

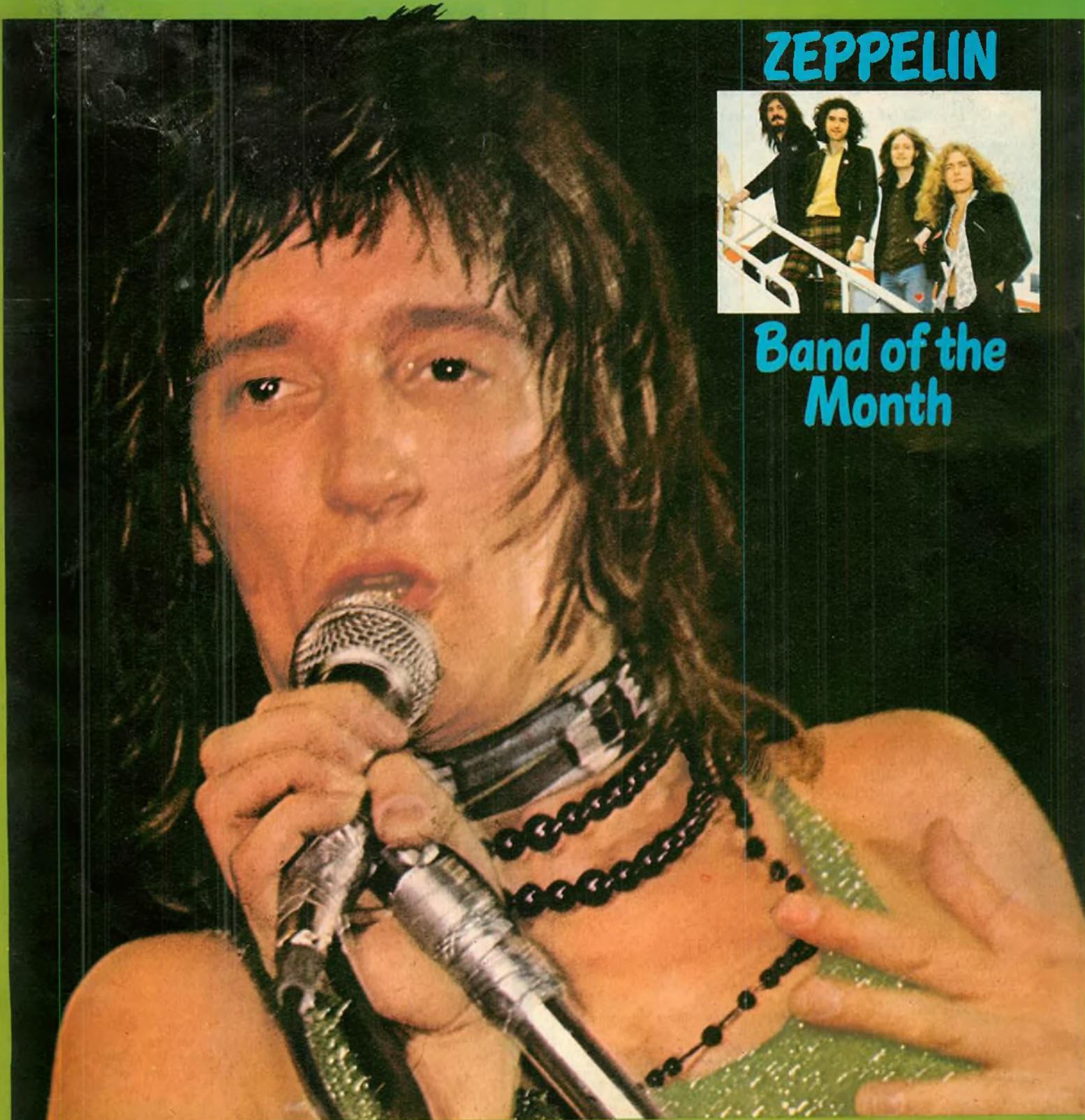
Music Scene

September 1973

15p

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Nazareth Wizzard
Grace Slick Bowie
Paul Simon Stewart
Chart of the Month
and more, including albums,
news, views and gossip



ZEPPELIN



Band of the
Month



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Advertisement Director: PERCY DICKINS
Editor: JOHN WELLS
Deputy Editor: BOB CLEGG **Mail Order:** BONITA SPRINGER.

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Contributors: MIKE BEATTY, ROBERT CALVERT, JOHN HALSALL, KEVIN HAY, ROSEMARY HORIDE, VAL MABBS, TONY NORMAN, MITCHELL PAUL, MICK ROCK, MARK STUART.

Photographers: GARY BELL, ROBERT ELLIS, DEZO HOFFMAN, NEIL JONES, MIKE PUTLAND, MICK ROCK, PENNIE SMITH, CHRIS WALTER.

**COVER PICTURE OF ROD STEWART
TAKEN BY GARY BELL
(see pages 4 & 5)**

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LATEST RELEASES

Amongst Polydor's August releases are '5 Years of Ric Grech', a compilation featuring all the bands that Ric has worked with over the past few years including the legendary Blind Faith. "Back To The World" by Curtis Mayfield has a theme running through it based on the fact that Curtis spent a lot of his formative years playing U.S. bases around the world, and the first thing the G.I.s would ask him when he got to each base was "Hey man! how are things back in the world" . . . for showgoers Polydor also produce the London cast album of "Two Gentleman Of Verona" featuring the delectable Brenda Arnau, and soul fans will freak when they hear "Isaac Hayes Live At The Tahoe Sahara". On the EMI front there's a first album from Hank Marvin and Bruce Farrar, Bruce Welch having departed the scene. Glen Campbell's superb banjo player Carl Jackson moves in to the solo field with a set simply entitled "Banjo Player" and there are new albums from Glen and Anne Murray titled "I Knew Jesus Before He Was A Star" and "Danny's Song" respectively. James Webley, respectfully referred to by the EMI press office as 'The Gilbert O'Sullivan of the white cane set' because he is blind, comes up with a much talked of first album titled "Little City Monkey In The Human Zoo" and from what I heard from Mr Webley at his debut reception the album should be well above average . . . two new singer-songwriters from the Asylum records camp make their debuts in late August, they are Rod Taylor and Ned Doherty. The latter is reputed to be a rock'n'rolling millionaire who just plays and sings for fun . . . to crown it all there's a neat set from ex James Gang Joe Walsh titled 'The Smoker You Drink The Higher You Fall' which, I can say having heard it, is excellent . . . an album from Richard Harris called "His Greatest Performances" and, to complete, "Looking For A Smile" from Texan soft rock act Gladstone who toured Britain last year and made a lot of friends here.

It seems that all the studios that have been built in pleasant country locations over the past few years have proved to be too popular an idea. Master musicians YES have always recorded their albums in the pastoral setting of such a studio, but were frustrated in being unable to find one in which to commence work on their next. In the end they had to settle for the more industrialised setting of Neasden's Morgan Studios but, just to make them feel more at home, their management installed potted plants, plastic trees and paper mache cows (with realistic nodding heads) in the studio.



Adrienne Posta (above) although a familiar face to all addicts of the magic box has succumbed to yearnings for a new audience. She has signed a recording contract with Dick James Music and a first single on the label is planned for September. Sensibly, Adrienne is to carry on acting but says he is interested in a medium that could combine acting with music. Sounds like Alice Cooper, though it's hard to imagine him in a half-hour television comedy.

Billy Cobham, percussionist with the Mahavishnu Orchestra, has signed with Atlantic Records. He intends to continue with McLaughlin, but will also make a record of his own. Other members of the orchestra are expected to support him on this debut solo album. Cobham has greatly impressed devotees of Mahavishnu by the quality of his playing, some say it's the most brilliant individual performance of the orchestra, especially on "Bird Of Fire", so this development should come as no surprise.

talk of the scene



Now here's a promotional picture for a band. You may well have seen its like before, since, some years ago, a band from Wolverhampton used to send out almost identical snaps. Of course they never made it until they grew their hair and changed their image. Slade they were called.

This time round it's a group named Jook. They base themselves on the West Indian rudies, described by RCA as "reggae-loving, aggressive youngsters." The first single is called "Oo Oo Rudi c/w Jook's On You." Daring flip side that, it could backfire.

End of Family

Family, fresh from the news of their split, have promised to play all of the old favourites on their forthcoming farewell tour. Incidentally, in keeping with the spirit of the tour the price of all seats at all venues will be just £1.00. Apart from the obvious reasons given for the break up, i.e. the diversification of the group individuals' personal business activities like the newly formed Raft record label, one of the other reasons might be that despite several tries, Family have never been able to get it on in America... a shame that such a fine group should have to take that kind of record failure when a lot of lesser acts seem to make it quite easily over there. On the other hand, though it's not unconnected with that problem, some people are saying that the group's obstinate refusal to give in to the commercial pressures on their music has finally proved too much of a strain. Below, Family as they were in 1966 with everything to look forward to.



FAYRE ENOUGH

"Glastonbury Fayre", a documentary film of the 1971 free festival, was released in London last month. The film features the performances of some really good groups, and they all gave their services free. Traffic, Melanie, Family, Arthur Brown and Fairport do their thing in hand-held colour cinematography for your delight. There's a surprise performance from that old-for-his-years professional the Guru Maharaj Ji, but compared to the many and strange ideals that were expressing themselves at Glastonbury during the summer solstice his brand of efficient salvation seemed pretty straight.

The film is as much a record of the audience and the event as of the music. It was one of those once-off events that are incredible enough just because they happened. Not only was everything free, including food, but the organisers as portrayed in the film, are apparently as untogether as people can be who still walk about loose. Apparently only because they got the site and the groups organised and managed to build a one-tenth of life size scale model of the great Pyramid of Cheops to house the stage. I bet they're still wondering how they did it.

The film is part of an attempt (there's also a record) to pay off outstanding debts. After seeing the film you probably won't have any more idea of what went on at the intersection of the earth's energy lines. Pilston, Somerset than anyone else. But one thing everyone's sure of, something did, and the film proves it.

My spies in America tell me that, contrary to the denials, Crosby, Stills, Nash and Young are recording together.... could be some album when it comes out....

If you think that this country's pretty starved of broadcast pop music, spare a thought for the boppers in Finland where your correspondent has just been on holiday.... 30 minutes of straight pop per day maximum and Luxembourg's very difficult to receive up there....

Fresh from his top of the chart success with "I'm The Leader Of The Gang (1 Am)" our own G. Glitter has despatched himself to Palma where he intends to rest before taking on a massive continental jaunt which will have him gigging every night until October. Then he hopes to do a U.K. tour. Incidentally, knowing how touchy Spanish Policemen are about bikinis and fancy dress of any sort, I wonder what reaction Gary's 6 inch silver platform shoes and sparkly outfits will get in Majorca?

The next Grateful Dead album is called "Bears Choice" after the legendary west coast Acid King Augustus Stanley Owsley III who was indicted along with seven other people, including former Dead manager Rock Scully, in connection with the sale of LSD. Owsley was paroled from prison late last year after serving 2½ years for making the stuff. The album will be released in late August....

The cover of the new Blood, Sweat and Tears album shows the group in white tie and tails, standing in a Sauna bath surrounded by rather portly gentlemen dressed in nothing but towels....

As I write this I'm looking at an EMI release sheet that includes such well known supergroups as Sandalwood, Queen, Rubber Duckie, Britania, Stella and Bambos and Lol.... sign one; sign 'em all!!!

Due this month are albums from Jefferson, Charge, Magna Carta and Kenny Burrell also mooted for future release is a compilation album of the work of British bluesman John Dummar featuring some of the early work by Tony McPhee and Nick Pickett... all from Phonogram....

By the time you're reading this I suspect that young Mr Osmond will be racing towards the No. 1 spot with his double 'A' side "Young Love" (eat your heart out Pat Boone!) and "A Million To One"....

With the split up into separate concerns of the three WEA record companies, Warner, Elektra and Atlantic the trio are now competing for new British talent. Atlantic, however, seem to be winning the race having signed Heavy Metal Kids, a group that's been wowing them at the Speakeasy (the London haunt for professional rockers and their roadies) and there are rumours that they're very interested in another Speakeasy favourite, Gonzales. Incidentally, the man responsible for discovering all this talent for Atlantic is none other than Dave Dee of DDBM&T fame.... Hold Tight!

Following Diana Ross's success playing Billie Holiday in the film 'Lady Sings The Blues', a follow up is now planned featuring the life of that Empress of the Blues Bessie Smith. She had a "rags to riches to rags" life with a string of hits in the Twenties. The film gets under way next year and stars Roberta Flack.



