. TONY NORMAN, ageing hopper, visits an idol from his past.

# Mann Alive!



When I was a fresh-faced teenager, walking the streets in my brushed Hush Puppies and gazing longingly at passing birds in their sack dresses (that sure dates me!) Friday night was music night. The one-eyed monster in the lounge brought the best of pop into my life via a girl with a fringe and a show called "Ready Steady Go".

A mod and a rocker would transcend petty differences and ride off together into the glorious sunset as the sound of "5,4,3,2,1," by Manfred Mann filled the nation's ears.

Manfred doesn't seem to get that kind of exposure any more. But he's still plugging away with his Earth Band and making good music. When the original Mann band finally crumbled, a slice of sixties pop history went with it. But some great '45s were left behind to remind us of what Manfred Mann had once stood for. Good pop music. Nothing more, nothing less.

The South African Mann could have made a comfortable living out of his knack for making T.V. jingles or from the cabaret circuit, but his love of good music had the final say. A big band, Chapter

Three, never really took off but he still insisted on playing what his integrity demanded. The Earth Band is doing just that... right now.

"I've never had any desire to move into the Alan Price/Georgie Fame middle-of-the-road area of music, although at one time we were playing similar things. I wouldn't dream of aiming for the older audience. I think it's important to keep taking chances. It's very bad to play safe.

"That's why we gave up making those commercial singles with the old band. We didn't do that when our records were starting to fail. When we made the decision, it was still all happening.

"I felt then the same way I feel today and that is that if you play safe all the time, you end up dying inside. If you always think about making money without considering anything else, you probably won't make any money anyway. You won't be doing anything fresh or original. You've got to take chances to capture a large audience.

"Going right back, if I'd played safe I wouldn't have come over to England in the first place. Now,

with the Earth Band, I'll be spending more time in the States. We're going over for a long tour this summer. I think there's more scope for us over there and the audience reaction has been tremendous."

Long trips abroad pose obvious problems for married men, but Manfred is philosophical about this aspect of the musician's lot.

"It is a wrench leaving your family, but you've got no choice, have you? I don't think it works to take them with you. It might be alright if you had a dumb wife who was happy to sit around in dressing rooms all the time. But if your wife is a person in her own right, then she'll find it a drag travelling around with someone doing what he wants to do all the time.

"Also we've got two kids so we'd have to leave them if my wife came and I don't think that would be right. If things worked out really well in America, I suppose we would be forced to think about moving over there. At the moment, I don't feel I'd like to live there. But if everything was happening there and nothing here, I'd probably think again."

Is the Earth Band now his only

interest musically?

"Well, I still do a few commercials, but I don't find that too interesting. It's okay as a sideline. Once again it pays good money, but money isn't everything. It does take a certain skill to write jingles and I was good at it. At first I quite enjoyed it, but in 1969 it was the main thing I was doing. During that period I felt a little dead inside. I just couldn't generate any energy. I wouldn't like to get into it that deeply again.

"Money isn't everything, but that doesn't mean I'm silly about it. I take great care in business matters. I'm very cautious and tend to handle that side of things pretty well. You must look after the bread angle, but you should never sell yourself for it. If you do, where do you stand at the end of the day?"

A good many years in, Manfred Mann is still breaking new ground. His more progressive outfits have failed to win the kind of following the original group commanded, but the new album, "Messin'" may help things along.

So if your wondering whatever happened to Manfred Mann? He's alive and well and still taking chances...

**"I** enjoyed it all so much more in the old days," said Junior, "before we had a hit record, before we ever heard of Alan Whitehead. I enjoyed it better when we were an up and coming Scottish band with a full date sheet."

"Then we were musicians eager to play and improve. All we wanted was respect and enough bread to pay the bills. We had no plans to become household show business names."

But with a string of highly successful commercial corn — culminating in the chart topping "Ob La Di Ob La Da" — the Marmalade became just that. Together with a never ending flow of national publicity and an in-bred desire to show-off ("we used to drive up and down Carnaby Street just to be seen" says Junior), the group rose to dizzy heights, but lost out on the respect.

"Just one of those things," says Junior philosophically. "Of course the Marmalade was an underrated band, but we only had ourselves to blame. We were young and suddenly realised that being household show business names wasn't all bad."

Now Junior who was responsible for virtually all the group's musical direction and output, is on his own. He left the band to become a staff producer for Decca. He now looks like becoming a rival to master chameleon, Jack of all trades, Jonathan King.

Junior's first solo offering "Hallelujah Freedom" proved a smash. The follow-up "Sweet Illusion" is just as successful. He's a real one man band, having written the words and music, produced and arranged the thing, played the guitar, sung the song, published it and even helped with the engineering.

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"It's the only way I can work," he said. "I'm a selfish bastard in the studio. Things are either done my way or no way at all. I went on my own to have complete freedom and I guard that freedom very jealously."

Has being solo given him any more headaches than he expected?

"None," he replied. "I can claim all the glory for myself

# 'Blame or Glory - either way it's all down to me' says Junior Campbell

words : Gordon Coxhill



or I have to shoulder all the blame. Either way, it's all down to me.

"In a group like the Marmalade you had five opinions, five temperaments and often five women to consider. No wonder there were clashes. I've got peace of mind now and while there's not any real security it's good knowing that I stand or fall by my own efforts."

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When "Hallelujah Freedom" first entered the charts Junior was flooded by requests for him to go back on the road. He expects bigger and better offers in the weeks to come, but he is bracing himself to turn them all down.

"It's a temptation," he says, "because I've still got bills to pay like anyone else. But then I stand back and ask, do I really want to perform. You've really got to have the stage bug to enjoy performing and I think I've got it out of my system."

"I've got to stand back and ask if I really want to start driving thousands of miles a week, eating poor food and living in strange hotels. The answer to that one is a very definite no. But maybe I'll change my mind."

Junior got well used to the glamour side of pop. Did it take him long to adapt to the anonymity of the back-room?

"I welcome it," he said. "For the first time since those early days I can concentrate on producing good music without having to worry about image and all the rest of it. Okay, so my name's getting round a bit again, but this time a bit of respect is sticking to it."

# ELTON JOHN: I'LL CARRY ON FOR A WHILE AND LET THE PERFORMING BUG WORK ITS WAY OUT OF MY SYSTEM

Words: GORDON COXHILL



**I**CAN REMEMBER quite clearly what Elton John said in his "Top Of The Pops" dressing room, even though it must have been all of two years ago.

"I'll give myself another two or three years really heavy going," he told me, "then I'll gradually fade myself out. I'll still record and do the odd tour but what I'd like to do is become some sort of businessman in a position to give a break to people I think deserve one."

"I had to do my bit of struggling and I'd like to be able to help a few people avoid the pitfalls."

That prophecy is all the more remarkable when you consider that when it was made Elton was still something of an "underground" name, having had only minor success in the singles chart.

All the same, he has managed to prove as good as his word . . . even though his own work-rate shows no signs of tailing off.

He is a director of Rocket Records and puts in an eight hour day whenever he can. It surely wouldn't have been too difficult for him to entice big names onto the label and turn it into an assured success.

But no, Rocket is quickly becoming a workshop for newcomers and not so newcomers who somehow haven't made the heights they should have . . . like Kiki Dee.

"Take 700," joked Elton. He was sitting at the control panel in the studio urging Davey Johnstone on to greater things down below. Elton was nearing the end of producing an album for Kiki, one of the enigmas of pop who appear to possess all that's required in the way of talent but have never found the right direction to point it in.

An hour later, when everybody was satisfied with the guitar over-dub, Elton and Kiki sat down to talk about the partnership. In spite of his own "Saturday Night's Alright For Fighting" maxi-single, he was interested only in

With a little  
help for his  
friends



talking about his new function in general and Kiki in particular.

"Why Kiki?" he asked himself, "because I think she's got a great voice and it's only now that she's moving in the right direction. She needed her confidence building up again and in the time we've been working together I've seen that happening."

"Lonnie and Josie" which Elton and Bernie Taupin wrote especially for Kiki seems to have got lost here (incidentally it's the first time they have actually written with another artist in mind) but all concerned have high hopes for American success.

How does he enjoy producing?

"I'm still a novice at the game," he admits, "but I'm learning fast. I just hope that because I put my name and some work behind an artist the public won't expect overnight miracles and massive success."

"People have said that I'm risking my own reputation by writing and producing for acts who haven't made it, but I reckon the acts have got more to lose. What I hope with someone like Kiki is that I can give her an initial push, give her the benefit of my experience, help with the publicity and stand back to let her stand on her own two feet."

"If someone like Gamble and Huff or Burt Bacharach heard the album and said they'd like to do another one with Kiki I'd be knocked out."

Can he really see his own recording and performing tour slowing down in the near future?

"It's going to be difficult now that I'm having hit singles and there is a whole new lot of fans at the gigs. I'll probably carry on as I am for a while and let the performing bug work its way out of me."

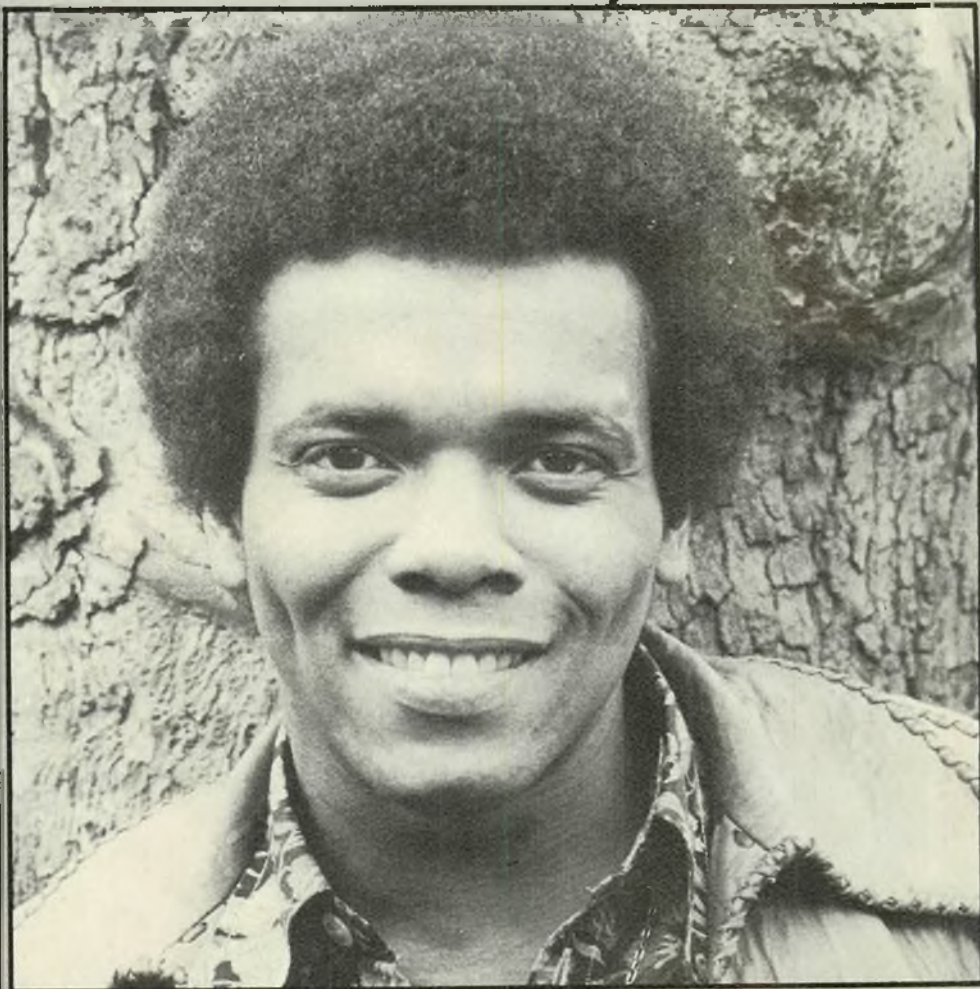
"I think it's important to put something back into the business that has given me such a lot and the sooner I start the more I can put back."

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From what I heard in the studio, Elton was doing a pretty good restoration job.

# Mr Nice Guy Nash



American singer, Johnny Nash, seems more glad than anyone I've ever met to have a new album out this summer.

"They nearly screwed me up," he said referring to his last record release on the U.K. market, Johnny, you'll remember had a single hit with "I Can See Clearly Now."

Somewhat stuck for releases his company decided to flip the record and re-issue with the former B side, "Guava Jelly" as the main thrust with yes, indeed, "I Can See Clearly Now" relegated to backing status. The record did not make the charts and the musical papers showed their dislike for this kind of release.

Happy for Johnny and everyone concerned this unfortunate moment looks like being well and truly forgotten. The reason lies in a rather splendid album called "Merry-Go-Round" (CBS).

To start using terms like "The Sergeant Pepper" album of the year would do dis-service to Johnny for it sets unfair comparison heights. The linkage arises in the sense of "Merry-Go-Round" being far more than a series of tracks.

It has running through it a sense of purpose and continuity. Each track, even if not necessarily related lyric-wise in Pepper fashion, seems to belong to the other.

Johnny used the words "such a departure" to describe "Merry-Go-Round" and if it has involved Johnny far more in a creative role than ever before, it also fulfils for many people the awareness that this guy has a whole lot of talent.

Johnny Nash communicates. And what I like about him goes right back to the mass of school concerts the gentleman has performed in the last few years.

"I've seen him on the school stage with just a friend and guitar happily singing his old and new stuff — trying it out to the people who matter."

So that makes me immediately sympathetic to what he does and sad when his releases can unwittingly cause a certain amount of harm.

The guy was really excited the afternoon he said, "Just come and listen to my new album". It's always good to hear anyone's work well before release, no exception here.

Opening track, "Merry-Go-Round", is Johnny's latest U.S. single, a song tinged with sadness for the

changing nature of life where past enjoyments fade with age. Johnny brings in a mass of children to sing their way through with him.

The second cut, "Nice-Time", has a Jamaican reggae feel which reminds me strongly of some glorious stuff you can find on Van Dyke Park's album, "Discover America". It's very soft and gentle, made for swaying and dancing close.

"My third one is R&B, one of my own compositions called, 'You'd Better Stop'. And there's a sad song for the fourth called 'I'm Goin' To Open Up My Heart Again'. I really dig the backing and the change of pace as it drifts along and then a sudden dramatic pause."

"My British single, 'Ooo-What-A-Feeling' comes as the last track on the first side," and Johnny, sir, it has a nice hit and heat with some reggae mood there in the background. And it's got an effective key change.

Over to side two and into Johnny's movie song, "Love Is Not A Game." Johnny has been filming in Scandinavia and plays a dance instructor falling in love with an airline hostess.

Next is "Loving You" and "we're back into R&B with a goodly hearing of organ, bass, drums and guitar, a warm feel."