The flash, the finery and the trailing scarf are all subsidiary to the main attraction Mr Stewart's gravelly voice. Coarsened at a thousand smoky gigs, illustrated by a thrusting on-stage presence and aided by an ever present bottle of wine that voice is the main asset of a supreme showman. Rod Stewart photographed on stage by Gary Bell.

HOT ROD





words: Richard Green pictures: Gary Bell

Music Scene

DEUS

STONES 1st TOUR IN TWO YEARS

THE MASSIVE Stones entourage starts rolling again at the end of August in preparation for a six-week series of concerts taking in nine countries. During the tour, ten dates will be played in Britain, including three shows at Wembley. (Full British dates in Livescene).

GEORDIE INTO EUROPE

AS A REWARD for a seemingly ceaseless round of British dates, Geordie fly to Antibes in the South of France on August 24 for a date there the following day. Then they move on to Holland where they spend two days recording a TV special.

Geordie's new single, "Electric Lady", is another composition by lead guitarist Vic Malcolm and was produced once again by Ellis Elias and Roberto Danova who have been placed among the top ten producers of hit records in Britain (British and American produced) in a "Music Week" survey.

Geordie's bass player Tom Hill has succeeded in helping secure a management and recording contract for an Oxford-based band, Mr. Big. His friend, John Burnip, is that group's drummer.

The tour opens in Vienna on September first and then visits Germany, England, Scotland, Switzerland, Germany again, Denmark, Sweden, back to Denmark, Germany for a third time, Holland, Belgium and finally Germany yet again where it ends in Berlin on October 19.

Several offers for the Stones to play behind the Iron Curtain following the Berlin date have been received, including at least one for Russia. They are all being considered and an announcement is expected shortly.

Billy Preston, it was the Beatles who got him on the Apple label and George Harrison who included him on the Bangla Desh concert bill in New York, will accompany the Stones.

He will have his own spot and play with the Stones who expect to appear before somewhere in the region of 300,000 people during the tour.

Sidemen Bobby Keyes, Jim Price and Trevor Lawrence will support the Stones.

Also on the bill are Kracker, an American group that is the first signing to the Stones' own label. They will appear at Wembley and various other concerts.



POWELL FIT TO REJOIN SLADE

GOOD NEWS for Don Powell and all Slade fans — the drummer is not, as at first feared, suffering from a fractured skull. Powell has a broken ankle and several fractured ribs and has a loss of memory.

But, according to a spokesman for the group, it is hoped that Powell will be fit enough to join the group on their American tour in September.

At the time of going to press, it was also anticipated that Powell would be able to take part in recording sessions towards the end of August.

The New Seekers, featuring Marty Kristian, revive the Everly Brothers' "Crying In The Rain" for their August 24 single.

Yes: new album, tour set

YES UNDERTAKE two major feats during the next three months — the release of an ambitious album comprising four tracks, each a 20-minute work, and a five-day season at London's Rainbow Theatre as part of a nationwide tour.

The album is titled "Tales

From The Tobergraphic Ocean", has been recorded at London's Morgan Studios and is set for late September release by Atlantic in both Britain and America.

The tour, which opens at Bournemouth Winter Gardens on November 17 runs until Newcastle City

Hall where it plays two days on December 8 & 9. From November 20-24 it will be resident at the Rainbow.

The major part of each show will be devoted to performing the new album. A special lighting system has been devised for the concerts and Eddie Offord, who mixed and co-produced the album, will mix the sound throughout the tour.

Full details of the tour will appear in a later issue of Music Scene.

The news in brief

Electric Light Orchestra begins a three-week British concert tour at Wolverhampton Civic Hall on October 1, followed by a similar period in America.

Reid), lead guitarist Mick Moody (ex-Juicy Lucy), bass guitarist Colin Gibson (ex-Skip Bifferty and Air Force) and drummer Terry Poppel.

Stealers Wheel's follow-up to "Stuck In The Middle With You" is "Everything Will Turn Out Fine". Now a duo, Wheel is planning a September album and another single in October.

Murray Head is planning a New York stage presentation of his "Nigel Lived" album with, hopefully, a similar London production in early 1974.

RCA continue their Maxi-million series with two singles, one from Paul Anka and the other from Nancy Sinatra. Paul's record combines "Diana", "Put Your Head On My Shoulder" and "Lonely

Boy", while Nancy's features "These Boots Are Made For Walkin'", "How Does That Grab You, Darlin'?" and "Sugar Town".

"Skywriter", the title of the Jackson Five's current album, is also the name of the group's single which is released on August 24.

Recorded at the famous London venue, "The Eric Clapton Rainbow Concert" album, which also features Pete Townshend, Ron Wood, Steve Winwood, Jim Capaldi and Rick Grech, is set for late September or early October release. Clapton is also recording a new studio album.

8-track Heep album

URIAH HEEP'S seventh album, "Sweet Freedom" is set for September 7 release on Bronze, following the "Stealin'" single which is just out. In America, Heep's "Live" album looks set to emulate the example of their last two LPs in that country and go gold.

Recorded at the Chateau D'Herouville in France and produced by Gerry Bron, "Sweet Freedom" consists of eight tracks written and arranged by the group.

Who's doing what . . .

KEITH MOON. Viv Stanshall and Arthur Brown are joining former Hawkwind member Bob Calvert on an album he is making "about the Starfighter jets and the causes of them crashing".

The foursome will be in the studios in late autumn and plan to make the LP and extension of Bob's current single "Ejection" which is out under the name Captain Lockheed and the Starfighters. The Starfighters are, in fact, two of Hawkwind and two Pink Fairies.

Yoko Ono has been back in the studios in New York cutting another album. Without Elephant's Memory to back her this time, she has Jim Keltner (drums), David Spinoza (guitar), Kenny Ascher (keyboards), Gordon Edwards (bass), Arthur Jenkins (congas), Michael Brecker (sax) and Sneaky Pete (pedal steel guitar).

And we hear that former Turtles and sometime Mothers of Invention Marc Volman and Howard Kaylan (alias Flo and Eddie) have been signed to do the voices for a cartoon called "Cheap".

MOODIES: NINE BRITISH DATES

THE WORLD is the Moody Blues' oyster and to prove it they are embarking on a gruelling tour spanning almost four whole months.

Nine British dates (full details in *Livescene*) are included in the trans-European, trans-American itinerary which begins in Sweden in early September.

The band — who have collected gold discs for each one of their seven albums — then play Denmark, Germany, Switzerland, Belgium, France, Holland, Britain, America, Hawaii and the Far East.



There can never be another ENO, but EDDIE JOBSON (above) replaces the inter-galactic genius in ROXY MUSIC.

"SPLIT": THE SUMMER'S MOST OVER-USED WORD

FAMILY, THE Kinks, David Bowie, Curved Air (yet again), Mott the Hoople, Arthur Brown's Kingdom Come and now even Roxy Music who are just getting their feet off the ground. All these top acts have been affected by changes of personnel recently and Family is about to split altogether.

After seven years on the road, Family have decided that enough is enough and a British tour during September and October will be the last we'll see of them before each member goes his own separate way.

A new album, "It's Only A Movie", and a single are being released as sort of epitaphs to coincide with the tour which opens at Yarmouth Britannia Pier on September 2. (Full dates in *Livescene*).

Just as Roxy were beginning to make it, whiz kid Eno upped and left to do his own individual thing. It has been reported that he is forming an outfit to be

known as Luana and the Lizard Girls and there is a rumour that he will become a singer.

What is certain is that an album he made some weeks ago with King Crimson's Bib Fripp, plus an as yet untitled single recorded with Andy Mackay are both awaiting release.

ENO's place has been taken by violinist Eddie Jobson from Curved Air which has fragmented for the umpteenth time. Jobson will play keyboards and synthesiser with Roxy.

Sonja Kristina retains the name Curved Air and will form yet another combination of musicians around her. Meanwhile, guitarist Kirby and drummer Jim Russell are to set up a new group together.

At the White City Festival Ray Davies announced that he is quitting the business because of strain and personal anxiety. It is believed by close associates, though, that like David Bowie, he will not be able to resist the pull of the rock machine for long

and that both will be back ere long.

Davies' wife recently left him taking with her their two children and the singer-songwriter was admitted to hospital suffering from an overdose of drugs.

Mott the Hoople's leader Ian Hunter announced that, following the departure of organist Verden Allen, another unspecified member is likely to depart. He expressed the hope, though, that the five original members would all be back together again one day.

Arthur Brown has decided to go solo and the other three members of Kingdom Come will carry

on together. At this stage it is not certain whether they will be retaining the group name.

And internal unrest is not confined to this side of the Atlantic. In America, Phil and Don Everly have parted company after sixteen years of partnership. A British concert tour scheduled for October has been cancelled.

Sadly, the death of Clarence White, the former lead guitarist of the Byrds, has been announced in California. White toured Britain in May with his new band, the Kentucky Colonels. He is reported to have been killed when struck by a car following a gig.

Reformed Strawbs, new-look Sharks

ALL IS NOT lost in a desolate sea of group splits. News of a re-formed Strawbs, a new-look Sharks and a Strawbs off-shoot. Founder member Dave Cousins and lead guitarist Dave Lambert remain with Strawbs which has been joined by pianist John Hawken who formerly played with the Nashville Teens and Renaissance, drummer Rod Coombes, ex-Spooky Tooth and Juicy Lucy, and bassist Chas Cronk.

A new album is being lined up for October release and a single is expected shortly. A single will be put out as soon as possible.

But we will have to wait until November to see the band in action here. They make a Continental debut in September, visiting Germany, Italy, Scandinavia, Holland and Belgium during the course of 16 days, then set out on a five week American tour, returning to that country in December after a series of British dates.

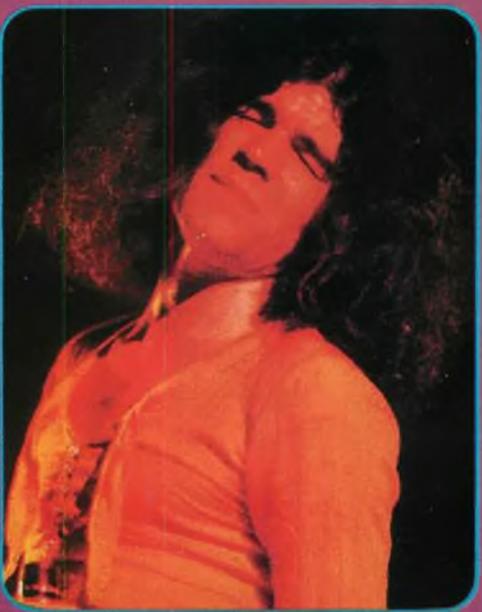
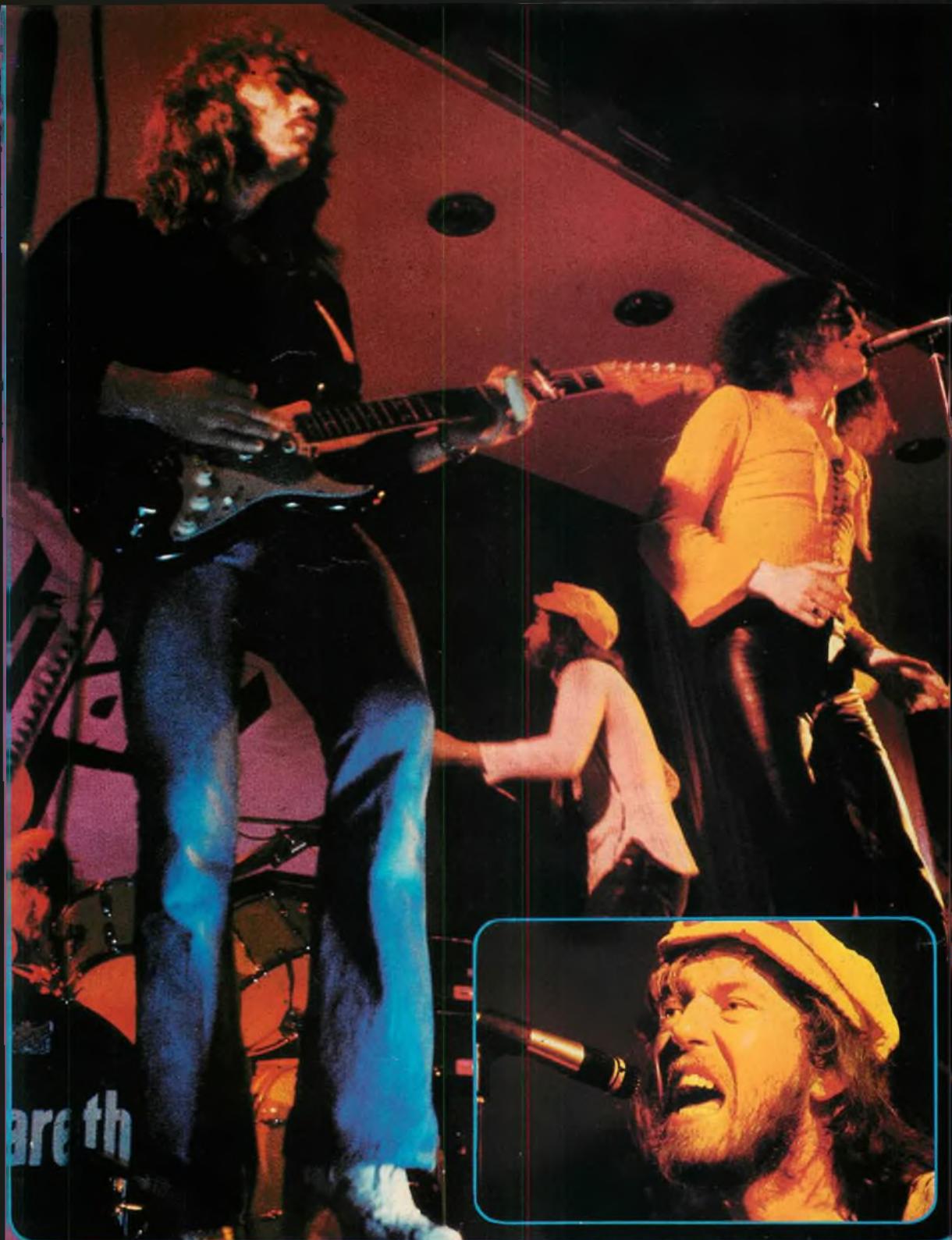
Two former members of Strawbs, Richard Hudson and John Ford, have teamed up under the name Hudson-Ford and a single titled "Pick Up The Pieces" is out now with an album due for October release.

Sharks have now completed their re-vamped line-up which consists of Chris Spedding (guitar), Marty Simon (drums), Snips (vocals), Buster Cherry Jones (bass guitar) and Nick Judd (keyboards). Buster comes from Memphis where he has worked with Albert King and Isaac Hayes and until recently Nick accompanied Jo-Ann Kelly.

Felix Pappalardi will be mixing Sharks' second album in time for a September release and a club and college tour is planned for the same period.



The Reformed Sharks (l to r), NICK JUDD, SNIPS, CHRIS SPEDDING, BUSTER CHERRY JONES and MARTY SIMON



Nazareth the message's getting through

words: John Vincent pictures: Mike Putland

"**N**AZ . . ." begins the commissionaire at the Golders Green BBC TV centre in North London. "Will you hold on please." He moves toward a large poster, gives a long look and then makes his way back. "NAZ . . AR . . ETH", he shouts with some uncertainty into his phone.

"They're a nice bunch," says whizz-kid publicist Rod Lynton (currently he does the promotion for Vinegar Joe, Stackridge, Wishbone Ash, Medicine Head, Glencoe and Nazareth), "you'll get no trouble from them."

We leave our commissionaire gentleman and make our way to the canteen. Rod continues. "They won't be long. You know they are going down a bomb everywhere."

The tea costs 1½p and Rod with his current affluence treats himself to a BBC bun. His eyes flick through a review of Nazareth's album Raz Ama Naz in the New Musical Express. He grunts and appears satisfied.

Two more cups of tea and Rod looks slightly worried, "They should have been here. Can't think what's kept them. I phoned just now to check they're on their way."

Suddenly the air sounds like twelve radios have been switched on. The studio below resounds to sound, the Nazareth sound. Within a short space of time it ends and Nazareth come talking, laughing, yelling and even coughing their way into the smallish canteen.

They order 1½p tea and egg or toast for everyone. Rod speaks up. "What kept you?" The answer comes from the powerful Scotch voice of bass guitarist, Pete Agnew. "We thought Golders Green was near Croydon." "That's miles away, the other side of London," says Rod. Pete continues, "I know you know it but we didn't!"

He stretches his hand across to me, "Sorry pal." "Ay, sorry," they all chant with smiling faces and even the maidies smile.

Times are good for them, a hit single, a smash album. They've worked hard for it, haven't they Darrell?

Darrell, drums and percussion, has sat down beside me with his gift of tea, price 1½p. He talks, "Hard, you know we've been on the road for two years. I reckon we've worked harder than any other group. I don't think some people are aware of the time we've been around. One thing we've kept is our enthusiasm and I don't think we're going to blow it now we've reached the big time. We're far too sensible to let the sudden success go to our heads."

"The thing is it's nice to be out of the woods. It even takes time to realize it. We have done constant gigging and in the past two years have visited some places at least three times. So, we just press on, no boredom, the kicks still come."

"I don't know who we are to be compared with, but I wouldn't say Black Sabbath, as one writer has suggested. We're not into loud, loud sound. We believe we make music with life and guts, good funky stuff."

"Apart from gigging around we've done some good radio and television. Bob Harris, Rosko and Alan Freeman have been very good to us.

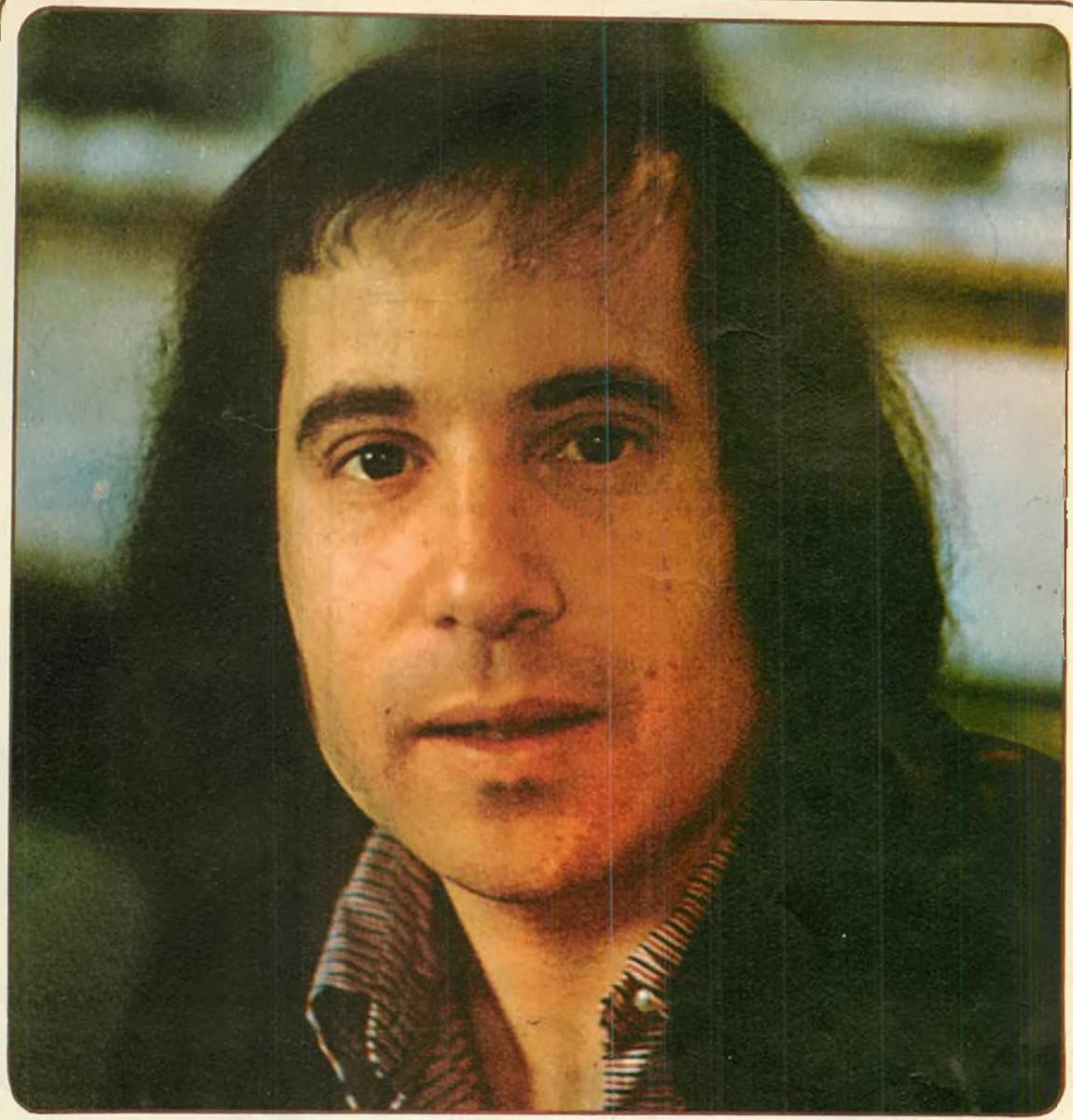
"We have of course been out of the country to Europe and the States, haven't we Dan?"

Lead vocalist Dan, who cuts some pretty good action photographs with his flying hair, leans across, "I don't know about Bowie's concert at Earl's Court during May, but we have incredible memories of some of the festivals we've played at in the States with a few hundred thousand people."

Darrell continues to talk about the road to the charts, "I am sure one positive thing has been our staying together. People identify not only with a group, but with individuals within it."

"We've toured, as I said just now, the States. Now a group has to be really together to survive the long haul over there. When you're in America there are none of your friends around, they're thousands of miles away. The only people you can turn to are your group members. We are a very closely knit bunch of guys. That's why we have survived and that's why we are going to stay at the top."

"Nazareth are not into glitter, though we do have a sense of drama in our dress, particularly our acoustic and electrical guitarist Manuel. The girls go for him with his jet black hair, black moustache, somewhat sallow skin and of course he wears one of those zoro hats."



SIMON SONGWRITER

RHYMIN' SIMON was in London recently, to sing a little and talk a little. He seems more withdrawn than ever these days, and his reluctance to become involved in the normal "star treatment" accorded to artists of his importance was evident.

He agreed to do interviews though: ninety minutes of them for the whole of the British press. So everyone assembled in his suite at the Dorchester to talk to the man who currently has a hit album.

In answer to a general question he replied that he still sees Art Garfunkel occasionally, but has no plans to work with him at all.

That inevitable question dealt with, we discussed his "Here Comes Rhyming' Simon" album.

"I think the title is in some way symbolic of the way I was subconsciously thinking about myself and my approach to music."

"I wonder whether I haven't finished with this eclectic approach to recording, and this whole phase of recording." But that, he says, he'll have to wait to find out.

Back to this album, recorded at

Muscle Shoals. It took four months to complete, with the help of the studio's famous backing musicians and the Dixie Hummingbirds for backing vocals.

Paul actually had to finish some of the songs in the studio: "I didn't have them all done. 'St. Judy's Comet' was unfinished, although I wrote all the words last time I was in London."

Although Paul wrote those words in London, he says that he doesn't really have a set way of writing:

"I can put down a tune or lyric first, I'm comfortable either way. I'm sure you can always tell when the lyrics have been specially written for a backing track, because they don't hold up so well. I've only written about a third of my songs that way — for example, the last verse of 'Bridge Over Troubled Waters', 'Cecilia', and 'Mother and Child Reunion'."

Recently it seems that Paul has become a great deal more analytical about music in general, and his own in particular.

"For example, I was interested in gospel music when I wrote 'Keep the Customer Satisfied' — so it

started off as a shuffle quartet and ended up as a big band thing. Gospel and blues came out of English hymns that were taken up by the blacks and given an African rhythm.

"Simon and Garfunkel, and Peter, Paul and Mary, were a combination of folk, country and western and tin pan alley."

"I think I've got the gospel sound out of my system now — I would have earlier, but I was so naive. I know now what I should have done. If you want the best gospel sound on an album you just pick up the phone and ask the best gospel group to come over and do it for you."