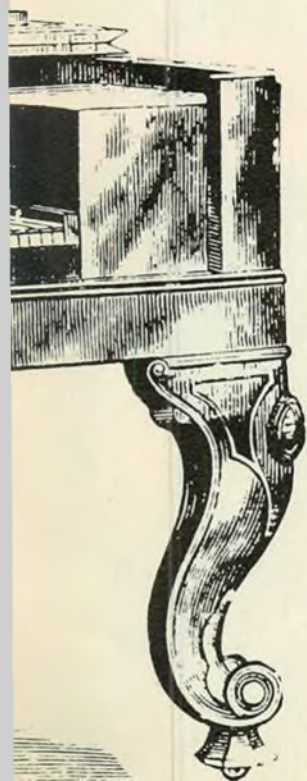
A Rabbat composition follows called "Yellow House" and "note the way the voice is there straight away." The song continues the feeling of nostalgia which pervades the album. Featured next is Jesus, "We're Trying To Get Back To You" and it's a powerful cry, indeed. The title line is hammered hard.

Last is the big, big finale with everything happening including a pounding orchestra for "Salt Annie Ginger Tree", "my religious offering with lots of unusual happenings, an epic piece, I hope." As the track nears its end the voices of the Merry-Go-Round children from the album's opening track come back into play and so bring things together. The theme is there, running through all the songs irrespective of their more obvious subject content.

It's the sense of distance, of not being related, of wishing to find a feeling of being together as a person.

Johnny, you've given us a real goodie here. Let's be seeing something of you in the UK, tour-wise pretty soon. Just tell the American kids we need you here! OK, then?

words: MITCHELL PAUL



# ALICE

from previous page

Alice today is every bit as shocking and upsetting as Jagger was 10 years ago — or Presley was in the 50s.

Back-stage Alice is with his mum, a matronly church minister's wife who occasionally forgets and calls him by his real name — Vince.

"I worried the whole time because I thought he was going to hurt himself," she says.

"No, I don't think it was in particularly bad taste."

But then maybe she has learned to live with the idea of a monster for a son now that little Vince has bought his father a Rolls Royce.

Indeed off-stage Alice is a most pleasant person, charming, witty and good to be with.

He is very honest about his motives as well: "I love money. I'd rather be sitting in a hotel suite than a single room. I completely enjoy comfort. I think the main goal in life is to be completely comfortable."

"I like to be free to get up in the morning to watch a quiz show and drink warm beer. I invest all my money. I own quite a bit of property in Arizona."

And if being a property whizz-kid is a little foreign to his image so is his love life. He has had the same girl-friend, Cindy Lang, for five years. And he says he's not particularly interested in other girls.

Cindy is pretty and has closely cropped conker-coloured hair. She says she can't stand Alice's act and

she thinks his music is nothing to get excited about.

Despite Alice's financial reasons for turning himself into a monster, his discovery that young people enjoy watching ugliness and depravity on stage is an interesting one.

Why does he think he is so popular?

"No-one knows anything about death. Sex isn't very mysterious, love isn't very hard to comprehend — but death is."

"The whole idea behind life is not to end up sad. Live fast, die young and end up as a good-looking corpse. That's what I believe."

Does he think people actually enjoy his show?

"Yes. When I cut up a model baby on stage I know there are 1,000 people out there who want to do that themselves."

"Everybody has got some little sexual twinge that is peculiar to themselves. But if they admitted it to anyone they would really lose face."

"I can't depict everyone's fantasies but I really want people to fantasise on the snake I use in the act."

"Maybe 20 people out of 10,000 get something out of the snake — but that's cool."

Despite his bravado, Alice is very aware of the danger that some pathetic individual might try to turn his stage execution into the real thing.

"Knives have been thrown at me on stage more than once during concerts," he says.

"But guns scare me. I try never to mention them in interviews."

# STEALERS WHEEL- GETTING THINGS ROLLING



The line-up of Stealers Wheel on their hit single, "Stuck In The Middle" and new album is Luther Grosvenor (of Spooky Tooth fame) on guitar and vocals, Gerry Rafferty, also guitar and vocals, Joe Egan on keyboards and vocals, Paul Pilnik on guitar and vocals, DeLisle Harper on bass and Rod Coombes on drums.

It took a while and not a few hasty hellos and goodbyes to arrive at that line-up and now, following yet another split, Rafferty and Egan are the only two remaining members.

But then Rod Coombes who's now left reckons that's the sort of band Stealers Wheel are... a loose bunch of individuals united by a common desire to see Stealers Wheel gain some recognition for the fine work they are doing.

Already their brand of laid-back low-key rock has won praise via the first album titled simply with the group's name. They have been working hard since last December and shortly commence work on a second collection of self-penned songs.

"We've all been in bands for years, with me it's almost ten," said Coombes, "and this was like seeing a new baby being born. It didn't really matter whether the life-span was going to be long or short but the expectation, the optimism and the excitement of being part of getting something off the ground was very stimulating."

Stealers Wheel's optimism appears to be based on well-founded hope rather than brash confidence. The fact that stomping stormtroopers and kids in diapers are the ones cleaning up right now doesn't deter them.

"The main criterion," explains Coombes, an unruffled and peculiarly sensitive man for a drummer, "is 'are people deriving pleasure from whatever it is that's selling?'"

"Obviously they are so why should we feel cheated or bitter. Okay, maybe someone is selling



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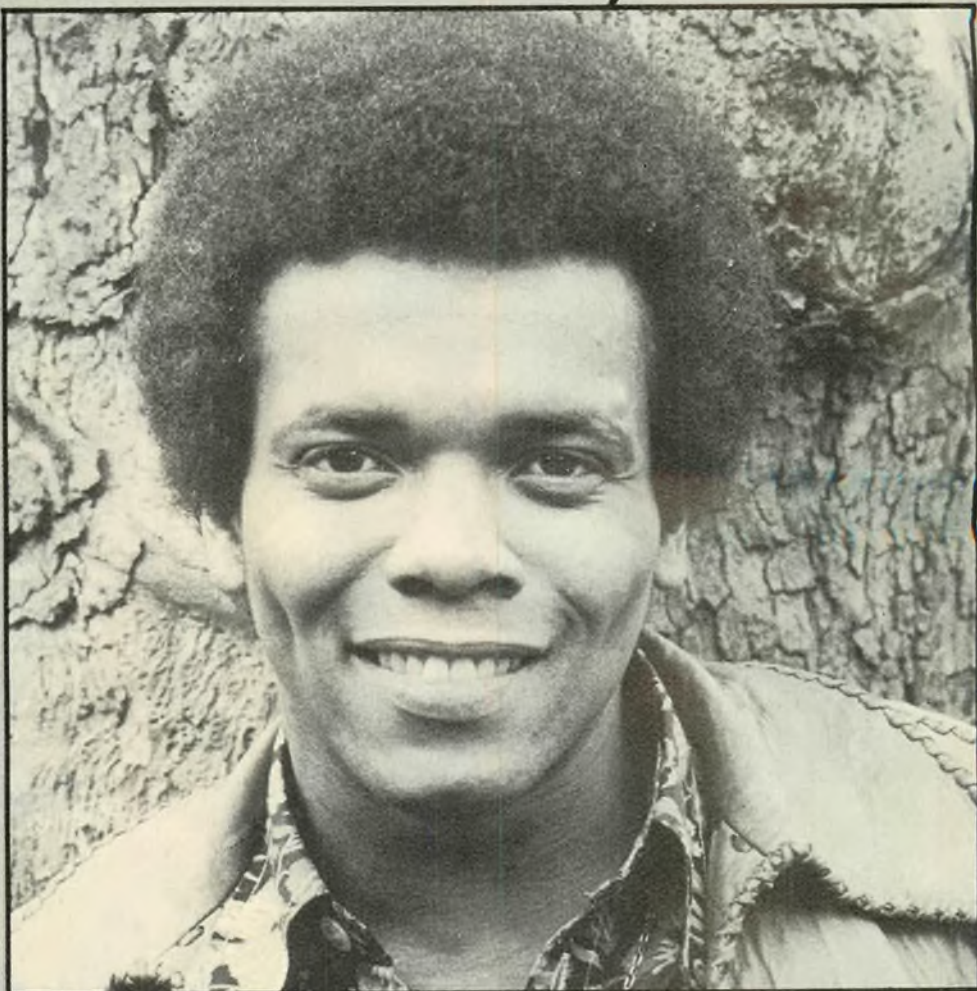
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Somewhat stuck for releases his company decided to flip the record and re-issue with the former B side, "Guava Jelly" as the main thrust with yes, indeed, "I Can See Clearly Now" relegated to backing status. The record did not make the charts and the musical papers showed their dislike for this kind of release.

Happy for Johnny and everyone concerned this unfortunate moment looks like being well and truly forgotten. The reason lies in a rather splendid album called "Merry-Go-Round" (CBS).

To start using terms like "The Sergeant Pepper" album of the year would do dis-service to Johnny for it sets unfair comparison heights. The linkage arises in the sense of "Merry-Go-Round" being far more than a series of tracks.

It has running through it a sense of purpose and continuity. Each track, even if not necessarily related lyric-wise in Pepper fashion, seems to belong to the other.

Johnny used the words "such a departure" to describe "Merry-Go-Round" and if it has involved Johnny far more in a creative role than ever before, it also fulfils for many people the awareness that this guy has a whole lot of talent.

Johnny Nash communicates. And what I like about him goes right back to the mass of school concerts the gentleman has performed in the last few years.

"I've seen him on the school stage with just a friend and guitar happily singing his old and new stuff — trying it out to the people who matter."

So that makes me immediately sympathetic to what he does and sad when his releases can unwittingly cause a certain amount of harm.

The guy was really excited the afternoon he said, "Just come and listen to my new album". It's always good to hear anyone's work well before release, no exception here.

Opening track, "Merry-Go-Round", is Johnny's latest U.S. single, a song tinged with sadness for the

changing nature of life where past enjoyments fade with age. Johnny brings in a mass of children to sing their way through with him.

The second cut, "Nice-Time", has a Jamaican reggae feel which reminds me strongly of some glorious stuff you can find on Van Dyke Park's album, "Discover America". It's very soft and gentle, made for swaying and dancing close.

"My third one is R&B, one of my own compositions called, 'You'd Better Stop'. And there's a sad song for the fourth called 'I'm Goin To Open Up My Heart Again'. I really dig the backing and the change of pace as it drifts along and then a sudden dramatic pause."

"My British single, 'Ooo-What-A-Feeling' comes as the last track on the first side," and Johnny, sir, it has a nice lilt and beat with some reggae mood there in the background. And it's got an effective key change.

Over to side two and into Johnny's movie song, "Love Is Not A Game." Johnny has been filming in Scandinavia and plays a dance instructor falling in love with an airline hostess.

Next is "Loving You" and "we're back into R&B, with a goodly hearing of organ, bass, drums and guitar, a warm feel."

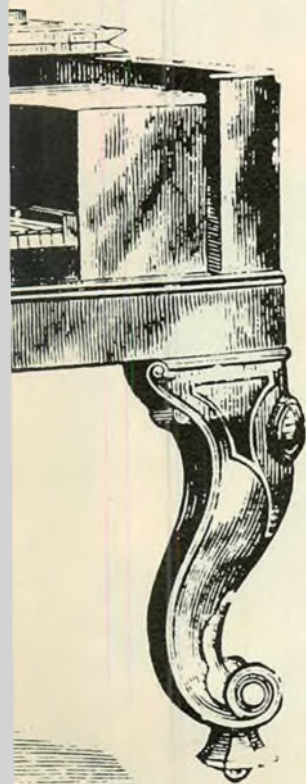
A Rabbit composition follows called "Yellow House" and "note the way the voice is there straight away." The song continues the feeling of nostalgia which pervades the album. Featured next is Jesus, "We're Trying To Get Back To You" and it's a powerful cry, indeed. The title line is hammered hard.

Last is the big, big finale with everything happening including a pounding orchestra for "Salt Annie Ginger Tree", "my religious offering with lots of unusual happenings, an epic piece, I hope." As the track nears its end the voices of the Merry-Go-Round children from the album's opening track come back into play and so bring things together. The theme is there, running through all the songs irrespective of their more obvious subject content.

It's the sense of distance, of not being related, of wishing to find a feeling of being together as a person.

Johnny, you've given us a real goodie here. Let's be seeing something of you in the U.K., tour-wise pretty soon. Just tell the American kids we need you here! OK, then?

words: MITCHELL PAUL





# The Billion Dollar Baby Show.

Alice (Mr Nice Guy) Cooper guillotined in New York City while entertaining audience of young people. Mr Cooper was seized by the band and decapitated and suffered the ignominy of having his head brandished triumphantly at the fans by a hooded executioner.



# New depths of vulgarity and depravity, achieved by Alice

words: John Blake (of The London Evening News)/pictures: Armando Gallo



**W**hen a rock star starts spitting at the audience as part of his act you might feel he has gone a little further than is wise or decent.

But the people who received the treatment from Mr. Alice Cooper when I flew to Detroit to see his new show appeared more flabbergasted than outraged.

Now I've always believed that British audiences are among the most tolerant and broad-minded in the world. But I think that Cooper, rock'n'roll's answer to Boris Karloff, is going to be forced to tone his act down a little when he brings it to Britain in the Autumn.

The spitting is just part of an extraordinary show which, says Alice, "has reached new depths of vulgarity and bad taste."

The act opens with Alice prowling the stage in a tattered and stained white body stocking. Things progress to routine Cooperisms like simulated rape, murder and necrophilia.

Then comes a fight with Alice and the band bashing each other with broken dolls and limbs from shop-window mannequins.

Finally his ugly face is thrust under a guillotine, the blade hurtles down and off—apparently — comes his head.

"A bloody good job too," said the little blonde sitting in front of me. (And I have to confess that I wasn't particularly heart-broken to see him go.)

But the procession of the macabre continues with the rest of the band appearing to lick the blood from the singer's severed head. And so it goes on...

He claims he acts out the depraved, innermost fantasies of his audience.

## Rock's answer to Boris Karloff

band ghoulishly picks over the rest of his mortal remains. Then, to confound evil-doers and se the show, top hatted and tailed, Alice Cooper is resurrected, singing, to the delight of the lience.



# ALICE

from previous page

Alice today is every bit as shocking and upsetting as Jagger was 10 years ago — or Presley was in the 50s.

Back-stage Alice is with his mum, a matronly church minister's wife who occasionally forgets and calls him by his real name — Vince.

"I worried the whole time because I thought he was going to hurt himself," she says.

"No, I don't think it was in particularly bad taste."

But then maybe she has learned to live with the idea of a monster for a son now that little Vince has bought his father a Rolls Royce.

Indeed off-stage Alice is a most pleasant person, charming, witty and good to be with.

He is very honest about his motives as well: "I love money. I'd rather be sitting in a hotel suite than a single room. I completely enjoy comfort. I think the main goal in life is to be completely comfortable."

"I like to be free to get up in the morning to watch a quiz show and drink warm beer. I invest all my money. I own quite a bit of property in Arizona."