Having got over this sound, there are many things Paul Simon would like to try. But he's a little wary of the results:

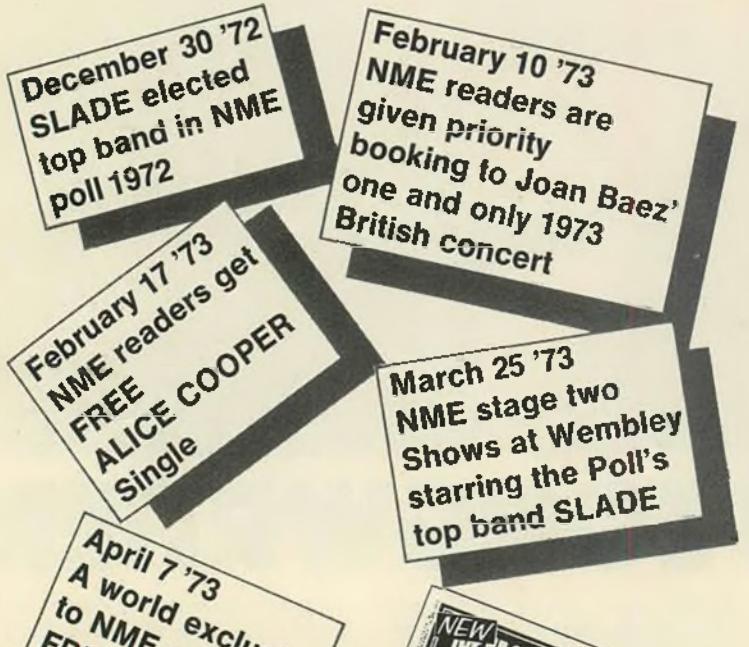
"I want to get into all these things, but my poor little pop brain keeps saying that it might not be such a good thing. Pop is very hard to get away from, and my poor little brain keeps coming back to it."

**words: Jenny Heron
picture: Robert Ellis**

NME NOW NO1

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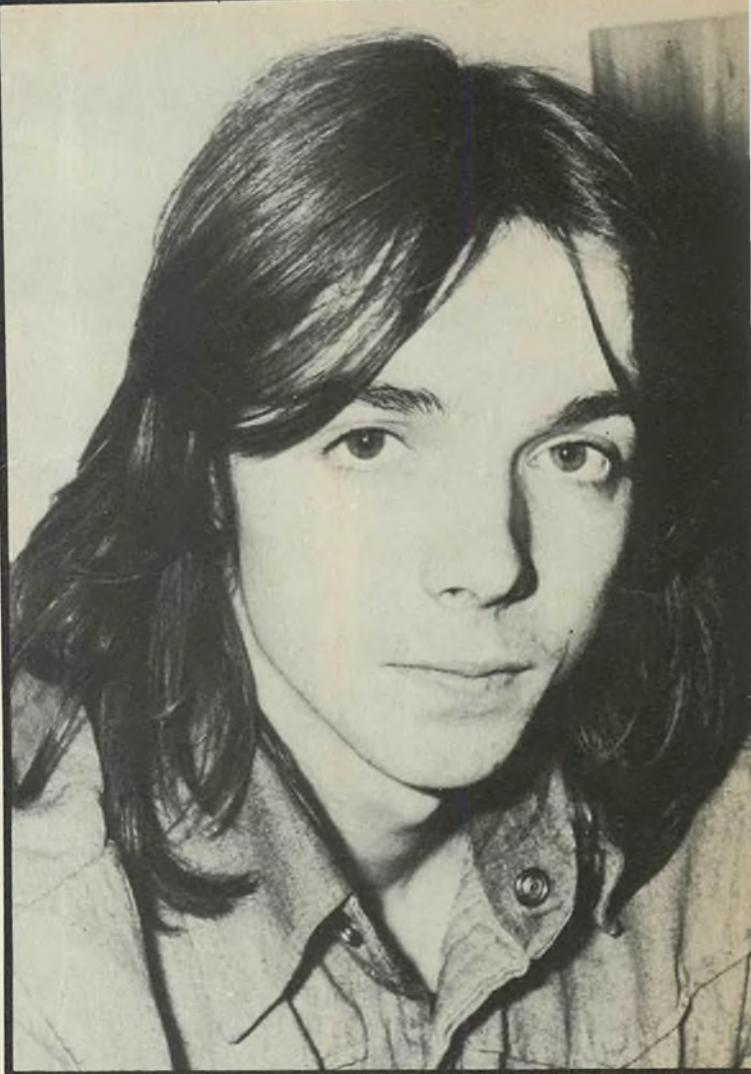


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Although Jimmy McCulloch is still only 20 and looks four years younger than that, he has a lot of solid experience behind him as a musician:

"I was about ten when I got my first guitar. I just picked up how to play it as I went along. I'd always fancied being a guitarist. I used to see Tommy Steele with his big silver guitar and he looked pretty cool. Then came the Shadows and the Beatles and they were great. I just wanted to live like them."

"I worked hard at my guitar playing. I really stuck at it. Nobody had to push me. I'd sit there for hours practising chord changes. I wouldn't have minded having a go at the drums as well, but my brother took that up so I left it to him."

How did he first taste the sweet delights of showbiz?

"Well, me and my brother worked as a duo," he smiled. "Just drums and guitar. I think it was mainly Shadows stuff we'd worked out. We'd do little gigs in Old Folks Clubs and the Miners Welfare Club."

Not quite the Rainbow perhaps, but near enough for an 11-year-old kid. The sight of tiny McCulloch nimbly skipping through "Apache" may have surprised the people of Glasgow as they sipped their pints, but Jimmy had been involved in music all his life.

"My dad loved music. He used

to have a semi-pro jazz band and I got a big kick out of sitting in with them when I was old enough. It was a sign my playing was getting somewhere."

His guitar may have been becoming increasingly eloquent, but the McCulloch family were getting nowhere. They were in a rut. When Jimmy was 12, his dad led the clan down to London . . . City of Opportunity!

His first real break came in a motley crew name of Thunderclap Newman who were put together by Pete Townshend. Their one hit, "Something In The Air", was to become a pop classic.

"By the time it made the charts, I was 15," said Jimmy. "I was getting on a bit then. But being that age and having a Number One record didn't pose too many problems. It was a bit overwhelming, but I think I took it in my stride. I just accepted it."

"The only thing I wasn't too keen on was the heavy pop angle. The teenybop stuff. I'd had all that when I was playing up in Scotland. We used to do a Saturday afternoon gig where the little girls would try and pull you off stage, or try to cut off some of your hair. When we had the hit I got those scenes on a national level and it was a bit of a drag."

"But that was the only problem really. I may have only

McCulloch's Musical Memories

words: Tony Norman

been 15, but I was quite mature. I'd been around playing for quite a while. Every free moment I had when I was at school, I'd be playing. There were lots of gigs in the evenings and holidays. Then, as soon as I got the chance, I left school. I couldn't wait. To me school was a drag. I felt it was holding me back..."

Thunderclap finally died without even a whimper, but he recalls his days with the band with affection.

"We were playing crazy music. You just couldn't put it in a bag. It was so outlandish. It was quite bizarre working with

those guys, but it was great fun too. We had a great image. Andy Newman was amazing. It was like he'd just walked out of the Twenties.

"It was a strange mixture, but they were good days."

For almost two years, McCulloch found himself drifting and discovering that life can be hard and tough for the young musician. But the gloom was brightened by a 6-week touring gig with John Mayall — "a fantastic experience". Then after a period of illness, his luck changed and he was offered a job with Stone the Crows. McCulloch was back with a

good band, surprising critics with his ability.

"It was a drag the band split up when it did," he says. "It was getting very strong but then Maggie left. We did a gig in Montreux, then we were told she was going. It was the first I'd heard of it. I felt a bit sick, I must admit. The band was building all the time, but it never got the chance to hit its full potential."

Now he is trying again with Blue. The basic line-up looks strong — Hughie Nicholson, who gugged successfully with the Marmalade and wrote hits like "Radancer", Ian MacMillan and Timmy Donald, ex-White Trash and Mr McCulloch himself.

Starting again at the age of twenty:

Jimmy McCulloch, after time with two successful but short lived groups, is on the road, this time with a band of his own, Blue.

Certainly he has a past, but naturally his immediate interest lies in getting Blue off the ground.

"We're a young, energetic band," he says. "We're just gonna get up onstage and rock and enjoy ourselves. I think you'll find it interesting..."

Blue round the table (l-r): Timmy Donald, Jimmy McCulloch, Ian MacMillan and Hughie Nicholson



The red hair shakes and from a white face comes the words the music world didn't want to hear. "I was a drummer once, but I don't intend to be a drummer much more."

Ginger Baker's retirement from the arena of rock may have seemed premature to many of us, but the man himself has no regrets. He had enough of crowds who melted with delight every time he thumped his bass drum. It got to the point where Baker's audiences were less discerning than the average second-rate groupie.

Baker is a musician; not a pop star. If he played badly he expected a slagging. But the adoring masses just yelled for more. He found himself in a situation which smacked of sophisticated teenymania. That he couldn't stomach; he got out.

Now his home and, it would appear, his heart, is in Africa. To be more precise at the ARC Recording Studios, Ikeja, Nigeria. He has put in the region of £60,000 of his own money into the new recording complex because he firmly believes there is huge reservoir of talent in Africa. They've just been waiting for someone to pump their music through to the rest of the world.

Ginger played me a pile of tapes from the studios when we met in London recently and I was suitably impressed. I'm not saying every track was sensational, but some of them really rocked me back on my heels. They were so fresh and good. It was also easy to see that Baker's love of music is as strong as ever. But his energies

are channelled in a different direction now.

He twiddles dials instead of drumsticks these days. There's an art to both. But a lot of graft went into the project before the first chords were hit for the first reel of spinning tape. Ginger worked up a fair amount of sweat at the ARC site, which lies less than a mile West of the main airstrip for Lagos.

"It took plenty of time and effort," he said, rolling over his hands to show palms toughened by labouring. "I found that if you want to get the guys to work down there, you have to get into it yourself. If you just stand around drinking beer and giving out orders, you don't get a very good job done. The people don't respect you. But if you actually go and do it yourself, they'll go along with you. Some days I worked from eight in the morning to two the following morning. I think they were surprised to see the Managing Director working so hard. But I found the whole project very interesting. I learnt about everything from electric circuits to architecture."

When the studio was opened in January by Chief Anthony Enahoro, Nigeria's Federal Commissioner for Information and Labour, Baker felt an enormous sense of satisfaction.

"I knew we'd produced a world-class studio down there. It's comparable with any studio

anywhere and to do that in that sort of climate is quite an achievement."

What has the reaction been like from African musicians?

"Some of them are still a bit reticent," he smiled, "but we're finding that the really good ones are coming to us. For instance, Fela (Ransome-Kuti) won't record anywhere but ARC and he's the biggest artist they've got down there. He says we're the only people who can record him the way he wants to be recorded. Other musicians feel the same way, so things are very good in that area."

It is not surprising to hear that the man who has been voted the world's top drummer by just about every leading music publication at one time or another should find his 'soul home' in Africa. Getting back to basic roots, tribal dances were based on varying rhythmic patterns. And that 'FEEL' lived on through slavery, Blues, Jazz and rock.

"It's difficult to say exactly what excites me about their music," he told me. "But when people hear what they're laying down, I'm sure they'll know what I'm on about. There's a lot of original thinking down there. They take in a strong Western influence and they're also affected, naturally, by their own environment. The end result with guys like Fela is something completely new. He's showing a totally different approach to

music."

But how about his own music? Well, at present the chances of him getting back on the road are slim. But it could happen one day . . .

"It definitely won't happen until I've got the studio and record company moving. Then, if I feel like playing . . ." He left the sentence unfinished. "I still play down in Nigeria once in a while, just for kicks. I sometimes do a weekend with Fela's band for a lark. It's great because the people really dig my playing. I can get them up on their feet and cheering and to do that down there isn't easy."

Baker is back to where it's at, playing for the love of it. After years of dollar-spinning boredom, it's like a cold shower. He's found a nice challenge.