And if being a property whizz-kid is a little foreign to his image so is his love life. He has had the same girl-friend, Cindy Lang, for five years. And he says he's not particularly interested in other girls.

Cindy is pretty and has closely cropped conker-coloured hair. She says she can't stand Alice's act and

she thinks his music is nothing to get excited about.

Despite Alice's financial reasons for turning himself into a monster, his discovery that young people enjoy watching ugliness and depravity on stage is an interesting one.

Why does he think he is so popular?

"No-one knows anything about death. Sex isn't very mysterious, love isn't very hard to comprehend — but death is."

The whole idea behind life is not to end up sad. Live fast, die young and end up as a good-looking corpse. That's what I believe."

Does he think people actually enjoy his show?

"Yes. When I cut up a model baby on stage I know there are 1,000 people out there who want to do that themselves."

"Everybody has got some little sexual twinge that is peculiar to themselves. But if they admitted it to anyone they would really lose face."

"I can't depict everyone's fantasies but I really want people to fantasise on the snake I use in the act."

"Maybe 20 people out of 10,000 get something out of the snake — but that's cool."

Despite his bravado, Alice is very aware of the danger that some pathetic individual might try to turn his stage execution into the real thing.

"Knives have been thrown at me on stage more than once during concerts," he says.

"But guns scare me. I try never to mention them in interviews."

# STEALERS WHEEL- GETTING THINGS ROLLING



The line-up of Stealers Wheel on their hit single, "Stuck In The Middle" and new album is Luther Grosvenor (of Spooky Tooth fame) on guitar and vocals, Gerry Rafferty, also guitar and vocals, Joe Egan on keyboards and vocals, Paul Pilnik on guitar and vocals, DeLisle Harper on bass and Rod Coombes on drums.

It took a while and not a few hasty hellos and goodbyes to arrive at that line-up and now, following yet another split, Rafferty and Egan are the only two remaining members.

But then Rod Coombes who's now left reckons that's the sort of band Stealers Wheel are... a loose bunch of individuals united by a common desire to see Stealers Wheel gain some recognition for the fine work they are doing.

Already their brand of laid-back low-key rock has won praise via the first album titled simply with the group's name. They have been working hard since last December and shortly commence work on a second collection of self-penned songs.

"We've all been in bands for years, with me it's almost ten," said Coombes, "and this was like seeing a new baby being born. It didn't really matter whether the life-span was going to be long or short but the expectation, the optimism and the excitement of being part of getting something off the ground was very stimulating."

Stealers Wheel's optimism appears to be based on well-founded hope rather than brash confidence. The fact that stomping stormtroopers and kids in diapers are the ones cleaning up right now doesn't deter them.

"The main criterion," explains Coombes, an unruffled and peculiarly sensitive man for a drummer, "is 'are people deriving pleasure from whatever it is that's selling?'"

"Obviously they are so why should we feel cheated or bitter. Okay, maybe someone is selling



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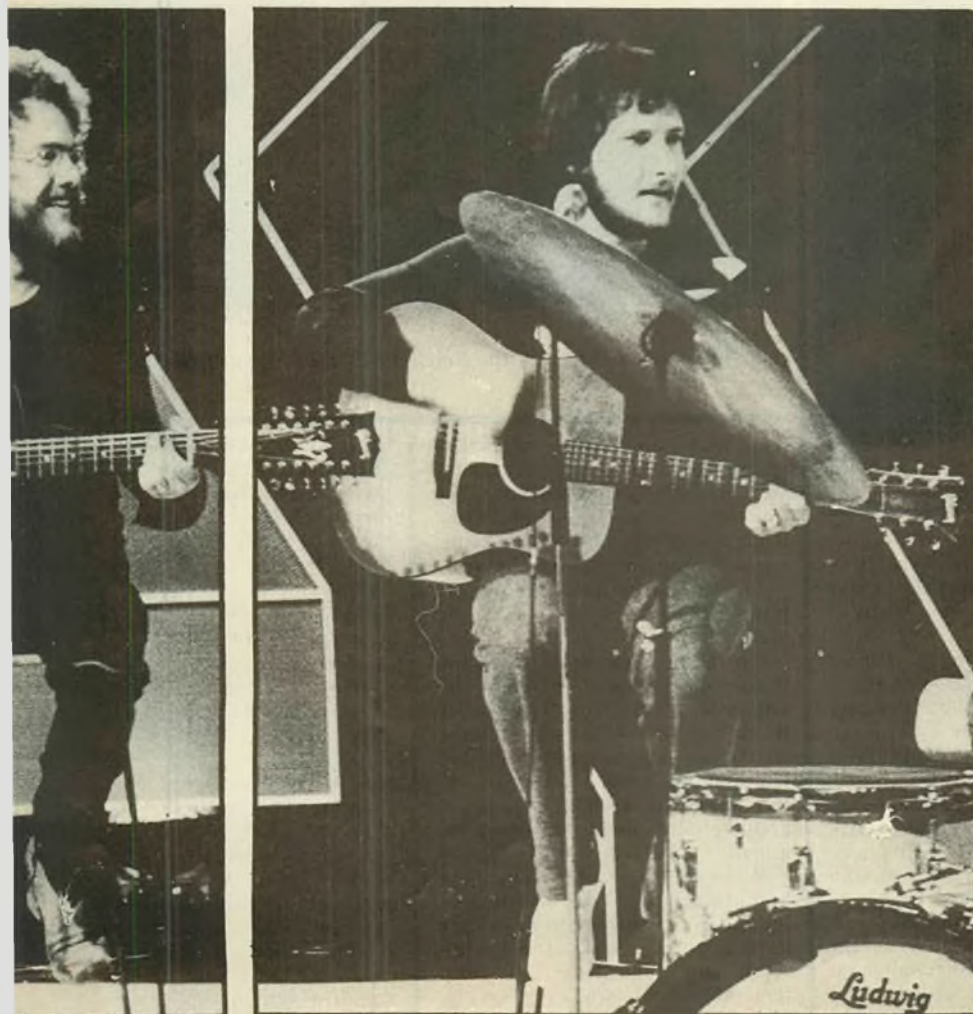
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The Stealers Wheel on their hit single (l-r) DeLisle Harper, Joe Egan, Luther Grosvenor, Paul Pilnik, Rod Coombes, Gerry Rafferty.



The two remaining members of the band on stage. Joe Egan and Gerry Rafferty. (right)

on the strength of their face or whatever. That's fine providing they know it and are honest about it. I don't see anything wrong with ultra-commercialism at all providing there is honesty of purpose."

The group don't go out for the sort of money Securicor need worry about, but without topping charts and winning polls they figure they can still be a financially viable proposition.

"We're not the sort of people to go out and buy huge cars at the first sniff of money," says Coombes. "We lead a pretty close to the ground existence, we're not after the heavy bread stakes."

As far as songwriting and performing go, the band is totally self-sufficient. They feel that leaning on outside influences only weakens their creativity. But they are pleased to have in the studio, producing their sessions, the legendary Jerry Lieber and Mike Stoller who are working with their first British act.

Lieber and Stoller count their classic contributions to pop on fingers, thumbs and toes. "Hound Dog" and "Jailhouse Rock" among others for Elvis, a whole string of memorable hits for the Coasters like "Yakety Yak", "Charlie Brown" and "Poison Ivy".

"We decided that we needed an experienced producer, one who could be sympathetic to our music," Coombes told me, "and we jotted down a list of names and sent off some tapes."

"Jerry and Mike weren't on the list, but somehow the tapes arrived at their office and they liked the songs. We got together and decided that we could work together."

If the Lieber-Stoller magic rubs off on Stealers Wheel they'll be delighted, but then again, they'll doubtless be just as happy gigging five nights a week, making a couple of albums a year for the rest of their existence... as long as they are playing their own kind of music.

Of such noble ideals, the backbone of pop is made.

words: Gordon Coxhill

# JETHRO TULL'S PROMISING FUTURE

Jethro Tull have a newly released album, "Passion Play" and the memory of two recent concerts at Wembley to remind British audiences of their existence. Graham Rollinson writes about the group's development.

Six years ago the music scene in London was at its best. For a start you had clubs like Klooks Kleek, in Hampstead, the Flamingo and just up the road the Marquee. Rock music six years ago was different from that of today. There were no supergroups, except maybe the Stones or the Beatles. You could see a top name act for around 6s. The rock scene was in the midst of a change, for new bands were constantly arriving on the scene, bands such as The Nice, Spooky Tooth, Spencer Davis Group and in particular a group that appeared under the name of Jethro Tull.

Jethro Tull played at the Marquee for one night for four consecutive weeks. On the first night they played to only a handful of people, who stood with their eyes transfixed on the vocalist, who pranced about the stage, looking like a fierce gypsy wanderer, playing his flute and every now and again balancing on one leg.

By the end of the month, Jethro Tull and their vocalist Ian Anderson were packing the Marquee out. Fans who had heard by word of mouth of this incredible band, were flocking to the nearest venue where Jethro Tull were playing.

Bands such as The Who and the Moody Blues had to tread carefully for they had strong competition. . . . Jethro Tull were around.

During the course of the last six years Jethro Tull have become one of the biggest names in rock music. The original line up only lasted a short while, with Mick Abrahams leaving to form his own band and then Glen Cornick leaving to get married and live in Barnes and finally to form Wild Turkey.

Since those days Tull have come a long way. They have released seven albums, their latest being "Passion Play", which has only just been issued, and all but two of these have been top sellers.

For the last couple of years Jethro Tull have been living in America, where they are in con-



"I'm just acting because I'm living the music" — Anderson.

stant demand, touring three or four times a year. Also this year they have undertaken a huge European tour and are set to tour Australia and Japan.

Although they have toured Australia and Japan before, it should be an interesting experience as the only other time Tull played in these countries the reception was rather varied.

Besides touring, Tull have to make albums. They always work well in advance of recording plans, in fact they already have enough material for four sides.

Their latest, "Passion Play", was originally recorded almost a year ago — but their music changed a lot after they had recorded it. So after a few months, they decided to record the whole album again. For



Ian Anderson — hogging the limelight in spite of his diminutive self

Tull, luck was on their side, for in spite of extremely high costs, they were in the financial position to be able to re-record the whole thing. That is why it has been a long time since the release of a Tull record.

For those who have not already bought the album, its theme is life and death.

On the last couple of tours, the band have been playing an improvised version of "Thick As A Brick", an album that stayed in the charts for a couple of months, but its theme is harder to define, but Ian Anderson says it is possibly about a human being searching for a higher standard of life.

While on stage Jethro Tull are a humorous band. They like to give the audience value for money. They have a good stage act with Ian Anderson fronting. I can remember Anderson once saying: "I'm just acting because I'm living the music; it makes me act."

the Tull roadshow will enlarge and change. For a start Ian Anderson is going to cut back on touring and rest more. But the main feature of the show while on tour, will be a living theatre, comprising female ballet dancers and back projected films. So the future for Jethro Tull looks promising indeed.

Anderson has grown as a performer enormously. His singing is more directed and less strained these days. He knows how to feel out an audience and bring them out; he shuffles across the stage, hogging the limelight in spite of his diminutive self. But one thing is clear, Anderson has a tremendous respect for showmanship. For as long as I can remember, his favourite band has been the Rolling Stones.

It seems that Tull will be on the road for many years to come, but needless to say, the act changes every now and then. For next year,

# STEALERS WHEEL IS ONE OF THE FIRST SEVENTIES ALBUMS TO TRY TO DO MORE THAN JUST DISPLAY ITS SIXTIES INSPIRATIONS.

BUD SCOPPA, ROLLING STONE.

"For over two months now I've been playing Stealers Wheel constantly, and I can tell you from that prolonged experience that it's a great little record, with songs, singing and production more inventive and better matched than practically anything else on the current shelves."

BUD SCOPPA, ROLLING STONE.



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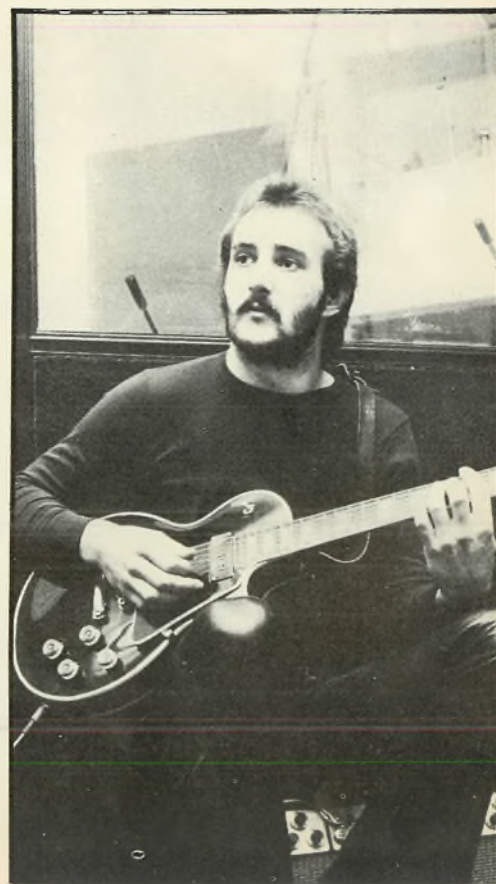
- 1 RUBBER BULLETS, 10 c.c. (released 30.3.73 on UK)  
composed — Godley/Creme/Gouldman, prod. Strawberry
- 2 CAN THE CAN, Suzi Quatro (released 27.4.73 on Rak)  
composed — Chinn/Chapman, prod. Chinn/Chapman
- 3 ALBATROSS, Fleetwood Mac (released 30.3.73 on CBS)  
composed — green, prod. Vernon
- 4 ONE AND ONE IS ONE, Medicine Head (released 16.3.73 on Polydor)  
composed — Hope-Evans/Fiddler, prod. Ashton
- 5 THE GROOVER, T. Rex (released 1.6.73 on T. Rex)  
composed — Bolan, prod. Visconti
- 6 SEE MY BABY JIVE, Wizzard (released 16.4.73 on Harvest)  
composed — Wood, prod. Wood
- 7 STUCK IN THE MIDDLE WITH YOU, Stealers Wheel (released 27.4.73 on A & M)  
composed — Rafferty/Egan, prod. Leiber/Stoller
- 8 AND I LOVE HER SO, Perry Como (released 30.3.73 on RCA)  
composed — McLean, prod. Atkins
- 9 GIVE ME LOVE, (GIVE ME PEACE ON EARTH), George Harrison (released 25.5.73 on Apple)  
composed — Harrison, prod. Harrison
- 10 SNOOPY VERSUS THE RED BARON, Hot Shots (released 4.5.73 on Mooncrest)  
composed — Messrs Weiss, prod. Crawley
- 11 WELCOME HOME, Peters & Lee (released 4.5.73 on Philips)  
composed — Dupre/Beldone/Blackburn, prod. Franz
- 12 LIVE AND LET DIE, Wings (released 1.6.73 on Apple)  
composed — McCartney, prod. Martin
- 13 WALKING IN THE RAIN, Partridge Family (released 11.5.73 on Bell)  
composed Spector, prod. Farrell
- 14 YOU ARE THE SUNSHINE OF MY LIFE, Stevie Wonder (released 4.5.73 on Tamla Motown)  
composed — Wonder, prod. Wonder
- 15 LIFE ON MARS, David Bowie (released 22.6.73 on RCA)  
composed — Bowie, prod. Scott
- 16 SKWEEZE ME, PLEEZE ME, Slade (released 22.6.73 on Polydor)  
composed — Holder/Lee, prod. Chandler
- 17 TIE A YELLOW RIBBON, Dawn (released 9.2.73 on Bell)  
composed — Medress/Appell, prod. Appell/Tokens
- 18 SWEET ILLUSION, Junior Campbell (released 27.4.73 on Deram)  
composed — Campbell, prod. Campbell
- 19 ARMED AND EXTREMELY DANGEROUS, First Choice (released 30.3.73 on Bell)  
composed — Harris/Felder
- 20 BORN TO BE WITH YOU, Dave Edmunds (Rockpile)  
composed — Edmunds, prod. Edmunds
- 21 TAKE ME TO THE MARDI GRAS, Paul Simon (released 25.5.73 on CBS)  
composed — Simon, prod. Simon
- 22 CAN YOU DO IT, Georgie (released 1.6.73 on EMI)  
composed — Malcolm, prod. Elias/Danova
- 23 I'M GONNA LOVE YOU JUST A LITTLE BIT MORE BABY, Barry White (released 6.4.73 on Pye)  
composed — White, prod. White
- 24 WALK ON THE WILD SIDE, Lou Reed (released 24.2.72 on RCA)  
composed — Reed, prod. Bowie/Ronson
- 25 HALLELUJAH DAY, Jackson Five (released 25.5.73 on Tamla Motown)  
composed — Perren/Yarian, prod. Perren/Mizell
- 26 ROCK-A-DOODLE-DOO, Linda Lewis (released 11.5.73 on Rait)  
composed — Lewis, prod. Lewis/Cregan
- 27 BROKEN DOWN ANGEL, Nazareth (released 23.3.73 on Mooncrest)  
composed — Nazareth, prod. Glover
- 28 HONALOOCHIE BOOGIE, Mott The Hoople (released 25.5.73 on CBS)  
composed — Hunter, prod. Mott The Hoople
- 29 FRANKENSTEIN, Edgar Winter Group (released 19.5.73 on Epic)  
composed — Winter, prod. Derringer
- 30 STANDING ON THE INSIDE, Neil Sedaka (released 4.5.73 on MGM)  
composed — Sedaka, prod. Sedaka