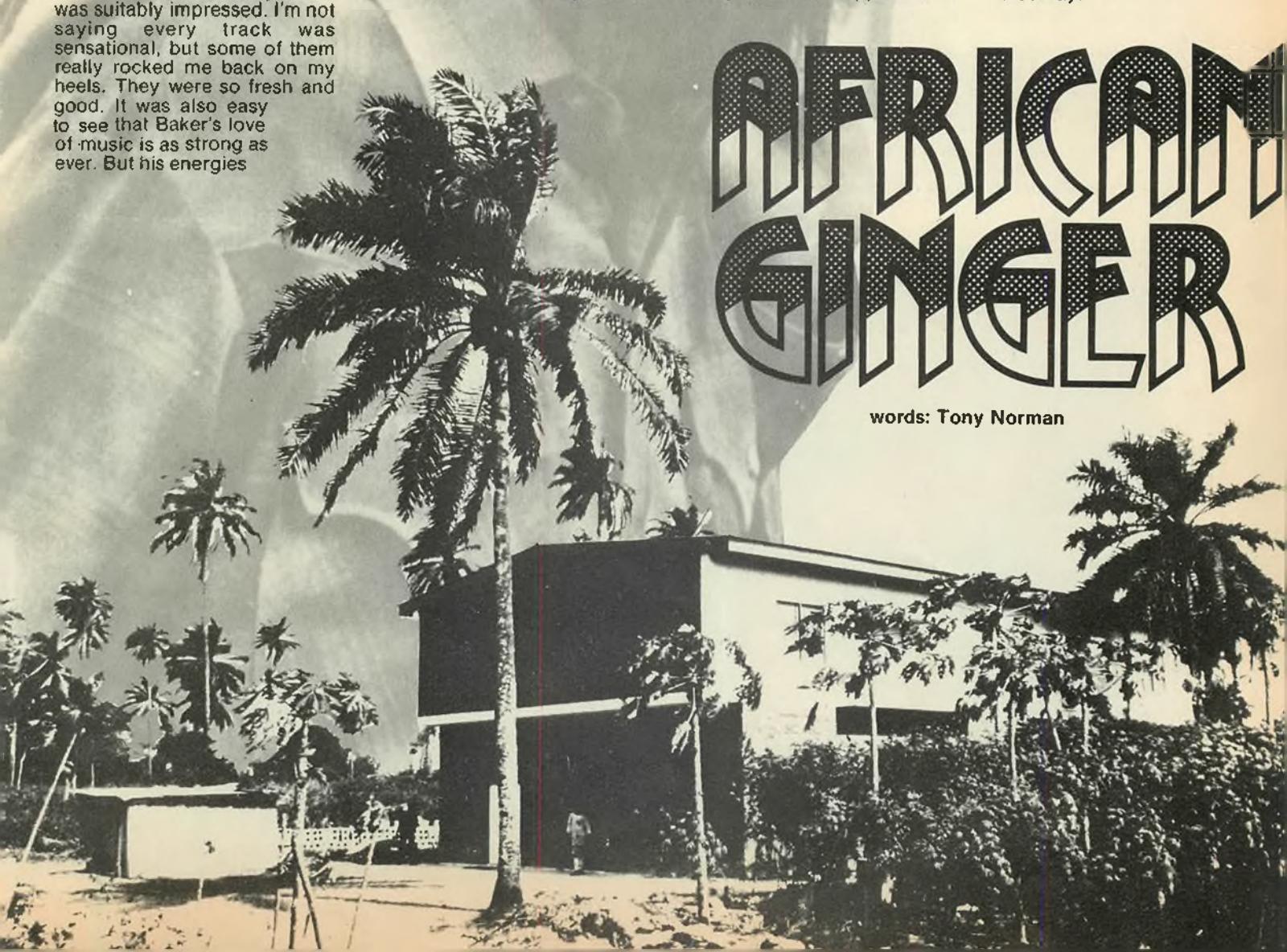
"Fela's club is called The Shrine and it's the Black Power side of Nigeria. They don't get many white people in there at all, let alone someone who can sit in with the band. Some people who were drunk didn't even know it was a white cat on drums, when I was down there. To me that was a big compliment."

It seems that after many years on the road, Ginger Baker has found a home.

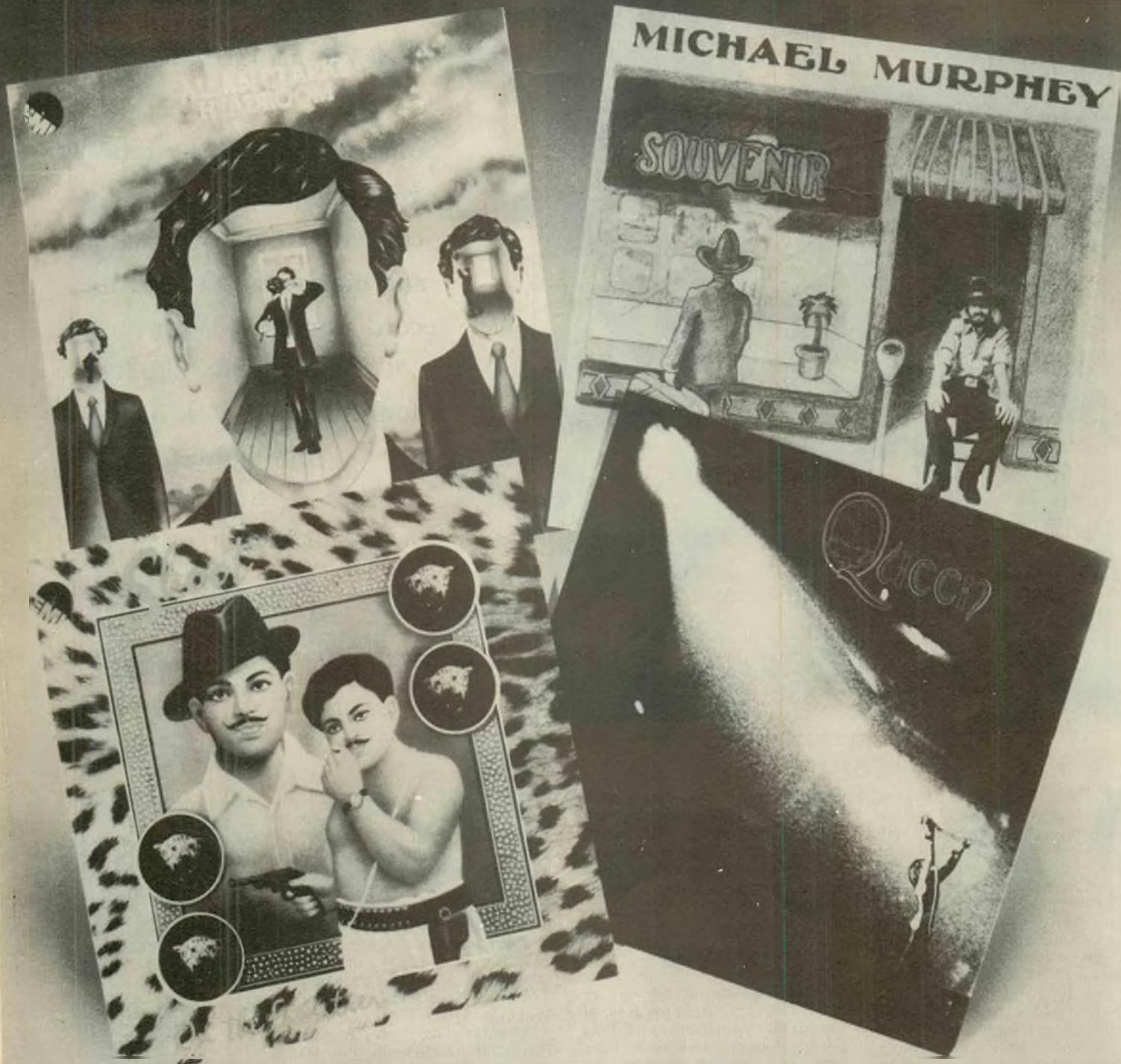
"I seem to fit in with the people and their way of life," he says. "I like Nigeria and I feel at peace there. I wouldn't have invested everything, unless I felt that way."

AFRICAN GINGER

words: Tony Norman



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SYLVIA

chart successes “Pillow Talk” - “Didn’t I” “Love Is Strange”

Soft and sensual, she retired once from performing to concentrate on production and marry the head of the record company. With success of “Pillow Talk” she has found herself back in the limelight.

words: Michell Paul



ALL Platinum, Stang, Astrope and Vibration mean good things for a very sexy sounding lady called Sylvia. I doubt if they have much interest for us. You see Sylvia, the girl who put “Pillow Talk” so comfortably bedded into the Top 20 is the wife and Vice-President to the guy who owns a string of successful R&B record companies, Mr Joe Robinson.

And those four names are their record labels, though when Sylvia is around whispering sweet nothin’s do you imagine even he cares?

Laid back

“Pillow Talk” would have made the summer hot even if June and July had been dull. You know the way the lovely lady breathes and groans on disc, needless to say talking over the transatlantic phone link-up produced only a slightly different effect. I mean

there were no groans, just the voice husky and laid back. Sylvia’s single is one more hit for the All Platinum label and she has sung her way to hitsville several times before. Sylvia, my dear, tell us about “Pillow Talk”.

Too sexy

“Well, it was meant to be very s...e...x...y. You know at first I wanted Al Green to cover it for me but he thought it was too sexy for him, so I went right ahead and did it myself. “I did ‘Pillow Talk’ in the control room. I did everything in fact including operating the controls. I find doing it this way helps to make me soft and sensual.”

“And of course my follow-up, ‘Didn’t I?’, carries the story a little further, well, you see it imagines everything’s happened and says things like ‘Didn’t I make it great, Didn’t I? Didn’t I Blow Your Mind, Didn’t I Light You Up?’

“No, I haven’t seen Al Green since but I sure hope he likes my version, don’t you?”

Well, yes, anything you say. Ah, were you thinking of leaving the singing side, ah... “What are you saying? Oh, I see, true, I was going back to purely the production side of music but now that idea has to disappear. You know I made the original hit version years ago of ‘Love Is Strange’ and I was part of Mickey & Sylvia.

“Of course I have other interests. I love clothes and I really adore fast cars. You know I’ve never been abroad so I’m really thinking of coming over to your side of the water and anyway I hear your clothes are so good.”

Happy hubby

“Cooking is something else which takes my mind off other things. I am very good at West Indian cooking. I grew up there and

what I get up to keeps my husband very happy. He likes my cooking but at the moment he is even more thrilled with my record success. It was marvellous to read of ‘Pillow Talk’ moving in Britain. Many of our soul hits fail to make it with you for I guess our market is larger and then you have a lot of your own talent.”

Nice to see

“I thought my disc was not to be in your charts at first for it was out several months before it broke. Just nice to see it there, though. One thing I should have said just now was my having the tape of ‘Pillow Talk’ hanging around here in the record company for six months before we decided to do something.”

Well, “Pillow Talk” and now “Didn’t I?” have happened and you begin to wonder where the story can go next. Any ideas?

words and pictures:
Mick Rock

THE BOWIE SCENE



I should like to replace all parts of my body with plastic equivalents. Then I couldn't grow old. I could just sit inside and watch it all function perfectly." The strange young man with the flame-red mane and the thin blue lines where most people have eyebrows seems to relish the thought. His eyes gleam excitedly. "I'd be a robot then, wouldn't I?" Not quite. But you get his point.

He pauses; a set of neatly manicured and varnished fingernails — "All my own work," he chuckles — reach up to administer a delicate flick to his nose. Already, though still flesh and bone, David Bowie gives a distinctly futuristic, otherworldly feel.

It might seem strange that someone as young as he is, and enjoying so much success, should be so concerned about age and decay. "I'm always worried about it," he grins ambiguously. "Think of the pain involved."

He would love to be put on ice before he got really old. Kept alive until a new age. "Walt Disney's done it. He got them to freeze him until they've found a cure for the illness which was killing him. Anyway, think of the fun waking up in 200 years time. There'd be so many new things to look at and find out about." He winces; changes tack radically. "Of course, more likely there'll be nothing to look at at all. It'd be nice though to know how exactly it did all turn out."

Nobody has created such a stir as Mr B, Old Aladdin Sane himself, since the turn



of the decade. He's the most provocative figure in modern music. Listen to his records. Watch him perform. Read what the press have to say about him. Where does that leave you? Confused probably. And intrigued. Actor, poet, clown, and, of course, songwriter, as with that great enigma of the sixties, Bob Dylan, he recedes from your grasp, even as he reveals himself. Now you see him, now you don't. Roll up, roll up. I give you the new Wizard of Rock. What he has over all the other rock superstars is a real mystique. Sheer class. He is able to generate powerful images, to promote a sense of myth, like no other modern star.

It's mostly due to the fact that he has always been at least equally as interested in theatre and films as he has in music. And also because he's always refused to allow himself to be bound by the images he generates. This is at least part of the reason why he recently decided to retire from live performances after his last date on his U.K. tour.

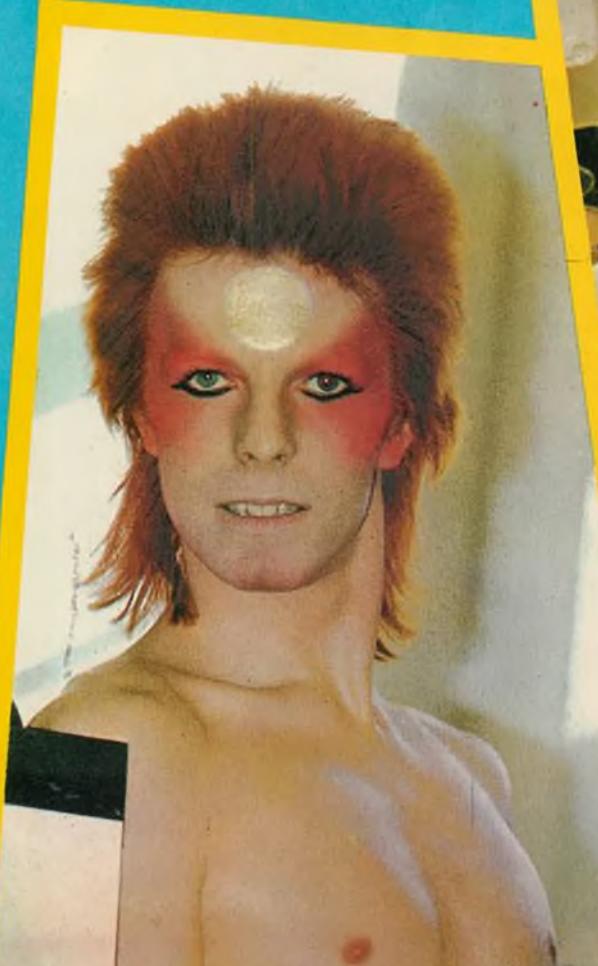
He needs to involve himself with many different things. Record production, films, theatre; he's always said that he never regarded himself primarily as a rock star. That it was only a mantle he assumed for convenience sake to get himself to a position where people would take notice of what he did. Now he's in that position, now that the public as a whole recognise his abilities, he can expand and explore further a whole range of activities.

Not that he intends to stop recording. Almost immediately after the tour he left for France to record his new album "Pinups." But he's not a musical technician; he's a performer, a writer, an instigator. "I always knew from an early age that my role in life was to lead; not follow".

He never had any intention of logging himself round the world

year in, year out, like the conventional rock musician. He's an original, and knows it. His guitarist and fellow-arranger musically, Mick Ronson, platinum blonde and skinny, points out: "Dave's always making up chords and sequences of his own. That's why his songs sound so different." Nothing daunts Bowie from trying his hand at the new. His chequered career is an excellent indication of that.

"Something's got to happen. It's all very sterile at the moment. I mean, few young people go to the theatre. Rock's replaced it. It





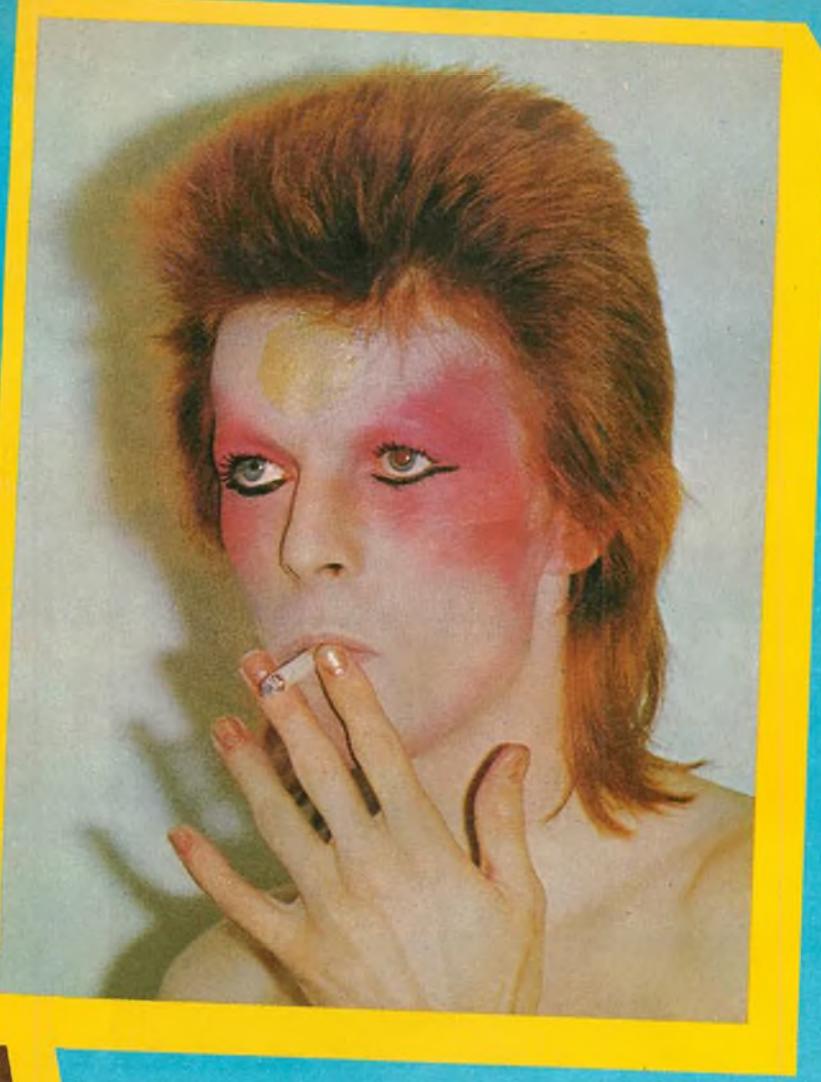
Certainly, Bowie is one of the few performers who seem capable of giving rock a new, fruitful direction, away from the arid, self-indulgent instrumental meanderings and macho posturing of the so-called 'progressive' faction. His live performances exhibited a subtlety and control which rock them beyond the range of the average rock audience. This explains why his admirers cover such a broad cross section of age groups and attitudes, and, for all his 'fag' image, nowhere is he loved more than in traditionally 'earthy' working class cities like Glasgow, Liverpool, Leeds.

It's probably true to say that he's one of the few people to really touch the pulse of this insane age we live in. When you buy a Bowie album you are not just coughing up for the songs and the sounds, you're taking an aura, a life-style back into your homes. And in a society as deluged by image and sound as ours is, the distinctiveness and individuality of Bowie's work is as refreshing as a raindrop in the Sahara. Right.

That's why he has had so many imitators. All across the country on his last tour, boys and girls, men and women were turning up in their Bowie make-up and garb. The zigzag from the Aladdin Sane sleeve, and the gold studded spot in the centre of the forehead which Bowie used throughout the tour were to be seen flashing from all parts of the auditorium.

In Guildford, there was even a security guard, called Brian Burchett, an antique dealer by regular trade, who sported a Ziggy halo and heavy eye make-up, which belied the obvious power and muscularity of his physical frame. "He's a very beautiful person," said Brian after meeting David back stage. "He's so friendly and con-

tinued on next page . . .



In a world dominated by images, Bowie succeeds by creating the strongest image. Put on at the mirrors, protected by an awesome security guard who's all camped up and presented on stage, the image dominates the Bowie scene.

has the energy which modern theatre has been striving to find, but can't. It is the new theatre, really. But, let's face it, most rock artists don't know what they're up to; they don't know how to use it. They've lost their way."



siderate." What, some may ask, is it all coming to? When even the men, the 'real' men with broad masculine physiques, are camping it up. "It's all coming out into the open," grins David, "and I love it."

No one's too sure what Bowie will do after he's recorded his new album, and Bowie isn't saying too much about it, although he does expect to involve himself in a film in the near future. He's being wooed at the moment by the likes of John Schlesinger, director of 'Midnight Cowboy'. His ambition is huge. You can feel it in all he does.

Yet he has the discipline to ensure that he takes each step one at a time, even if some of them are frighteningly gigantic ones. Whatever he does, everyone's eyes will be on him, watching for any signs of weakness. Bowie knows it and enjoys it. It's all part of the game. "I'm a tightrope walker. Always have been. That's the only way I know how to live."

There's more to the Bowie phenomenon than David, enough though that is. There's also the Spiders From Mars, and as people's eyes finally reach past the dazzling personality of the Ziggy man they are lighting with increasing regularity on the elegant and talented lead guitarist Mick Ronson; or Ronno as he is known.

RONNO

Of all the new rock guitarists to come to the fore in the seventies, it is David Bowie's partner in moonage decadence, Mick Ronson, who excites the most.

In a way he's hardly even begun to explore his potential. He doesn't see himself as a great solo performer — "I'd rather leave that to the Jeff Beck's and the Jimmy Pages. There are a lot of good guitarists around, but they mostly sound the same to me."

From the audience reactions and the amount of fanmail he is gathering, it is evident that a lot of people believe he's being very modest. "That's nice to know. I mean, I know I've improved a lot, and I want to keep on getting better and better. I'm very ambitious about my music."

These days Ronno, as he's popularly called (he once had a band in which he sang and played lead guitar, of the same name) loves the life of the



superstar; plush hotels, big cars and the attention of avid groupies. He's got it made, but he knows how much in debt he is to one Mr Bowie.

"I mean, it's David's gig; he got it all together. But I did help. We work really well together, on stage and in the studio. We're good for each other." David himself acknowledges Mick's contribution fully. "Mick's a great technician. He reads music and he can organise the arrangements. I tell him what I want, and he knows how to relay this message to the other technicians." This is why he has been given the title of Bowie's Music Director.

We met at London's famous Hyde Park Hotel in Knightsbridge between Bowie's last tour and the recording of the new Bowie album at the famous French studios in Fontainebleau. Mick was looking forward to the excursion: "It'll be like a holiday after all the work we've done over the last eighteen months," he says in his broad Yorkshire accent.

"Cause they've got a swimming pool, and I hear it's set in a beautiful area. We can get out in the sun in the day, and record all night." Not a bad life for a lad who less than three years ago was digging gardens, he was making so little money from his music.

Mick started off as a blues guitarist in Hull. He used to have a band called the Rats — "We were into all-night blues sessions. Jeff Beck was my idol. I used to copy everything he did. That's why I was so knocked out when he agreed to come and play on the last couple of numbers at our Hammersmith gig." Woody Woodmansey was in the Rats with Ronno, and, later on, Trevor Bolder joined.

Mick's first meeting with Bowie has a history all of its own. Rick Kemp, now Steeleye Span's bassist, used to play in Ronno's very first group. "When I first came to London, I couldn't get enough musical work to support myself. One day I was mowing a lawn, when Rick came along. He was on his way to play on Mike Chapman's 'Fully Qualified Survivor' album. Anyway, he took me with him and it was on that session that Tony Visconti first heard me."

Visconti is of course an old friend of Bowie's and the producer of the "Space Oddity" and "Man Who Sold The World" albums. He introduced Ronno to Bowie. David had been using

all different musicians to back him, and at the time was thinking about a more permanent line-up. "One day I was round at Dave's and John Pell called up to ask him to do his show. Dave asked me if I felt like helping out. I didn't know any of the numbers 'cause I'd never played with him before. I just filled in around what Dave was doing. And we kept working together on and off until the Spiders were formed."

Visually as well as musically, Mick is very exciting on stage; he looks good, moves well, and strikes all the classic rock guitarist poses. The fact that he is more than capable of holding his own alongside Bowie's monster stage charisma is a measure of how good a performer he is.

He admits that the sparkling clothes and makeup, the dyed hair (no natural blonde this!), the general theatricality of the Bowie presentation was not something he immediately related to. Which is understandable since few people did when the Bowie circus first hit the general public. "It felt funny at first dressing up an' all that, then gradually it became part of me."

Bowie and Ronno are a team: Bowie may run the show, but he needs the able support and talent of his lieutenant. Mick does any complex arrangements on the albums, especially the string sections — and he is in great demand as an arranger, though he's so tied up working with Bowie at the moment that he has little chance to explore any outside possibilities. "I'd love to do more producing," he says.

He shared the production credit with Bowie on Lou Reed's hit album "Transformer", which includes the classic song, "Walk On The Wild Side." Lou himself has always been lavish in his praise of both of them for their work on the album. "Jeff Beck would be good to work with. A



ot of things happen when he gets in the studio." Ronno stretches that broad grin across his face. "I know I've got a lot more to learn, but I'm determined to get there."

Mick has some formal training in music — but only at school. He learnt how to read and write it. "I was always musical. When I was very little I started playing piano, then later, I learnt the violin." And it gave him a good basic background to build on; which he did during the years of struggle, playing in part-time bands in and around Hull.

With Bowie's decision to quit touring for good, it's only natural to speculate on Mick's future plans with regards to live performances: "Oh, obviously I shall keep on playing. I'm much more of a straight musician than Dave. I need to. I'm a bit confused at the moment exactly how and when I'll get together. I'll have to wait till after we've cut the album before I can begin to sort it out properly, he'll organise tours for me. I mean, I'll be there always to help David when he wants to record or whatever, but I'll also pursue a separate career on my own."

It's only comparatively recently that the No. 1 Spider has come to public notice; one wonders how long his talent might have lain buried in some suburban club or pub if he hadn't stumbled into the Bowie whirlwind at the time he did.