# Music Scene

## Band of the Month

# FOCUS

Although they have only been on the English scene for just over a year Focus were rated eighth best group in the World in the Music Scene Readers Poll.

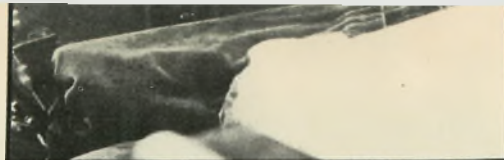




Bert Ruiter the bass guitarist. He sings as well and names Jack Bruce as his major influence.



Thijs Van Leer, keyboards, vocals and practically any other instrument you care to name, especially the flute. Has impressive academic qualifications.



Pierre Van Der Linden on drums. Learnt about rhythm with the Dutch Opera Symphony Orchestra — then added touches of his own.



Jan Akkerman on guitar and lute. He studied the guitar at the Amsterdam Music Lyceum for five years. Has also recorded a solo album.

**F**ocus led the group singles field for the first quarter of 1973. Only the lack of single release during the early Summer seems to threaten to deprive this talented Dutch group of top honours at the end of the year. Sweet, Slade and T-Rex would seem to be their main challengers.

Focus more than any other group made the British record-buyer aware of a Continental pop scene. Apart from France the general European scene appears to be heavily dominated by British and American groups. Even the phenomenally successful Les Humphries Singers, who have had six number one hits in Germany and other countries, are derived, through their leaders and master-mind, from Liverpool, for that's where Les Humphries himself comes from.

Focus have helped to drive out foreign influences in the Continental charts and thus to establish home-based music and sound.

Their beginning comes from the drive and enthusiasm of organist-flautist, Thijs Van Leer. He formed a trio with Martin Dresden, a bass guitarist and Hans Cleuver, a drummer, in 1969. In November of the same year Jan Akkerman made the group a quartet.

And now follows some interesting changes for Jan Akkerman left to join his former drummer from Johnny and the Cellar Rocker's days. They formed a new band and asked Thijs Van Leer to join them! This happened and Cyril Havermans joined on bass guitar. However he was replaced in 1971 by Bert Ruiter. The drummer by the way was called Pierre Van Der Linden and the group now formed by Jan Akkerman was called, yes, FOCUS!

What then of the individual group members — first, Jan Akkerman. He plays guitar and lute. He was born in Amsterdam in 1946, on Christmas Eve. Music has been part of his life since he learned to walk and

apart from playing guitar from an early age, he studied the instrument at the Amsterdam Music Lyceum for five years.

His stage debut was with the Friendship Sextet whilst he was at school. As far as his full-time career is concerned it began with the already mentioned group, Johnny And The Cellar Rockers. This happened when he was 18. It lasted for two years. One of its other members was of course Pierre.

Then they formed a new group called The Hunters which also ran for two years. A third followed called Brainbox. Focus was to follow. Among his influences Jan names guitarist Django Reinhardt.

Thijs was born in Amsterdam on March 31, 1948. His musical background is crowded with years of serious training. Outside of music he studied the History Of Art at the Amsterdam University. However to the music — flute and composition at the Amsterdam Conservatorium. He received a degree for this.

He has had orchestral and arranging tuition and taken organ lessons from the Dutch classical organist and conductor Anthony Van Der Horst. During his schooldays he found himself leading a school jazz group.

Thijs names among his major influences in the rock field, Stevie Winwood and Traffic.

Pierre was born February 19, 1946. His drum playing ability owes much to Louis De Heer, percussionist with the Dutch Opera Symphony Orchestra and Nico Prins of the Harry de Groot Radio and Television Orchestra.

His own beginnings come from being with Jan for two years in their group Johnny And The Cellar Rockers.

His actual professional debut came with ZZ And The Maskers with whom he stayed eighteen months. Then he spent two years with Brainbox, though there was an in-between period when he played with a group filling in between the Toni Boltini Circus acts.

He names John Coltrane among his musical influences.

Bert Ruiter was born November 26, 1946.

His guitar playing has been self-taught though he learnt to read music from his mother. At school he belonged to a group called The Spectacles and following upon this he made a professional mark with Jay-Jays.

Bert formed his own group called Full House and then in September, 1971 joined with Focus. He names Jack Bruce among his musical influences for his own instrument in the group is bass guitar as well as sharing vocals with Thijs.

So much then for the personnel, but what of Focus, the group. Their first appearance in 1969 was at Amsterdam's Bird's Club. Their first single was issued here in Britain during 1972. However collectors and fans must have their very first which was only released in Holland during June, 1971. This was "House Of The King" backed with "Why Dream". The first British issue was the bit hit "Hocus Pocus" in 1972. It had been released in Holland, June, 1971.

Album one, "In And Out Of Focus" was released mid-February, in Holland and British release followed at the end of 1970. Much of their album, "Focus 11", released November, 1972 was recorded in Britain during July of that summer. All Dutch releases come on the EMI label, in Britain on Polydor save for their second long-player, "Moving Waves", which comes on Blue Horizon, released, May, 1971 in Holland and not until February, '72 in the U.K.

Chart connoisseurs had an interesting situation to observe in the early part of this year. "Hocus Pocus" entered the BBC charts on January 13. It had been released as far back as October 20. The sudden movement was due to tremendous coverage of the group in the weekly musical press as well as a tour right at the end of '72 into '73. Polydor had been ready to release "Sylvia" (issued Holland, April, 1972) on January 12 and consequently found themselves with one intended, "Sylvia", release hit and another stemming from some months back and more-or-less given up as chart-bound.

Focus have drawn praise from all

quarters and Tony Stewart writing in the New Musical Express for December 23, 1972, saw them as, 'Rock, jazz and the classics meet in the band for '73'.

It now only remains for Focus to re-establish themselves with long-awaited releases for late Summer and early Autumn. Then indeed they should lead the field from all others from 1973.

words : Mitchell Paul

pictures : Gered Mankowitz

## Discography

All recordings still available

### ALBUMS

- 1970 **In And Out Of Focus**/Focus-vocal/Black Beauty/Sugar Island/Anonymous/House Of The King/Happy Nightmare (Mescaline)/Why Dream/Focus-instrumental (Polydor).
- 1972 **Moving Waves**/Hocus Pocus/Le Clochard (Bread) / Janis / Moving Waves/Focus 11/Eruption (i) Orfeus; Answer; Orfeus — (ii) Answer; Pupilla-Tommy; Pupilla. (iii) Answer; The Bridge — (iv) Euridice; Dayglow; Endless Road — (v) Answer; Orfeus; Euridice (Polydor).
- 1972 **Focus 3**/Round Goes The Gossip . . . /Love Remembered/Sylvia/Carnival Fugue/Focus 11 Answers? Questions! Questions? Answers!/Anonymous 11 (Pt. 1)/Anonymous 11 (Conclusion)/Elspeth Of Nottingham/House Of The King.

### SINGLES

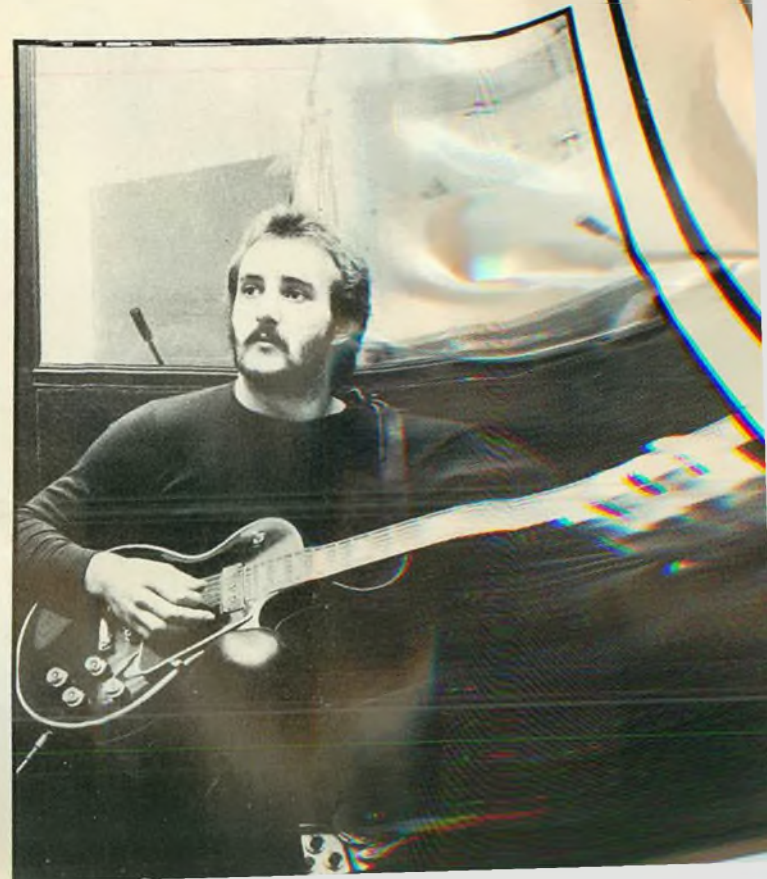
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# Music Scene

## Band of the Month

# FOCUS

Although they have only been on the English scene for just over a year Focus were rated eighth best group in the World in the Music Scene Readers Poll.



Music  
scene

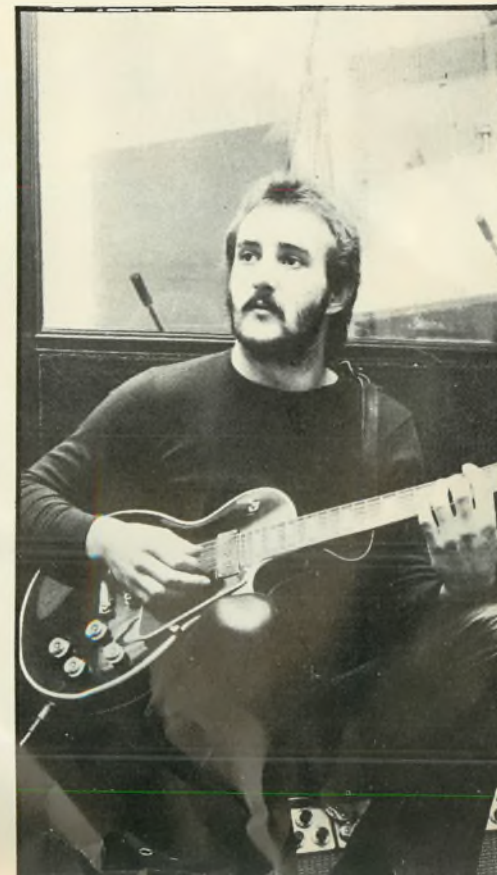


# Music Scene

## Band of the Month

# FOCUS

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Bert Ruiter the bass guitarist. He sings as well and names Jack Bruce as his major influence.



Thijs Van Leer, keyboards, vocals and practically any other instrument you care to name, especially the flute. Has impressive academic qualifications.



Pierre Van Der Linden on drums. Learnt about rhythm with the Dutch Opera Symphony Orchestra — then added touches of his own.



Jan Akkerman on guitar and lute. He studied the guitar at the Amsterdam Music Lyceum for five years. Has also recorded a solo album.

**F**ocus led the group singles field for the first quarter of 1973. Only the lack of single release during the early Summer seems to threaten to deprive this talented Dutch group of top honours at the end of the year. Sweet, Slade and T-Rex would seem to be their main challengers.

Focus more than any other group made the British record-buyer aware of a Continental pop scene. Apart from France the general European scene appears to be heavily dominated by British and American groups. Even the phenomenally successful Les Humphries Singers, who have had six number one hits in Germany and other countries, are derived, through their leaders and master-mind, from Liverpool, for that's where Les Humphries himself comes from.

Focus have helped to drive out foreign influences in the Continental charts and thus to establish home-based music and sound.

Their beginning comes from the drive and enthusiasm of organist-flautist, Thijs Van Leer. He formed a trio with Martin Dresden, a bass guitarist and Hans Cleuver, a drummer, in 1969. In November of the same year Jan Akkerman made the group a quartet.

And now follows some interesting changes for Jan Akkerman left to join his former drummer from Johnny and the Cellar Rocker's days. They formed a new band and asked Thijs Van Leer to join them! This happened and Cyril Havermans joined on bass guitar. However he was replaced in 1971 by Bert Ruiter. The drummer by the way was called Pierre Van Der Linden and the group now formed by Jan Akkerman was called, yes, FOCUS!