"I don't know. Certainly Dave's helped a hell of a lot. He's helped give me more direction and I really enjoy working with him. At the moment people are beginning to recognise me as more than just Dave's lead guitarist. Maybe soon, they'll see me as an artist in my own right. I don't mind. Whatever, I'll always play with Dave whenever he needs me. He's such an incredible performer and has so many great ideas."



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AUGUST IS THE MONTH in which Slade are scheduled to return across the Atlantic for a further onslaught on the American market.

"There were some gigs with people who didn't want to know, but we never had a bombed out night," Dave Hill told me, when we discussed their variously reported last U.S. trip. "I wish to say that not any of the nights were bad. 'Cos we were sort of scoring points on the gigs — saying 'Well, was it a good one or was it a bad one?', and we can honestly say that some gigs were really good and some were just good."

"Now, of course, we got reports, but that doesn't mean an ounce, because we don't give a damn what people write. After all, a single report could hardly be representative of the 26 gigs we did!"

□ □ □

ONE OF THE STUMBLING BLOCKS between Slade and their complete acceptance in the States is the reluctance of American radio stations to play their discs. But, this is a problem they once had to face right here at home.

"Look, at the time when our first record came out in England, the BBC wouldn't play it, 'cos they thought it was too loud from the point of view of programming. And then they wouldn't have it on in the morning at all. And there was that incident when Jimmy Young just switched it off. He said 'I'm not playing that!'. And that was even when we'd had several hits!"

□ □ □

"Eventually, the audience — the people who listened to the radio — reacted into it and said 'Hey, that's what we want to hear!' When there are enough of the radio audience in the States listening to AM radio who want to hear our stuff, the stations will play what they want to hear."

"But, our break-through in America really comes down to the fact that we've got to get a single right up the charts. And those two TV shows we did there will have done more towards getting us known than a year of touring — people who've never been to concerts in their life watch TV. Yes, it all comes back to how many singles you're selling and where your album is in the charts."

□ □ □

"What we did in England was, we started with the commercial market, then we got into the concert market and got respect for our playing on stage. So, what we do now, is write songs that associate with our audience. Therefore, the kids buy our records because they associate them with the live performance all the time. They say 'I've got a Slade record here and, when I go to see them, I can hear exactly that sound'."

"I mean, we're not the top live band in the country for now — we're where we are because we know how to perform to an audience. The point is that we don't need an extravaganza. We wear bright clothes, but we've always done that on stage. It's all good fun, 'cos it's natural, and that's what we want to put over in the States — the honesty of what we're doing."

"But some people just won't believe it. They see us coming on and that's that — they just immediately walk out. But the young people will stay, and it's the young people we want — they're the ones that buy the records and they're the ones that are going to keep coming to the concerts. The old ones just hate us."

□ □ □

"We're going back to America so soon because we want to consolidate what we've already done. We're only dealing with a little country in Britain — when you're dealing with as large a country as America, you've got to be there and work, work, work! You've got to say 'OK, I've got this area buttoned up. Now, I'd better nip down the road and make sure they remember us there'."

"When you get through to America, the sales of records are phenomenal. And, I think, if all goes well on this next tour, it could be a landslide for us! — it's just a matter of time now."

"I mean, I was getting a great buzz from what was happening in those American audiences. But, when we played on stage to them, it was the first time they were hearing us. And, it's very difficult, as far as I'm concerned, to react to



The Super Yob outfit and the guitar like a futuristic gun. Dave Hill thinks he might go into design when Slade are finished.

something on the first seeing. It's like when you play somebody a record and say 'Have a listen to this and tell me what you think', and they say 'OK, would you put it on again and I'll be able to judge better'.

□ □ □

"But, when people have seen a group once and heard it once, if you get a medium reaction, that's really good! After all, we can't just say 'We'll play it again'. We've got to go back again and do it again."

CURRENTLY, SLADE'S POPULARITY DOWN UNDER is on much the same high level as it is here at home. With audience participation such an integral part of their act, the band must surely have been especially sensitive to the differences between Australian audiences and our own.

"Actually, I found Australian audiences very near to ours, as far as reaction was concerned," says Hill. "Of course, when you hear an Australian talk, it sounds like they're talking like us Northern people — they sort of talk funny. So, they understood us very well when we were on stage."

"As a matter of fact, my old man used to be in Australia, and he used to say that Australians are very cliquish but, if they took to you, they really would stick with you. They're a very insular lot, he'd say — if you're an outsider, you're out! But, I found that a bit old fashioned. Now we're talking about young Australia. A lot of English people are over there too and they affect the musical influences."

□ □ □

"If you look at the country, it's very much like America and it's very much like England — it's a mixture of the two. It's got a countryside like England and it's got buildings like America. But the atmosphere's good. You get there and you think 'Oh Bloody hell, ain't it good here!'

"But, our aim is to take Slade to each country and to be popular, at least, in every country. That's our ambition and what we aim to do — and the only way to do it is to work for it, and we work for it! We spend time on the road and we've become really experienced."

"We did an obscure place like Yugoslavia because it's got a market. We just went in, did one gig and got out again — that'll probably sell records."

□ □ □

DOES HILL FEEL THAT THE TIME MAY BE APPROACHING when Slade will need to move on musically and image-wise, in order to keep ahead of the field?

"Oh, I think we'll always keep ahead because, once you've established yourself as doing something, your following will always know that you did it first. So, what you get after that is just second-best copies. But, there were so many copies of The Beatles, with that Mersey sound — they all used to sound alike. Whereas, there was only one that counted. There were always good records around by other groups, but there was only one Beatles and they were the only true sound."

Subsequently, of course, The Beatles went their separate ways.

"I doubt if that will ever happen to us because, when we dissolve, I don't think we'll go off and do that kind of thing — I don't think we'll go solo. I certainly don't think I will myself. I think I'll go into something else — fashion or something. I couldn't really say definitely yet what I'd do."

"I didn't know I was going to have a hit record five years ago, when I started to play — I wasn't even thinking about that sort of thing. You saw people on television and your biggest kick was to copy them."

□ □ □

"As time went on, and we got the first record in the charts, I was thrilled. Then, we went on TV for the first time and that was great. The first number one was fantastic! And then the next one and the next. But, it got to the point when I was accepting it. It gave me a thrill again, though, when 'Cum On Feel The Noize' went to number one in the first week of release."

A recent addition to the Hill stage ensemble is a guitar that has been co-dreamed up by designer friend Steve, who has been jointly responsible for most of Hill's colourful clobber.

"I wanted a guitar that played well, but also looked like a futuristic gun. It's a workable instrument, as well as looking flashy." And he demonstrates the adaptability of the strangely-shaped contraption with 'Super Yob' emblazoned upon it.

□ □ □

WITH HIS FLAIR for imaginative design, Hill acknowledges that his more distant future may lie in that direction. But, more immediately, the progress of the group is his exclusive concern.

**There's only one
SLADE**

**Come
to that
there's
only
one
DAVE
HILL**



**THE
MONTH'S
MOST
SUCCESSFUL
SOUNDS**



**BEST
30
SINGLES**

1 WELCOME HOME, Peters and Lee

(released 4.5.73 on Philips)
composed: Dupre/Beldone/Blackburn, prod: Franz

2 LIFE ON MARS, David Bowie

(released 22.6.73 on RCA)
composed: David Bowie, prod: Ken Scott/David Bowie

3 I'M THE LEADER OF THE GANG, Gary Glitter

(released 13.7.73 on Bell)
composed: Gary Glitter/Mike Leander, prod: Mike Leander

4 SKWEEZE ME, PLEEZE ME, Slade

(released 22.6.73 on Polydor)
composed: Holder/Lea, prod: Chandler

5 ALRIGHT ALRIGHT ALRIGHT, Mungo Jerry

(released 22.6.73 on Dawn)
composed: L. Lazmon/J. Strange, Prod: Barry Murry/Ray Dorset

6 GOIN' HOME, Osmonds

(released 6.7.73 on MGM)
composed: Alan Osmond/M. Osmond, prod: M. Osmond

7 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING, Elton John

(released 29.6.73 on DJM)
composed: Elton John/Bernie Taupin, prod: Gus Dudgeon

8 BORN TO BE WITH YOU, Dave Edmunds

(released 25.5.73 on Rockpile)
composed: Edmunds, prod: Edmunds

9 RANDY, Blue Mink

(released 8.6.73 on EMI)
composed: Flowers/Cook/Greenaway, prod: D. McKay/Blue Mink

10 TAKE ME TO THE MARDI GRAS, Paul Simon

(released 25.5.73 on CBS)
composed: Simon, prod: Simon

11 GAYE, Clifford T. Ward

(released 30.3.73 on Charisma)
composed: Clifford T. Ward, prod: Clifford T. Ward

12 PILLOW TALK, Sylvia

(released 13.4.73 on London)
composed: Sylvia Robinson, prod: Sylvia Robinson/M. Burton

13 YESTERDAY ONCE MORE, Carpenters

(released 15.6.73 on A and M)
composed: Carpenters, prod: Karen Carpenter/Richard Carpenter

14 SNOOPY VERSUS THE RED BARON, Hot Shots

(released 4.5.73 on Mooncrest)
composed: Weiss, prod: Crawley

15 RUBBER BULLETS 10 CC

(released 30.3.73 on UK)
composed: Godley/Creme/Gouldman, prod: Strawberry

16 STEP BY STEP, Joe Simon

(released 18.5.73 on Mojo)
composed: Joe Simon, prod: Raeford Gerald

17 HONALOOCHIE BOOGIE, Mott The Hoople

(released 25.5.73 on CBS)
composed: Hunter, prod: Glover

18 ALBATROSS, Fleetwood Mac

(released 30.3.73 on CBS)
composed: Green, prod: Vernon

19 FINDERS KEEPER'S, Chairmen Of The Board

(released 8.6.73 on Invictus)
composed: Johnson/Bowen, prod: Jeffrey Bowen/General Johnson

20 TOUCH ME IN THE MORNING, Diana Ross

(released 6.7.73 on Tamla Motown)
composed: Miller/M. Masser, prod: Masser /Baird/Gordy