What then of the individual group members — first, Jan Akkerman. He plays guitar and lute. He was born in Amsterdam in 1946, on Christmas Eve. Music has been part of his life since he learned to walk and

apart from playing guitar from an early age, he studied the instrument at the Amsterdam Music Lyceum for five years.

His stage debut was with the Friendship Sextet whilst he was at school. As far as his full-time career is concerned it began with the already mentioned group, Johnny And The Cellar Rockers. This happened when he was 18. It lasted for two years. One of its other members was of course Pierre.

Then they formed a new group called The Hunters which also ran for two years. A third followed called Brainbox. Focus was to follow. Among his influences Jan names guitarist Django Reinhardt.

Thijs was born in Amsterdam on March 31, 1948. His musical background is crowded with years of serious training. Outside of music he studied the History Of Art at the Amsterdam University. However to the music — flute and composition at the Amsterdam Conservatorium. He received a degree for this.

He has had orchestral and arranging tuition and taken organ lessons from the Dutch classical organist and conductor Anthony Van Der Horst. During his schooldays he found himself leading a school jazz group.

Thijs names among his major influences in the rock field, Stevie Winwood and Traffic.

Pierre was born February 19, 1946. His drum playing ability owes much to Louis De Heer, percussionist with the Dutch Opera Symphony Orchestra and Nico Prins of the Harry de Groot Radio and Television Orchestra.

His own beginnings come from being with Jan for two years in their group Johnny And The Cellar Rockers.

His actual professional debut came with ZZ And The Maskers with whom he stayed eighteen months. Then he spent two years with Brainbox, though there was an in-between period when he played with a group filling in between the Toni Boltini Circus acts.

He names John Coltrane among his musical influences.

Bert Ruiter was born November 26, 1946

His guitar playing has been self-taught though he learnt to read music from his mother. At school he belonged to a group called The Spectacles and following upon this he made a professional mark with Jay-Jays.

Bert formed his own group called Full House and then in September, 1971 joined with Focus. He names Jack Bruce among his musical influences for his own instrument in the group is bass guitar as well as sharing vocals with Thijs.

So much then for the personnel, but what of Focus, the group. Their first appearance in 1969 was at Amsterdam's Bird's Club. Their first single was issued here in Britain during 1972. However collectors and fans must have their very first which was only released in Holland during June, 1971. This was "House Of The King" backed with "Why Dream". The first British issue was the bit hit "Hocus Pocus" in 1972. It had been released in Holland, June, 1971.

Album one, "In And Out Of Focus" was released mid-February, in Holland and British release followed at the end of 1970. Much of their album, "Focus 111", released November, 1972 was recorded in Britain during July of that summer. All Dutch releases come on the EMI label, in Britain on Polydor save for their second long-player, "Moving Waves", which comes on Blue Horizon, released, May, 1971 in Holland and not until February, '72 in the U.K.

Chart connoisseurs had an interesting situation to observe in the early part of this year. "Hocus Pocus" entered the BBC charts on January 13. It had been released as far back as October 20. The sudden movement was due to tremendous coverage of the group in the weekly musical press as well as a tour right at the end of '72 into '73. Polydor had been ready to release "Sylvia" (issued Holland, April, 1972) on January 12 and consequently found themselves with one intended, "Sylvia", release hit and another stemming from some months back and more-or-less given up as chart-bound.

Focus have drawn praise from all

quarters and Tony Stewart writing in the New Musical Express for December 23, 1972, saw them as, 'Rock, jazz and the classics meet in the band for '73'.

It now only remains for Focus to re-establish themselves with long-awaited releases for late Summer and early Autumn. Then indeed they should lead the field from all others from 1973.

words : Mitchell Paul

pictures : Gered Mankowitz

## Discography

All recordings still available

### ALBUMS

1970 **In And Out Of Focus**/Focus-vocal/Black Beauty/Sugar Island/Anonymous/House Of The King/Happy Nightmare (Mescaline)/Why Dream/Focus-instrumental (Polydor).

1972 **Moving Waves**/Hocus Pocus/Le Clochard (Bread) / Janis / Moving Waves/Focus 11/Eruption (i) Orfeus; Answer; Orfeus — (ii) Answer; Pupilla-Tommy; Pupilla. (iii) Answer; The Bridge — (iv) Euridice; Dayglow; Endless Road — (v) Answer; Orfeus; Euridice (Polydor).

1972 **Focus 3**/Round Goes The Gossip . . . /Love Remembered/Sylvia/Carnival Fugue/Focus 111 Answers? Questions! Questions? Answers!/Anonymous 11 (Pt. 1)/Anonymous 11 (Conclusion)/Elspeth Of Nottingham/House Of The King.

### SINGLES

1971 **Tommy**/Focus 11.

1972 **Hocus Pocus**/Janis.

1972 **Sylvia**/House Of The King.

**THE  
MONTH'S  
MOST  
SUCCESSFUL  
SOUNDS**



**BEST  
30  
ALBUMS**

- 1 ALADDIN SANE, David Bowie (released ~4.73 on RCA)  
composed — Bowie, rprod. Bowie/Scott
- 2 THE BEATLES 1967 — 1970 (released ~4.73 on Apple)  
composed — Lennon/McCartney, prod. Martin
- 3 THE BEATLES 1962 — 1966 (released ~4.73 on Apple)  
composed — Lennon/McCartney, prod. Martin
- 4 PURE GOLD, Various Artists (released ~6.73 on EMI)
- 5 THERE GOES RHYMIN' SIMON, Paul Simon (released 18.5.73 on CBS)  
composed — Simon, prod. Simon/Romone/Muscle Shoats/Samwell-Smith/Halee
- 6 THAT'LL BE THE DAY, Various Artists (released ~6.73 on Ronco)
- 7 DARK SIDE OF THE MOON, Pink Floyd (released ~4.73 on Harvest)  
composed — Pink Floyd, prod. Pink Floyd
- 8 RED ROSE SPEEDWAY, Wings (released ~5.73 on Apple)  
composed — McCartney, prod. Martin
- 9 TOUCH ME, Gary Glitter (released 25.5.73 on Bell)  
composed — Glitter/Leander, prod. Leander
- 10 YESSONGS, Yes (released ~4.73 on Atlantic)  
composed — Yes, prod. Offord
- 11 ALONE TOGETHER, Donny Osmond (released 4.5.73 on MGM)  
composed — various, prod. Curb/Costa
- 12 CLOCKWORK ORANGE, Various (released ~1.72 on Warner Brothers)  
composed — various, prod. various
- 13 ROCKY MOUNTAIN HIGH, John Denver (released 17.11.72 on RCA)  
composed — Denver, prod. Okun
- 14 LIVING IN THE MATERIAL WORLD, George Harrison (released ~6.73 on Apple)  
composed — Harrison, prod. Harrison
- 15 WISHBONE FOUR, Wishbone Ash (released 11.5.73 on MCA)  
composed — Wishbone Ash
- 16 SPACE RITUAL ALIVE, Hawkwind (released 10.5.73 on United Artists)  
composed — Hawkwind, prod. Hawkwind
- 17 20 FANTASTIC HITS VOL. 3, Various Artists (Arcade)
- 18 20 ORIGINAL CHART HITS, Various Artists (released 18.5.73 on Philips)
- 19 TRANSFORMER, Lou Reed (released ~12.72 on RCA)  
composed — Reed, prod. Bowie/Ronson
- 20 NEVER NEVER NEVER, Shirley Bassey (released 4.5.73 on United Artists)  
composed — Various, prod. Harris/Rodgers/Gunning
- 21 MASTERPIECE, Temptations (released ~6.73 on Tamla Motown)  
composed — Whitfield, prod. Whitfield
- 22 BILLION DOLLAR BABIES, Alice Cooper (released ~2.73 on Warner Brothers)  
composed — Alice Cooper Group, prod. Ezrin
- 23 AND I LOVE YOU SO, Perry Como (released ~6.73 on RCA)  
composed — various, prod. Atkins
- 24 TALKING BOOK, Stevie Wonder (released ~1.73 on Tamla Motown)  
composed — Wonder, prod. Wonder
- 25 CABARET, Soundtrack (released 14.5.72 on Probe)  
composed — Kamder/Ebb
- 26 FOR YOUR PLEASURE, Roxy Music (released 16.3.73 on Island)  
composed — Ferry, prod. Thomas/Roxy Music
- 27 LIZA WITH A Z, Liza Minelli (released 9.3.73 on CBS)  
composed — various, prod. various
- 28 DALTREY, Roger Daltrey (released 11.5.73 on Track)  
composed — Courtney/Sayer, prod. Faith
- 29 FAUST TAPES, Faust (deleted, Virgin)
- 30 BACK TO FRONT, Gilbert O'Sullivan (released 27.10.72 on MAM)  
composed — O'Sullivan, prod. Mills

# JIMI GIANT G



... It was at festivals that Jimi really shone and the massive Woodstock event (above), was a highpoint for the Experience, introducing as it did, Jimi's amazing version of "Star Spangled Banner". Then there was his star spangled waistcoat (right).



FACED with the by no means easy task of making a film about Jimi Hendrix that would be taken seriously and informatively and as entertainment and not merely viewed as a way of making a fast buck, producer Joe Boyd finally arrived at this: "We made a decision that the most important thing was his music and there was no point in trying to make a factual, detailed, month by month biography."

With that in mind and working on a budget of between £150,000 — £200,000 Boyd and his assistants, John Head and Garry Weis, spent months viewing and collating miles of footage and interviewing people who had a valid claim to speak authoritatively on the subject of Jimi.

"What we did do was to make what you might call an impressionistic biography of Jimi," Boyd pointed out. "We don't make any claims that this is the definitive piece on him because he showed many faces to many people."

Having seen the film and having worked for Jimi for three months as Track Records' PR man, I can bear out that view. It is also easy to agree with making the movie.

"He was a very sensitive and intelligent guy and he had a wit — that's one of the aspects of the film I'm a little sad about, that we haven't been able to bring over his wit. He was always charming, always nice, he hated to hurt people's feelings or cause an unpleasantness — and at the same time he made little asides, he was a great man for asides."

"He was an artist, as Lou Reed says, and he shouldn't have had to deal with people on a business level. He was incredibly perceptive and could see very clearly what was and what ought to be going on." Boyd became the film's producer after researching its material for the Hendrix estate and Warner Brothers Films for whom he worked in the music division. His previous experience with music had included, among other things producing "Arnold Layne" for Pink Floyd, and records by the Incredible String Band and Fairport Convention, and founding and managing London's once-loved UFO Club.



# M ITARIST

Words: RICHARD GREEN

The film, which runs for one hour and forty-two minutes, is perhaps a shade long, but Boyd explains that it could easily have run for five hours with all the material at his disposal. The action footage — scenes at the Marquee, Monterey, Woodstock, Fillmore East, Isle of Wight and Berkeley — is valid in that it gives a comprehensive picture of Jimi's music and shows some of his more bizarre antics. The interviews with people like Lou Reed, Jagger, Townshend, Clapton, Mitch Mitchell and so on are specific and to the point. I wondered why such obvious associates of Jimi's like former manager Mike Jeffery, Eric Burdon, Noel Redding and Chas Chandler didn't appear.

Redding, it seems, was involved in litigation with the Hendrix estate; Jeffery kept cancelling out appointments and "managed to do a number where we ended up without the rights to certain numbers from 'Rainbow Bridge'." Chandler was helpful but had personal reasons for declining, and Burdon "was stopped by his management who also owned footage on Jimi."

The film opened in London recently and will not show elsewhere until later in the summer when Paris, Amsterdam, Stockholm, Munich and other centres containing mass Hendrix fan populations will see it. An American release is scheduled for even later in the year. A British general release can be expected sometime in the autumn.

Set aside from all the excitement of a Hendrix performance in the film is a feeling that no matter what he did, Jimi never quite managed to "do his own thing," to just get on with his music without the hassels and pitfalls so closely associated with the business. Boyd sums it up: "When Jimi was coming up and making it, the musicians felt they were working for the management rather than the culture."



... In 1960, Jimi played with Curtis Knight (above) but four years later he had changed a heck of a lot (below). Those who knew him often remarked on his easy-going manner (left), a manner that often concealed a lot of pent-up frustration caused by business pressures.



# Music Scene

turns  
you on to

## JAMAICA'S WAILERS

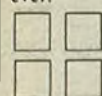
Chief Wailer Bob Marley has returned to Jamaica after a visit to England with the band. Before he left he talked to NIGEL THOMAS while GRAHAM MARSH took the photographs.

**R**EGGAE, it's scarlet music — Well I think the feeling is such a free music. Sometimes it's fast and sometimes it's more hold back — Man, Reggae, I feel but I can't explain.

Bob Marley, singer, guitarist and writer with the Wailers is sitting on the roof of the studios in the burning sun, thirty feet above the Portobello Road with a dead spliff in his hand. Where does he and his group come from? What is their history?

What sort of question is that. Bob Marley and the Wailers have been kings in Jamaica for ten years. They're not just established, they're tops. So now, because the new album "Catch A Fire", the first one out in England, is turning on all these Beatles-led English, he gets asked all these damn fool questions. He's being asked the sort of questions you ask a six-month old band and these people, they're turning on to his righteous music, but ten years too late.

"Six of us are Wailers right now. Me, Carlton Barrett, Peter Mackintosh, Aston 'Family Man' Barrett, Bunny Livingston and Earl Lindo. Sometimes we have girls for the backing track. Next tour I'll bring them. The group ambition is to live for ever."



That sounds cool, but try a straighter question, what sort of developments do you expect in your music, now you look like getting some success outside Jamaica?

"I play music in England but I still feel like I'm a rolling stone. If I couldn't sing I may have been a preacher. It's really the message in the record I want to get across to the people and not the amount of records than can be sold. I reckon I'll keep on playing the music I'm feeling."

Ah, the message. We'll have more of that later.

The music, as heard in England on the album and during the recent tour, is amazing. It's the best reggae you will ever have heard. Nothing whatever to do with Judge Dread and three-minute slightly-blue dance tunes that you're not allowed to hear on Radio One but will find it hard to avoid anywhere else.



Nothing to do with Johnny Nash and the reggae beat ballad either. It's songs like "400 Years" or "Concrete Jungle", the new single. Folk songs of the West Indian experience. Not the blues either, though it has the same roots in a deprived sub-culture. Incredible, sophisticated songs with marvellous myth-making lyrics that look back to the race past of Jamaica ("Slave Driver") but are looking forward to what's happening to West Indians now.

It's dance music of course. That chuck-chucka rhythm is the start and if you can sit down calmly and cross your legs when the Wailers go into the song their audience always shouts for, would

never leave without hearing, "Stir It Up", then there's no way you'll ever get that off-beat rhythm into your blood.

Ask Bob Marley if this is political, this secret music life of the Caribbean.

"It's not political, though if you understand it as political it will be political. The fight is between Death and Life. Politics is War and War is Death. Our ideal is life. It is not a false thing."

"When I look deep inside myself I feel I have to tell people these things. There are too many false prophets — it's not politics we really talk about, it's Righteousness."

"400 Years" has some philosophy

and philosophy is when do you go to heaven. And we don't dig that. Without life there is no thing.

"I'm going to try my best to stay alive. The Preacher, he is trying his best to stay alive and he is telling me if I die I go to heaven."

Some long time back, before he was bringing the good news on the wings of the chuck-chucka beat, Bob Marley was an electric welder. "I kinda liked it. You can create things, make a chair or make a stool. Now I start trying to weld the people together." Neat. So now it's time for the Rastafarian rap. Time for the message.



The Rastas are part Jamaican secret society, part religion, part life style. They've got ideas from the Bible, ideas from Malcolm X and, it rumour is to be believed, ideas from Mussolini's propaganda against Haile Selassie who is the chief Rasta. Jamaica is Babylon and its people are the exiled Ethiopians.

"This is my religion. I don't want to call it a religion, it is natural life. I love all Rasta. Jesus Christ says 'I shall come in a new name'. The Bible says that when this man comes he will have all these things to his name, like King of Kings, Conquering Lord of the Tribe of Juda, Prince of Peace — these are the names of Haile Selassie."

"The old world has just ended and the new world has begun. The Earth is big enough, we don't have to pack up so. We are forced to live this type of life. We don't want to live lonely."

"If you say too many things that are too strong the Man will stop you too."

They haven't stopped Bob Marley talking and they haven't stopped him playing. The tour was a great success, turning the audience on to the Wailers. They've finished a new album at the Island studios here and it should be out in the Autumn. Meanwhile it's back to Jamaica, home, where the audience really understands the message. And all that ever means is getting with the music. A rap after all, even a Rastafarian sermon, is just a bundle of words, but a song, that is an experience.

"The message is in the music, that's why the music means so much to me. The music is the message, if it's the right one, I just dig it."

Chuck-chucka, chuck-chucka. Alright, got the message?

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**BOWIE**



# ZEPPELIN

as they were, are and will be

## JUST THE BEST

**W**ITH ALL THE MEDIA attention on Led Zeppelin's statistics, their fantastic string of sold-out concerts, and number one albums — the reason for their popularity, their music, has been overlooked.

Sure they broke the Beatles 7½ year old record for the largest concert attendance and largest gross in United States history (Tampa Stadium 5/5/73: 56,800 people \$309,000 gross, topping Beatles N.Y.C. Shea Stadium 1965: 55,000 people \$301,000 gross), sure their album was No. 1 in England and the U.S.A., but the question unanswered by these numbers and others like them is WHY?

A leading rock magazine put it this way: "Led Zep's group image is not only intact, it's virtually the most aggregate thrust that exists in rock 'n roll, undiminished in focus and direction since they unseated the Beatles as the world's most popular group in 1970, and it's in that sense that Led Zeppelin remains a definer of rock 'n roll as art rather than a purveyor, an an expediter of the form."

These are the lofty words of the true believer, yet they sum up Led Zeppelin's devotion to their music that has kept them together for five years through five consecutive "gold" albums. While many group's rush to cash in on success, Led Zeppelin waited 18 months between their last album and their new one, working on its perfection.

Lead Guitarist Jimmy Page, now 28, was an English recording session legend before he was 21. Burt Bacharach never conducted an English session without Page nor very often did the Rolling Stones, the Who, the Kinks or many other early rock bands on whose recordings Page's unique guitar can be heard. Page became leader of the Yardbirds, the legendary group who appeared in the film "Blow Up," and whose other members included Eric Clapton and Jeff Beck.

When Page formed Led Zeppelin in 1968 he introduced a unique new use of electronic sound, utilizing feedback and distortion in a controlled way that would influence countless rock bands.

Page can play Bach as well as rock (he includes a short bit in concert and in Europe often played four different guitars during a gig although in their recent America tour he limited himself to two electrics; a Les Paul and a double back with a six and a twelve string neck combined. Page also plays a version of the theramin, an electronic music maker the sound of which is altered by the closeness of his hands to it.

Bass guitarist John Paul Jones is classically trained and has done arrangements for albums by the Rolling Stones, Donovan and many others; he also plays organ and a mellotron which simulates an orchestra.

Drummer John Bonham plays a 20 minute solo "Moby Dick", midway during Zeppelin's concerts, and lead singer Robert Plant, who writes all the lyrics, combines sexy charismatic stage presence with a knowledge of English history and spiritual legend which results in a rare poetry.

The core of Zeppelin's art is their taste. While they are sophisticated enough to play classics, jazz, blues and modern music, they always use it only as it relates to their central rock and roll programme. Virtuosos all of them, they combine that skill with a spontaneous dramatic flair for entertainment and magic, the result being a screaming happy, satisfied audience. However while many other rock groups get screams when they merely appear on stage, Led Zeppelin's audiences are more mature. "We have to win them over every time; they're not to be fooled," says singer Plant.

During a pop era when glitter and make-up are the central hallmarks of popularity, Led Zeppelin's musical prowess surpasses all gimmicks. While other groups play the same concert note for note, night after night, Led Zeppelin's music is constantly alive, improvised and evolving. "The thing is," says Page, "is that we all love playing music."

words: John Halsall





# Woman's OWN

**Liza  
Minnelli**

by Richard Green.

NOT ONLY was Liza Minnelli in town, she was also about to hold court to an assembled multitude of journalists and photographers who were busy grabbing free drinks at the Dorchester Hotel. To judge by the number of people present and the anxious CBS staff, this was to be a very important occasion.

In a smallish room filled with rows of seats facing a platform, a spray of flowers at each end of the VIP's table which also held, four microphones, two glasses and a jug of iced water, the whole thing resembled a Women's Institute set-up. A film camera was placed at the back of the room and hot lights trained on Miss Minnelli's unoccupied chair.

"Hello" came a friendly greeting from the star who wore a grey suit over a sweater, and a wrap. She was flanked by impresario Harold Davison and a CBS big wig. Smoking and displaying her famous urchin hairstyle, she was ready.

No, she hadn't been anxious to do another Broadway show and that was why she only did the film version of "Cabaret".

She and her arranger, Marvin Hamlisch select the songs for her albums.

"If the words of a song touch me then I'll do them no matter what style the song takes," she explained in answer to my reference to the varied material on her "The Singer" album.

She likes songs you can dance to because she likes to dance herself.

A persistent woman kept trying to get a question in about Miss Minnelli's house. At last the big moment was hers and she stood up and delivered her query.

"My house looks like it was made for Rock Hudson and Doris Day, it's that kinda place," replied the singer amidst polite laughter.

Her spidery eyelashes fluttered briskly a few times as one of the elder statesmen of pop writing went into a detailed question about her dog called Ocho which, the journalist proudly pointed out, meant eight in Spanish. That subject was dealt with quickly.

The inevitable comment about the questionability of the theme of the "Cabaret" movie was parried well by Miss Minnelli who agreed with a simple "yes" that the film was decadent.

"Do you cut your own hair and make your own dresses?" That was the kind of question we were getting now and the answer to that soul-searching query was "No, I don't have the time."

And plans for future films? "The only thing I want to do is a movie with my father," she replied. "We have a Terence Rattigan screenplay. It's about a very old woman and a very young girl and the relationship between them and how their lives change and take one another's place."

This was a reference to "A Film of Memories" which she is due to make with Vincente Minnelli in Rome this autumn.

**4 PAGES  
DEVOTED EXCLUSIVELY  
TO SOME OF THE  
GIRLS  
ADDING A TOUCH OF  
WOMEN'S LIB TO TODAY'S  
MUSIC SCENE**

And then perhaps one of the highspots of the afternoon. One of those questions that require so much thought on the part of the interviewer and so much deep, mind-racking intellectual thought by the interviewee that grown men have been known to burst into tears after struggling with it for hours on end.

It was (roll of drums) — What does stardom mean to you?

"I don't know what the word means, there are various forms of stardom," replied Miss Minnelli happily. "When you think of stardom you think of Clark Gable, Marlene Dietrich. I guess the whole Hollywood bit. I always started out to be a successful artistic human being."

Having sat there patiently all this time, Mr Davison was moved to do his bit.

"What do you mean by 'a star'? Could you be more explicit?" he asked the questioner, thus neatly turning the tables. Though it was an odd question from a man who has probably been responsible for promoting more star-studded concerts in Britain than practically anyone else.

But Miss Minnelli was back in again with: "I think you're referring to adoration. I want you to know that I'm lucky and I understand that I'm glad."

Was she considering a follow-up to "Cabaret"? asked one man.

"It does bring a certain amount of pressure on you," she admitted. "You go through a feeling, especially when you hear people saying 'This is it', you think you can only go downhill from here."

Asked what sort of American gigs she played, Miss Minnelli told us: "I'm playing a lot of halls that the rock groups play, but a lot that the rock groups won't fit into. I get a very young audience."

"It's strange, it's the darndest thing that when I was playing night clubs the audiences were older but later the audiences were 75 per cent of my age group and it was great."

She praised today's song-writers, mentioning especially Cat Stevens and Randy Newman and when asked the difference between concerts and film work said: "Excuse me, I can't see who I'm talking to."

"You seem a bit nervous now," commented the questioner.

"Wouldn't you be if you were sitting here now?" quipped the singer, and we all laughed again.

"I'd like to be remembered for a positive energy force," was the answer to another question, and in reply to one about her British concerts, replied: "England was my mother's favourite place and I've lived here so long that I tried to put all the best songs I know together."

Maybe time was running short, but it still didn't seem like long enough had gone by before an American voice told us: "I'd like to thank you all for coming here, but Liza has given enough of herself tonight and she has a rehearsal to do."

And off she went with a smile and a wave. But determined to get the last bit in, I thanked her at the door for her time and told her it had been nice to meet her.

"Well, thank you, that's very polite of you," she said with a smile. And the other older journalists who heard it wondered where this young 'un had got the cheek to actually go up to her.



SUZI (with a "Z") QUATRO: "Girls should be the ones that wear make-up."

## Suzi Quatro

by Richard Green

A FEW members of the Mafia found that there are certain offers that can quite easily be refused, especially when they involve a cash settlement for Suzi Quatro and one of her friends. It seems that while Suzi

Soul and the Pleasure Seekers (!) were playing at a club in New Jersey, in walked the heavy mob who began picking out which girl in the group they were gonna purchase.

Suzi managed to extricate herself from that little mess and took to carrying a fearsome-looking knife in her bag "just in case".

An odd girl, Suzi. Not for her the lace and trimmings, the special voice for interviews, the carefully coiffeured barnet, but rather denims and trousers, something of a straightforward accent that lends

itself well to the expletives she occasionally uses, and hair dyed purple.

Suzi, who one could well imagine taking care of herself in a rough house, comes from a musical background. When she was eight she began accompanying her bongo-playing father to gigs and six years later she had progressed to bass guitar via bongos and piano.

While she was in a group called Cradle and playing a gig in her home town of Detroit in walked Mickie Most who stayed for one number.

"A month later he said he was going to take me to England without the rest of the band who were my sisters," Suzi told me. "I had an hour to pack and get to the airport."

She's been here almost two years now and lives in a hotel in Earls Court. It has taken her all this time to get a hit record, but she adopts a never say die attitude.

"Living here you get a nice balance because Americans are all ego and yap, like me I guess, and you come over here and lose the worst part of it," she explained.

Her hit single, "Can The Can", was written specially for her by Chinn and Chapman, the creators of all Sweet's hits.

"I have been trying to write my own singles, but I don't know if I ever will," she admitted. "It's not in me, I don't think that commercial. If I wrote the words to this song I'd say 'Nah!' But when somebody else writes them I can see it."

Shortly to start work on an album which she says will be a mixture of styles, Suzi is currently working six nights a week with her band and claims that her agency was astonished when she said she actually wanted to work that much.

"Mickie and I have worked well together," she commented. "He is the first person I've had that's been me. As long as things go on I want to do a lot of TV shows and work a lot as long as I don't step out of character."

On the subject of make-up and girl singers, she has strong opinions.

"Girls should be the ones that wear make-up, not the men," she states. "I like my men to look like men. What's it coming to? For my scene I think David Bowie's a knockout with or without the whole bit. All my boys in the band are he men."

"There's been a change-over as far as girls in the business go, girls are fed up with looking like Lulu and Cilla and all those. People like Maggie Bell are the new girls coming up."

Just back from a tour of Germany and France, Suzi lists the people she admires as the Stones who she calls "the best rock and roll band in the world", Jameson (the Tamla bass player), Roy Buchanan and Buddy

"The beauty of being a good musician is playing your instrument like it should be played and not trying to be a prima donna," she asserts. "That's the way my band play, apart from the solos where they can do their bit."

A self-confessed admirer of everything that comes out of Motown, particularly the feel of the songs, Suzi Quatro, at just over five feet tall struck me as being a little like Lulu was in the early days when she first came down to London from Glasgow.

Unlike the Scots lass, though, I can't imagine the American girl getting into the cabaret and fringed dresses circuit. She's much too down to earth for that number.



## Carly Simon

by Mark Stuart

CARLY SIMON voted No 1 Girl Singer in Music Scene's recent Poll is a beautiful, sexy lady who's been writing good songs for a long time now. The cognoscenti of the music world had always nodded knowingly about her talent, but few other people had heard of her.

Then suddenly she had made it. There was this incredible song that zoomed up the charts of the world, called "You're So Vain" which she followed up with "The Right Thing To Do". And Carly herself stepped into the limelight by marrying one of America's most respected singer/songwriters, James Taylor.

"Vain" stirred up a great deal of controversy — everyone wanted to know just *who* was so vain! Carly herself was totally amazed by the interest.

"There are some amazing theories I've heard, including some one who said it was about Bobby Kennedy! Do you remember the line about him walking into a party like he was walking onto a yacht? Well everyone thinks that refers to someone different . . . it in fact started off as one person in my mind, then it developed to another and another.

"Anyone who thought it was Mick Jagger was absurd. I was very amazed too when it came out as Warren Beatty. He certainly fits the description . . .

"I didn't want anyone to be named because it was so nasty. It's a very nasty song. I don't want Warren to have the satisfaction of knowing it's him.

Carly first met James Taylor when she was appearing with Cat Stevens at the Troubadour club in Los Angeles.

"I remember saying to him that it would be nice to see him again. I also remember loving his thighs — I was really turned on by them. He was wearing these incredible red corduroy trousers, and he just sat on the floor in the dressing room really quiet — not saying anything.

"The next time we met was at the Carnegie Hall in November 1971. I lived with him for quite a while before we got married a year later.

"I don't know why we actually got married — there was no intelligent reasoning behind it. I suppose we just wanted to, although neither of us believed in marriage. I could just never imagine myself meeting another man I'd love more than James . . ."

What made her change her mind and eventually marry James?

"We were in London last summer and I suddenly said to James 'I'd really like to get married.' But he said 'There's no reason' so I said I wouldn't bring it up again. I was really hurt.

"Then that same afternoon we were walking down Oxford Street, and he said he'd been thinking about it and he'd like us to get married. I asked him why he'd changed his mind and he just smiled and said, 'Now, it's my idea.'

Everyone who knows Carly and James agrees that they are an incredibly well-suited couple. But I couldn't help thinking that there might be some clashes of artistic temperament, or difficulties which arose when they were both trying to write at the same time. But Carly explained the situation:

"At the moment we don't write. It will help when we move, but the place we live in now is so tiny that it's really just storage for our ten guitars. We have a house at Martha's Vineyard, but that isn't ready yet.

"The problem is that when I'm composing I don't want anyone else to listen. James is thinking of stopping for a while too — we feel that writing is becoming too mechanised. And that's not good for the songs.

"But we believe that both our careers will go on for some length of time . . . I know that the public is fickle, but if they can't wait for our next work then it's not worth waiting for."

There's also bound to be an element of competition when two composers and singers of their own songs are so close — to see whose records are most successful and widely acclaimed. As Carly said:

"It's inevitable, like growing up. I enjoy living with a certain amount of competition — it's healthy and doesn't worry me. But at times it's uncomfortable for both of us.

"Every husband and wife has competition going on, what's so fantastic about James is that if he feels jealous he'll say so.

"Jealousy is an ugly emotion, but we're both capable of experiencing it. I used to live with a guitarist and he put down my music all the time."

Now they are married, she and James have got over any jealousy problems to such an extent that she has been appearing on stage with him in concert to sing the last three

CARLY SIMON (above) voted World's Best Female Singer by "Music Scene" readers. "I don't know why James and I actually got married . . . there was no intelligent reasoning behind it."



songs. But Carly admitted she's really afraid of going on stage.

"I don't know why, I'm just scared. I've tried everything to get over it — drugs, drink... but every time they affected my performance so badly I'd never do that again.

"There are people who cannot appear without these things, but I think that is pointless."

As far as Carly's stage fright is concerned, she says it doesn't seem to be improving.

"The more popular I become the worse it becomes, because everything's so much more formal. Even when I sat backstage listening to James I started to shake. I don't really understand it, but I think it must be because it's very important to me.

"I didn't mind when it was just small folk clubs and things like that. Now I even get nervous when I go to a classical concert where you can't cough during the performance. I think it all goes back to being locked in the closet when I was a little girl! I'm not frightened of doing records."

Carly manages to overcome this problem however, and says she can't imagine giving up performing because of it. And it won't stop her making superb records.

## Linda Lewis

by Mitchell Paul

"OH, I'VE got smiles and I've got tears/And I'll let them loose for all to hear/Cos there's magic in the music," words belonging to a delightful 22 year old called Linda Lewis.

She's currently making a film and playing the part of Yum Yum. She reckons at the rate she goes the film will not make our screens until, "I think at least 1977!". She says she has a problem, "I really have to learn to speak."

The film contains a mass of Gilbert & Sullivan material. And to my wince, Linda added with soothing smile, "I find the songs fun. We do, of course, put something of today into them but I really enjoy the material."

Yum Yum may pose Linda with some head-searching but one other current event this summer is making her forget the long struggle to gain respect as a recording artist. That is of course making the charts with a single called "Rock A Doodle Do."

She was in Luxembourg when someone phoned to say she had made chart-land for the first time. Linda described her reaction.

"It was odd really. I've been singing on my own for some time since my leaving Ferris Wheel. It's been four years now. I suppose if I had heard the news four years back I might have fainted or even...



MARSHA HUNT: success the second time around.

died! Somehow I took it so calmly. Some time after it did mean more to me! It's nice to think you've been in the charts, really."

Unlike some people, busily hunting for chart single hits to give them the chance of making an album and getting radio plus television coverage, Linda does have the satisfaction of knowing she had made two positively acclaimed albums.

Those words about smiles, tears and magic come from the song "Magic In The Music" from album number one, titled "Say No More."

What really makes the album a knock-out for me was Linda's sense of utter joy. Anyone who has like me the opportunity and sometimes the sad task to play through countless albums and singles is too easily aware today of a mass of badly written material. And certainly much of it is pretty pessimistic.

Linda's "Say No More," breathes simplicity — full of quiet perception, a childlike spirit.

It should have sold thousands but somehow never made it. To me, at any rate, it stands illustrative of someone feeling and knowing herself in the music and words. The most recent long-player has been "Lark", and that too sparkles and like the first has delightful musical arrangements. "I have been conscious," Linda told me, "of writing album material. I've never bothered with what people call markets. I write what I feel and offer what I have."

"Then I decided to try and write something aimed as a single. I knew I had to make my stuff much sharper and cut down on all the different variations I usually like to make on a track. And it seems to have worked!"

She almost seems in conversation to be secretly laughing at herself or alternatively worried lest she awakes and finds her musical career a dream.

Musically, she is of course well based. She would not leave the scene if nothing else went right for her. Her old man is Family's, Jim Cregan. Some months back she went round the States with him.

"There was one place, a huge ice-skating rink, where I found myself performing and I had only come along to watch. Family's equipment didn't arrive so I went on and sang."



Almost exactly a year after Les Harvey died on stage, Maggie Bell split from Stone the Crows and the band gradually crumbled to nothing. Having completed her "Queen of the Night" solo album in America with producer Felix Pappalardi in New York, Maggie is being lined up for a U.S. tour and British dates.

I think some people here in Britain had some difficulty in believing it when we came back. I think they couldn't imagine me getting across in a huge, huge place.

"That is a memory anyway. Since then I've been back to sing in clubs in America. They seem to have a name for me there. They call me Miss Black Teenage America. Pity really they don't know I'm from England and I'm 22. So!

"Since I see so much of Jim and have my own music scene it's not too easy to get away from the actual scene and think and think. July 24th is the date for starting recording on my third album."

"I get ideas when I'm doing something I like, say walking in a park, looking at shops, talking with people." And it's this inspiration which sorts Linda out from all the countless hundreds aiming for record stardom.

She doesn't have to contrive or hurriedly think through material in a studio. She will take delight in making the charts again but not consciously get hung-up if there is a wait. She just goes on making magical music.

"People want to categorise me. You know I've been said to have similarities to Eartha Kitt, been called a black Melanie or even another Millie Small!"

## Marsha Hunt

by Mitchell Paul

MARSHA HUNT was all the rage in 1968 and '69. Her face and beautiful body adorned the pages of most music magazines. In '68 she was part of Hair, the rock musical. One year later she had two discs in the Top 20. These were "Walk On Gilded Splinters" and "Keep The Customer Satisfied." Then she vanished.

And now she's back with her group, 22. Early autumn sees an album release whilst this summer many a party has swung to her hypnotic, pulsating "Oh Not The Beast Day."

So what happened to her? Marsha explained it like this, "Simple really. I was going to have

a child. In fact I am going to collect her in a minute. She's now three and goes to nursery school. She's lovely!

"I'm back after three years of cleaning nappies! I've got some new clothes plus as you remarked a new hair style. The Afro has gone and now it's all rather short."

"Well, the clothes might be way-out or whatever but they're me. I don't wear things to make a pre-planned image. They are just things I like."

"That's one difference, the hair I mean, from three years back and it seems incredible thinking about the 'three' to believe I had that time break between recording."

"Now there's a group around me called 22. The lovely thing about them is their own musical ability. They belong because they are good musicians, capable of holding their own."

"I suppose years back the visual side was considered so important for me but I feel these days such an aspect may not have gone into the background by any means but the music is doing that much more."

When Marsha talks to you she liberally uses hand gesture and leans across the table to make her points that much more forceful. A smile frequently comes to her face. Taking care of her daughter and pursuing a fresh musical career leaves Marsha with little time for anything else and she puts it this way:

"I don't have real interest in listening to a lot of radio or really getting into the general pop scene. And in a way even making records isn't that important, at least in the long run, unless one hits the real heights."

"Bread is to be found in the routine of gigs. Anyway, I am comfortably well-off. I don't have great drives to add more and more money. I'm content and that's a good thing, surely?"

Marsha's state of apparent ease doubtless owes something to her American upbringing.

"I guess you could call my home middle-class. My father was a child psychologist. He died when I was young but I had learnt what it was to make a child secure and free."

"My mother took care of the family and just seeing what she had to do taught me a great deal. Doubtless it has helped to make me what I am. I'm not embarrassed to say I am self-sufficient."

"I feel very secure in my position as a woman and an independent woman. I think it's true, we do reflect to a large extent, whether we like it or not, our parents."

Certainly, to interview Marsha is a good experience and it would give me pleasure to see her making it real big, second-time round. And there's no reason why she shouldn't. Is there?

## VAN MORRISON

Since leaving the incredibly rocking Them and Britain Van Morrison has built a huge reputation for himself in America where he now lives. With an 11-piece band backing him on European gigs and a new album titled "Hard Nosed The Highway" ready, here's your chance to see what all the fuss is about.

Birmingham Town Hall	July 22
London Rainbow	23, 24
Bristol Colston Hall	25
Manchester Free Trade Hall	26
Newcastle City Hall	27

## DIANA ROSS

The former leader of the Supremes makes her first solo British concert appearances in September. She will be accompanied by her own backing group, the Devastating Affair, plus a rhythm section and a 25-piece orchestra. Her new album, "Touch Me In The Morning", will be released to coincide with the visit.

Birmingham Odeon	September 15
London Royal Albert Hall	18, 19
Manchester Palace	22
Liverpool Empire	23

## JSD BAND

Rockin' and reelin' their way round the country, this excellent Scottish outfit are fast gaining a reputation as one of Britain's leading "live" bands.

St. Alban's Civic Centre	July 23
Penzance Winter Gardens	24
Halifax Clarence's Club	28
London Chalk Farm Roundhouse	29

## WIZZARD

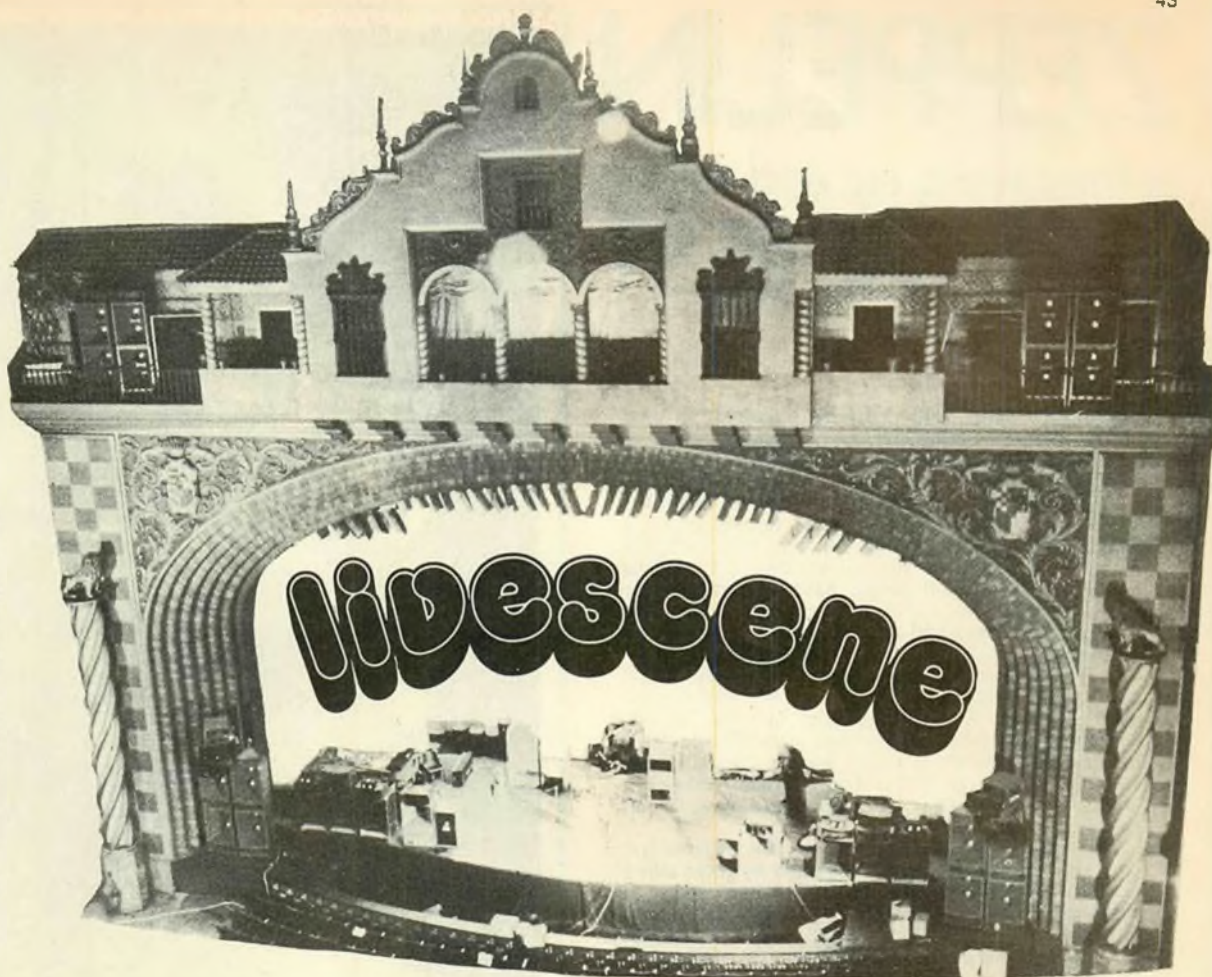
It's anyone's guess what colour Woody's hair will be this time next year. For the moment it's green. Or at least it was when this was written.

Torquay Town Hall	25
Fruro City Hall	26
Barnstable Queen's Hall	27
Plymouth Guildhall	28
London Alexandra Palace	31

## DRIFTERS

The ever popular American club act is nearing the end of yet another British tour.

Manchester Fagins and Heeles	
Talk Of The North	July 22-28
Sheffield City Hall	29



## THIN LIZZY

Heard the one about the two Irishmen and the coloured lad?

Waddington Ballroom	July 21
Fullham Greyhound	22
Bridge End Ballroom	24
Meadowdale Country Club	25
Chester Quantways	30

## COLIN BLUNTSTONE

You don't have to believe in miracles to appreciate Colin's handling of a song.

St. Alban's Civic Hall	July 28
Spennymoor Top Hat	30

## TROGGS

The lads from Andover who broke into the big time with "Wild Thing" are alive and well and touring still.

Fishguard Frenchmans Hotel	July 26
Newport Roundabout Club	27
South Normanton Storthfield Country Club	28
Manchester Fagins Club	July 29-August 4

## TRAPEZE

Tapeze starts work on its fourth album in early August.

Cromer Royal Links	July 21
Sheffield Black Swan	22
Spennymoor Top Hat Club	23

## P.J. PROBY

After a long absence from the stage, P.J. is back among us.

Bolton Ballroom	July 20
Salford Ballroom	21
Wolverhampton Lafayette	23
Sheffield Oval	26
Wythenshawe	27
Birmingham Civic Hall	28
Nottingham Theatre Royal	29
Burnley Cats Whiskers	31

Although these dates are correct when going to press, we cannot guarantee that they will not be changed at the last minute. It is always best to ring the box office concerned and check the details.

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# ZEPPELIN

as they were, are and will be

## JUST THE BEST

**W**ITH ALL THE MEDIA attention on Led Zeppelin's statistics, their fantastic string of sold-out concerts, and number one albums — the reason for their popularity, their music, has been overlooked.

Sure they broke the Beatles' 7½ year old record for the largest concert attendance and largest gross in United States history (Tampa Stadium 5/5/73: 56,800 people \$309,000 gross, topping Beatles N.Y.C. Shea Stadium 1965: 55,000 people \$301,000 gross), sure their album was No. 1 in England and the U.S.A., but the question unanswered by these numbers and others like them is **WHY?**

A leading rock magazine put it this way: "Led Zep's group image is not only intact, it's virtually the most aggregate thrust that exists in rock 'n roll, undiminished in focus and direction since they unseated the Beatles as the world's most popular group in 1970, and it's in that sense that Led Zeppelin remains a definer of rock 'n roll as art rather than a purveyor, an expeditor of the form."

These are the lofty words of the true believer, yet they sum up Led Zeppelin's devotion to their music that has kept them together for five years through five consecutive "gold" albums. While many groups rush to cash in on success, Led Zeppelin waited 18 months between their last album and their new one, working on its perfection.

Lead Guitarist Jimmy Page, now 28, was an English recording session legend before he was 21. Burt Bacharach never conducted an English session without Page nor very often did the Rolling Stones, the Who, the Kinks or many other early rock bands on whose recordings Page's unique guitar can be heard. Page became leader of the Yardbirds, the legendary group who appeared in the film "Blow Up," and whose other members included Eric Clapton and Jeff Beck.

When Page formed Led Zeppelin in 1968 he introduced a unique new use of electronic sound, utilizing feedback and distortion in a controlled way that would influence countless rock bands.

Page can play Bach as well as rock (he includes a short bit in concert and in Europe often played four different guitars during a gig although in their recent America tour he limited himself to two electrics; a Les Paul and a double back with a six and a twelve string neck combined. Page also plays a version of the theramin, an electronic music maker the sound of which is altered by the closeness of his hands to it.

Bass guitarist John Paul Jones is classically trained and has done arrangements for albums by the Rolling Stones, Donovan and many others; he also plays organ and a mellotron which simulates an orchestra.

Drummer John Bonham plays a 20 minute solo "Moby Dick", midway during Zeppelin's concerts, and lead singer Robert Plant, who writes all the lyrics, combines sexy charismatic stage presence with a knowledge of English history and spiritual legend which results in a rare poetry.

The core of Zeppelin's art is their taste. While they are sophisticated enough to play classics, jazz, blues and modern music, they always use it only as it relates to their central rock and roll programme. Virtuosos all of them, they combine that skill with a spontaneous dramatic flair for entertainment and magic, the result being a screaming happy, satisfied audience. However while many other rock groups get screams when they merely appear on stage, Led Zeppelin's audiences are more mature. "We have to win them over every time; they're not to be fooled," says singer Plant.

During a pop era when glitter and make-up are the central hallmarks of popularity, Led Zeppelin's musical prowess surpasses all gimmicks. While other groups play the same concert note for note, night after night, Led Zeppelin's music is constantly alive, improvised and evolving. "The thing is," says Page, "is that we all love playing music."

words: John Halsall





## STONES MAKE HIM SEE RED

I WAS HOPPING mad when I read that the Rolling Stones are planning a tour of Russia and other Communist countries. Okay, I can see why they should want to do this and no doubt a lot of good will come from it. But if they've got time for touring then surely their British fans who have loyally supported them over the years, and made the band what it is, should come first. — ERIC LAYTON, Putney, S.W.15.

## MISLED

FM AFRAID that you have been misled by the article on Lou Reed by Paul Mitchell (July issue). Holly is not a character from a Nelson Algren book. Holly is Hollywood Lorna, a Warhol superstar who appeared in the film "Trash". Holly is a transvestite (a "he" who believes he is a "she").

Every song Lou Reed writes is about a real person or persons, for instance take "Walk On The Wild Side". It starts off with Holly, who you already know about, then goes on to Candy who is Candy Darling, another Warhol superstar. She was in "Flesh". Candy also is a transvestite. Then we meet Little Joe who is Joe Delusandro, a Warhol superstar who appeared in "Flesh", "Trash" and "Surfing" to name but a few. Joe was a hustler (a male prostitute).

Then comes Jackie who might be another transvestite. The New York Underground appears to be the only place where they are free from persecution. Jackie took too much amphetamine (speed = amphetamine. "Jackie was just speeding away"). Then comes Sugar Plum Fairy. I can only guess who this is so — will not name them here in case I'm wrong.

Well there are some of the N.Y. Underground, but not all. If you want to meet more of them try any records by the Velvet Underground or Lou Reed. GARY McHENRY, London.

## LOST SCENE

"MUSIC SCENE" is great and I have bought every copy since it came out last November. The other day disaster struck and all my copies were ruined. The June issue I have been able to replace but I was wondering if I could obtain the other seven issues from you? — PATRICIA KAY, 15 Kingsway Gardens, Westville, Hucksall, Nottingham, NE15 6FZ.

Sorry, Patricia, we can't help. There are none available. But can any other readers let her have those back-numbers.

## WONDERFUL SEEKERS

I WAS EXTREMELY annoyed to read the letter in "Music Scene" (June) about the New Seekers. It was unfair, inexcusable and the writer is obviously biased and narrow minded. I am not asking M. J. Rowley to change his opinion or even stop disliking the group. It's just that M. J.'s juvenile attitude makes me sick. He/she has obviously never listened to their own compositions or seen them live.

I never used to like the group and I am still by no means a fan of theirs but when I met them a few months ago I realised what wonderful personalities each of them has and how much their fans mean to them (unlike many other pop stars).

O.K. I'll admit their music isn't the best around but you just listen to some



of the songs they've written themselves and you'll see what marvelous talent each one has and that no one has any right to condemn them thoughtlessly. F. C. MILLS, Chelsea, S.W.3.

## BIG BROTHER AND GARY GLITTER

I HAD TO act as escort to my kid sister when she wanted to see Gary Glitter at London's Rainbow. The idea didn't exactly appeal to me but I am not going to knock Gary Glitter. I'll even reluctantly admit I enjoyed his performance, because he really is a master showman, and although every song sounded the same to me it did have a strangely hypnotic effect. I mean, I even tapped my foot!

Seriously, what did annoy me though was the fact that my sister thought everything he did was new!

Heavens, had she never seen Presley? Never heard Gene Vincent? Never witnessed James Brown taking exhaustion and collapsing on stage? And what of the Ronson/Bowie erotic exchange?

No, my sis enjoyed her night so much I couldn't find it in myself to disillusion her. ROY JOHNSON, West Byfleet, Surrey.

## NEGLECTED NAMES

THERE ARE A WHOLE BUNCH of British performers who have never appeared in your pages at all. Al Stewart, Ralph McTell and John Martyn to name but three. Not only are they writing great songs, playing great guitar and making great records, but they are also popular. When so many of the people you write about are merely dressing up a derivative style of playing with a gimmicky appearance, it is criminal to neglect a whole section of home-grown talent just because they are neither heavy-rock nor singles orientated. The music scene includes those who have a distinctive style, which naturally won't appeal to everyone, as well as those who blatantly aim for the Lowest Common Denominator. — IAN ELLIOTT, Minster Road, Richmond, London.

## WE WANT WAILERS

PROMPTED BY YOUR review of the Wailers album, "Catch A Fire" in last month's "Music Scene", I bought the album, listened and was converted. Why can't we hear more about this band who are making the most fantastic music I have heard in the last year. Is it just because they play 'Reggae' and you don't consider that to be worth bothering about. When a new band as good as this comes on the scene we want to hear about them, and fast.

KEVIN HEYHOE, Ilkley, Yorkshire.

A good question, and adequately answered I hope by the article on page thirty of this month's issue.

## BOWIE DOES HIS BEST

IN REPLY to Wendy Baker's letter (July) about Bowie's concert at Earl's Court being a flop I can only say one thing. I wish she could have seen him at the Empire Theatre, Liverpool. His show there was fantastic. The sound, lighting and viewing were perfect. Please let Wendy know that Bowie does his very best for his fans. — ALAN, Liverpool.

## FUNKY FANNY

NICKY, JUNE, JEAN and Alice are Fanny. Fanny are the Queens of Rock and Roll. They played at Sunderland Locarno in June. They played it tunky. After the show we went and exchanged words with them. They went, we know not where, but come back soon. PETER J. HOBBS, Darlington, Co. Durham.

## JIM'S ALRIGHT

WITH REFERENCE to J. Geddes letter (July) complaining of Jim Capaldi's "stupid remarks" about Roxy Music, may I say that Jim made similar comments about Keith Emerson not so long ago which, I thought at the time, were stupid.

But after meeting Jim during Traffic's tour I found him most inoffensive

and friendly and not at all as I had expected. Now I cannot bear him any resentment for what he said about Emerson. Anyway, it's a free world. He can say what he likes. — CONVERTED JIM FAN, Crewe, Cheshire.

## ALICE/SEEKERS

ALTHOUGH I BELIEVE that everyone is entitled to their own opinions, I must disagree with M.J. Rowley. At least the New Seekers do not have to rely on a gimmick for their popularity, as Alice Cooper does to a certain degree. And perhaps he or she is comparing the New Seekers singles with Alice's albums, which is surely unfair?

In fact, one of my friends, a rabid Alice fan, was pleasantly surprised on hearing a New Seekers album and now agrees with me that there is no fear of Peter Doyle, having left the group, being "a miserable flop and then never heard of again". Of course I realise that M.J. Rowley wrote her or his letter before this was known. KAREN MCCARTHY, Westbourne, Bournemouth.

## ALICE INSULT

ALICE PASS THE HATCHET! COOPER was quoted by you last month as saying, "the problem is that many of the people take the insults far too seriously". The only insult from that quarter that I have ever taken seriously is the two pounds worth of insult to my intelligence which goes under the name of "Billion Dollar Babies". — ED PARKER, Coniston, Cumberland.

## CENSOR CENSURED

SO NOW THE SELF APPOINTED censors of our entertainment are out to prevent Alice from touring over here. They object to his act without recognising that it is an act. Alice may help people to recognise the decadence and fantasies in their own minds and so enable people to improve themselves. Alice presents his music in the way he does because he is an artist. He is not just out to shock for the sake of it. Mind you, all the publicity which these people give to the things they attack only helps to boost sales. Look at Last Tango in Paris. Perhaps Leo Abse is on Alice's side after all. — FRANK CAMPBELL, KAREN RICHARDSON, ANITA ROBERTS, London, S.W.6.

## POLL SCENE

I'VE ONLY JUST stopped laughing at the Music Scene '73 poll results. How ridiculously absurd! I filled in my form under the impression that the contest was to be serious. What are the record-buying public of Great Britain coming to? Quote: The world's best group. Slade? I've been wondering for

yours disgustedly

## BOWIE POEM

I AM A new reader of your magazine and find it well worth the 15p. The news, information and pictures are very interesting and varied.

I am a student and am very interested in entering into the Journalist profession, particularly magazine feature writing. I would therefore be glad of any information or advice you could possibly take time to send me.

I am a great fan of Gilbert O'Sullivan and David Bowie, of whom I enjoyed the feature in the April edition of 'Music Scene'. On his last tour of Britain David Bowie played a gig at Newcastle City Hall, where a friend and myself were overwhelmed by his performance, we eagerly await his coming tour. He had such an impact on me, that I was inspired to write a poem which I have enclosed. I would be honoured if you found it suitable to print in your magazine.

He appears, a space-age visage  
draws eyes and sighs.  
It is impossible not to love the  
slender figure,  
The space invader with the animal  
grace.

Oh Mr Wonderful, Mr Stardust

Open your mouth and blow our  
minds with your cosmic jive.  
Love us, we love you, not just  
for a short while  
You are ours, we are yours to  
command.  
Give us your hand.  
You live, you are alive.

Oh Mr Wonderful, Mr Stardust

He smiles at the tear stained  
eyes  
And reaches up to the straining  
finger tips.  
He kneels to their begging cries  
He understands  
Surrenders his form to their will

Oh, Mr Wonderful, Mr Stardust

Now he moves like a lion, proud  
and brave,  
Flashes his eyes at the beckoning  
calls  
Throwing back his orange mane,  
He brings them to heel, demands  
them to bow to his majesty.  
He overpowers, they crave.  
So much more is hidden  
behind the mask of white.  
What more will you offer us  
To soothe our waiting, our trip  
into unknown?  
To heal our sorrow, to mend our  
broken heart.  
Our lingering thoughts, our  
mindless vision.  
Come on, Come back.

You are, Mr Wonderful, Mr Stardust.  
You are Ziggy.

DULCIE KNOTT: Wallsend,  
Northumberland

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LOU REED and DAVID BOWIE at the latter's party celebrating his end of tour. See "Misled" letter explaining some of the characters in Reed's songs and also Bowie Poem right.

months what the super jobs were trying to prove! What happened to the Beatles at 43, Mott The Hoople at 40 and the Stones at 20? Even the Osmonds should have rated higher than Fairy Rex & Sweet, so should Bowie. And the idea of Elton John and Marc Bolan rating in the Top 10 Male singers with Noddy Holder a close eleventh is laughable. Please, Mr music-loving Editor, when are you printing the real, constructive results?

J. WILLIS (Miss), Vincent Road, Sheffield

WHEN I PICKED up my copy of the July Music Scene I was overjoyed to find Bowie voted World's Top Male Singer. I am an ardent Bowie fan and I believe his music will never be surpassed.

But I am disappointed as I was overjoyed to see that Stevie Wonder came nowhere in the stakes. Has everyone gone mad! How can you forget his superb "Talking Book" album?

Surely the man deserves some credit, and to think Donny Osmond beat him, it just defeats me.

ALISON TIPPING, Roundshaw, Wallington, Surrey.

IN YOUR JULY issue you had the poll results. You had as the "World's Best Group". Well if Slade are the best group in the world I'm a pregnant mother. They may be the most popular group in the world — at the moment — but they certainly are not the best.

As for Carly Simon being named as the "World's Best Singer — Female", well that's a load of cobblers. The best female singer is either Sonja Kristina or Maggie Bell.

In the Male Section you had David Bowie as the "World's Best Singer". Eighteen months ago he would not have been in the Top Twenty! He may be one of the best (I certainly think he is) but he is not the best. Roger Daltrey is much better.

So next time you have a poll please don't call the sections the "World's Best Group" etc., call them the most popular group.

Peace and love  
BONIO, Wales.

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