21 48 CRASH, Suzi Quatro

(released 20.7.73 on Rak)
composed: Chinn/Chapman, prod: Chinn/Chapman

22 LIVE AND LET DIE, Wings

(released 1.6.73 on Apple)
composed: McCartney, Prod: Martin

23 HYPNOSIS, Mud

(released 8.6.73 on Rak)
composed: Chinn/Chapman, prod: Chinn/Chapman

24 BAD BAD BOY, Nazareth

(released 29.6.73 on Mooncrest)
composed: Nazareth, prod: Glover

25 GIVE ME LOVE (GIVE ME PEACE ON EARTH), George Harrison

(released 25.5.73 on Apple)
composed: Harrison, prod: Harrison

26 ROCK-A-DOODLE-DOO, Linda Lewis

(released 11.5.73 on Raft)
composed: Lewis, prod: Lewis/Cregan

27 FREE ELECTRIC BAND, Albert Hammond

(released 25.5.73 on Mums)
composed: Hammond, prod: Hammond

28 SPANISH EYES, Al Martino

(released -1.66 on Capitol)
composed: Al Martino, prod: Al Martino

29 TIE A YELLOW RIBBON, Dawn

(released 9.2.73 on Bell)
composed: Medress/Appell, prod: Appell/Tokens

30 YING TONG SONG, The Goons

(released 6.7.73 on Decca)
composed: Spike Milligan, prod: Marcel Stellman

**THE
MONTH'S
MOST
SUCCESSFUL
SOUNDS**



**BEST
30
ALBUMS**

1 ALADDIN SANE, David Bowie	(released 4.73 on RCA) composed: David Bowie, prod: Bowie/Scott
2 WE CAN MAKE IT, Peters and Lee	(released 8.6.73 on Philips) composed: Various, prod: John Franz
3 THAT'LL BE THE DAY, Various Artists	(released 6.73 on Ronco)
4 THE BEATLES 1967 – 1970	(released 4.73 on Apple) composed: Lennon/McCartney, prod: Martin
5 LIVING IN THE MATERIAL WORLD, George Harrison	(released 6.73 on Apple) composed: Harrison, prod: Harrison
6 THERE GOES RHYMIN' SIMON, Paul Simon	(released 18.5.73 on CBS) composed: Paul Simon, prod: Paul Simon/Phil Ramone/Muscle Shoals Sound/Paul Samwell Smith/Roy Halee
7 AND I LOVE YOU SO, Perry Como	(released 6.73 on RCA) composed: various, prod: Atkins
8 THE BEATLES 1962 – 1966	(released 4.73 on Apple) composed: Lennon/McCartney, Prod: Martin
9 FOREIGNER, Cat Stevens	(released 6.7.73 on Island) composed: Cat Stevens, prod: Cat Stevens
10 NOW AND THEN, Carpenters	(released 15.6.73 on A and M) composed: various, prod: Richard and Karen Carpenter
11 DARK SIDE OF THE MOON, Pink Floyd	(released 4.73 on Harvest) composed: Pink Floyd, prod: Pink Floyd
12 HUNKY DORY, David Bowie	(released 17.12.71 on RCA) composed: David Bowie, prod: Ken Scott
13 ALONE TOGETHER, Donny Osmond	(released 4.5.73 on MGM) composed: various, prod: Mike Curb/Don Costa
14 RED ROSE SPEEDWAY, Wings	(released 5.73 on Apple) composed: McCartney, prod: Martin
15 TOUCH ME, Gary Glitter	(released 25.5.73 on Bell) composed: Glitter/Leander, prod: Leander
16 CLOCKWORK ORANGE, Various	(released 1.73 on Warner Brothers) composed: various, prod: various
17 SIMON AND GARFUNKEL'S GREATEST HITS	(released 7.7.72 on CBS) composed: Simon/Garfunkel, prod: various
18 LOVE DEVOTION SURRENDER, Carlos Santana/John McLaughlin	(released 6.7.73 on CBS) composed: Santana/McLaughlin, prod: Santana/McLaughlin
19 PURE GOLD, Various	(released 6.73 on EMI)
20 BACK TO FRONT, Gilbert O'Sullivan	(released 27.1.72 on MAM) composed: O'Sullivan, prod: Gordon Mills
21 A PASSION PLAY, Jethro Tull	(released 17.7.73 on Chrysalis) composed: Ian Anderson, prod: Ian Anderson
22 TUBULAR BELLS, Mike Oldfield	(released 25.5.73 on Virgin) composed: Mike Oldfield, prod: Mike Oldfield/Tom Newman/Simon Hayworth
23 20 ORIGINAL CHART HITS, Various	(released 18.5.73 on Philips)
24 FAUST TAPES, Faust	(deleted, Virgin)
25 SCHOOL DAYS, Alice Cooper	(released 20.7.73 on Warner Brothers) composed: Alice Cooper, prod: David Briggs
26 YESSONGS, Yes	(released 4.73 on Atlantic) composed: Yes, prod: Offord
27 THE RISE AND FALL OF ZIGGY STARDUST, David Bowie	(released 6.6.72 on RCA) composed: David Bowie, prod: David Bowie/Ken Scott
28 MOTT, Mott The Hoople	(released 13.7.73 on CBS) composed: Ian Hunter prod: Mott the Hoople
29 FOR YOUR PLEASURE, Roxy Music	(released 16.3.73 on Island) composed: Ferry, prod: Thomas/Roxy Music
30 HARD NOSE THE HIGHWAY, Van Morrison	(released 20.7.73 on Warner Brother) composed: Van Morrison, prod: Van Morrison

MHEN MUD released their "Crazy" single at the beginning of this year, all of

their publicity told just how keen they were to have the whole of the population tangoing once more. It wasn't exactly the same kind of tango that was popular thirty years ago, but an up-dated version, which involved a little more inclination towards your partner!

Just the same the whole thing rather indicated an all out attempt to get Mud into the news, or bust. As it happened, the new tango never caught on in a big way, but "Crazy" did. And the whole flirtation with the tango era left the group with an image which has lasted through to their new hit, "Hypnosis". While most other groups are frantically searching for the most glittering and luminous lame materials possible, Mud wear smartly tailored suits... even with matching waistcoats and ties.

"It's very difficult to wear that kind of gear on stage," 27 year old lead vocalist Les Gray told me. "Obviously we get so hot that our suits have to go to the cleaners each time they're worn. But we enjoy wearing 1920's, smart clothes, it's something a bit different."

The group's "Hypnosis" single is also a development on their "Crazy" hit, though it still retains a lot of the original single's feel.

"It's got that sort of tango rhythm to it," says Les. "But we didn't intend to make so much of that initially. Quite a few people did try doing the tango when we played, but it was intended as more of a laugh than anything... nobody took it very seriously."



Since their chart successes Mud have attracted a wider audience than they had before. They're 'respectable' enough to appeal to those who are outraged by Bowie or Alice Cooper, and fun enough to attract a young audience. But Mud are no new band on the British work circuit. In fact they were formed five years ago, and have worked regularly since then.

Before that, Les Gray worked as a trumpeter and vocalist in a local band — all of the group are Londoners and Les now lives in Surrey — bassist Ray Stiles worked in an architect's office, guitarist Rob Davis was an accounts clerk, and drummer Dave Mount was an apprentice electrical fitter. From time to time the boys did consider the financial practicality of returning to their old jobs... but ill such thoughts were cast

aside when producer and record company boss, Mickie Most, spotted them at London's Revolution club.

Mickie was interested in recording the group, so he asked songwriters Nicky Chinn and Mike Chapman to pen a suitable song for them. The Chinn and Chapman team had already written all of Sweet's hit records, as well as numbers for New World — and "Can The Can" and "48 Crash" for Suzi

Mud reading from top left: Les Gray, Rob Davis, Dave Mount, and Ray Stiles.



Quatro.

They worked the trick again for Mud, as well as proving to themselves that they can also produce hit singles in the studio. Now that Sweet have changed their management to the Gem Toby Organisation, I wondered if Mud felt almost obligated to achieve the same success as they have... and equally if they had previously felt they were overwhelmed by Sweet.

"Nicky and Mike are great for us," Les explained. "We have arguments with them, of course, but basically we just have a great time working with them. As far as Sweet are concerned, well we're going in different directions. We're trying to make good commercial records, and we've got our own ways of doing that. With Nicky and Mike we're all equal as far as I can tell, they divide their time between us. But we're not managed by them, though they write and produce for us."

Although Mud are content to rely on Nicky and Mike's material for their singles, they have penned B sides, and are also using their own numbers in the stage act.



"We'll be writing the B side for the next single, and we also hope to do an album later in the year. We've talked the ideas over and we want to get a good bopping pop album out, but when the time gets nearer we'll sit down and really talk about it."

Mud made their debut tour of Britain supporting Gilbert O'Sullivan earlier this year, but this month they are completing a series of one-nighters in their own right.

"We really enjoyed doing the tour with Gilbert," Les told me. "It was very hard work, but we learnt a lot about big theatres, which we weren't used to playing."

Now Mud aren't shying away from any work. When we talked they had just completed a tour of Ireland — both south and north.

"We were a bit dubious about playing over there, but we thought we'd give it a try," Les explains. "We didn't see any trouble, and the audiences were really pleased that we had decided to work there. Lots of people came up to us saying that it wasn't as bad as people made out."

Another success in the Mud scorebook. Certainly things aren't bad for them at the moment — and they look like staying that way for some time to come!

words: Val Mabbs

Syvester Stewart Sly, is the kind of guy around whom stories swirl like fog. For instance he was supposed to have jumped bail to come over here after a knifing incident in Los Angeles. He was supposed to have held CBS to a deal for 1 million dollars for the latest album "Fresh". Well, the second is true, but the first isn't.

Sly himself is reticent — about everything. It took four hours of interviews with a variety of journalists to get anything out of him.

Most of the time he just sat on a bed in his hotel room in a red sequinned suit, topped with a red, sequinned derby, looking pained and occasionally exasperated by the quickfire questioning he was getting.

Occasionally he would raise himself on one elbow, roll his eyes and reply with a quip. When asked where he lived he said: "Everywhere, I don't die".

When asked if the Star of David he was wearing had any religious significance he retorted, grinning, that every Star of David had a religious significance.

After that there was a prolonged silence among those around him until one reporter, well fortified with strong drink for the occasion, began whispering.

Sly lost his patience and moved him out, for being "distractive".

Sly Stone has been hailed as an innovator, the originator of today's black soul, but that is not strictly true for his style is a funky, non-spoofing result of the fusion between soul and groups like the rock-and-rolling Coasters, with a little bit of the romantic drama of the Temptations thrown in.

Certainly he is important. There was a time when every black artist in the pop field listed Sly as a major influence and his rhythmic innovations are a legend, widely copied.

He hit on rhythm himself when he was four. "I couldn't help it," he remarked. "That's all I had to play with. No toys."

His mother, from whom he gets most of his ability and who, said a friend Steve Paley, "put the fear of God into him, literally," appears to have been the guiding light in his musical career.

She arranged his singing with a local family gospel group and they recorded "On The Battlefield For My Lord."

He was still four but as a senior in High School he maintained the tradition,



SLYTLY OUT OF TUNE

**Not so much an interview —
more a confrontation.
words: Andrew Furnival**

becoming the lead singer in a group called The Viscanes who had a local hit with a tune entitled "Yellow Moon".

Yet Sly was just a beginner and it wasn't until he went to music college that he was really influenced and given both the musical and social equipment with which to make records.

"I studied Theory and Composition in the States,

Vallejo Jr. College," said Sly as he lounged on the bed, "with David Frohlich, who was with Dave Brubeck for about 2½ years.

"That helped me more than anything, more than the rhythm, though that's really part of it. Between him and my parents that's about it. It was Frohlich's interpretation of Walter Piston's 'Harmony' and

his psychological way of getting along with people, regardless of the type of person, that turned me on."

Now musically he regards himself as immediate, spontaneous. I wondered if his attitude to people around him was part of a protection for that spontaneity. "No," he said, "you don't have to protect spontaneity. I don't worry about that. I can't."

"Start thinking about that and you wind up chairman of the board." There were whispered chuckles, from the assembled which became laughs as in the next breath he admitted that one of his ambitions was to become Chairman of the board!

One of his drives he says is to be respected. "I demand respect because I respect other people," he said with a scarcely concealed truculence.

And occasionally in the studio, if he isn't getting what he wants from the musician he takes tough measures, gently. "I explain my version of what I think, and I have had occasion to suggest to people that it might be a better idea for them not to be there at that time," he said quietly, adding:

"And I'm about ready to show you what I mean." Whereupon he proceeded to harangue two talkers in the watching crowd.

Sly's impatience extends to his recording. Though he has three studios he spends most of his time in San Francisco but confesses that the most exciting thing about making a track or an LP is getting it finished.

However, it doesn't look as if he and the Family Stone will split for some time yet, despite the recent lull in recording which resulted in a gap of nearly eighteen months between LPs, a lull which was inspired by Sly's own lack of direction after some particularly heavy trips, and what Sly terms as "a long gap between representation and misrepresentation."

"I'll never leave the group," he said categorically, a statement which must be reinforced by the presence in the band of his brother Freddy and long-time comrade Cynthia Robinson who has stayed with him since 1966 when the original Stoners were formed.

Aside from that Sly still gets off on the audiences, particularly those that just go for the music. "There are people in that back that are into it and are sometimes in the back because they can't afford to get into the front. That inspires me," he said. And touched his red, sequinned derby.

Moody Blues

Having just finished an album, what comes next?

"Well, we sit down and make a plan of what we're going to do for the next six to nine months, and then work through it. When that's finished, we'll sit down and plan the next six to nine months... As a matter of fact, we've just planned the time up until February which takes in a British tour, a European tour and a world tour!"

Which countries does the "world tour" comprise?

"Japan, Hawaii, the West Coast of the States, then across the States, Scandinavia, Europe and Britain. That starts in August — it's a bit early to say what we'll be doing on it yet though."

You always have ideas of what you want to do; something new, a bit different, but it's difficult to balance the material. You see, the audiences come to hear what you've put down on record, and whether they come to hear the new avenues you're travelling along before it's on a record, is debatable. It's always the numbers that are known which get the applause and recognition; and we feel obliged to do at least a few of them, trying to re-create the atmosphere on the records.

There was some adverse criticism of your last album, "Seventh Sojourn." When this happens, do you find it affects you?

"Well, when I read something like that, all I can say is to quote the reaction it's had all round the world — and to say that it's just about our biggest ever album. And we personally think of it as our best ever. And the reaction we've had whenever we've performed any of it has been really good — very favourable."

Besides, you always get the least constructive criticism from your own home country.

Don't you find now that, after seven albums, you've drained your creativity and it's progressively harder to think up new ideas?

"If you plan your year right, I think the songs just come. But if you set a date when you'll go into the studios to record — say next January or February — then it never works out right. Because you suddenly find yourself going into the studios and you just have to write some songs. And you never do your finest work when you force yourself to do something."

We have this feeling with the band that we know when we're ready to start thinking about doing another album — and that's very important, as we write 100% of our own material. It's a sort of intuition — you find that suddenly the team begins to get together again. Then putting the record down in the studio is the thing that finally pulls everyone back together.

Is there going to be a time soon when the Moody Blues will come off the road and simply record?

No. Touch wood! After all, age doesn't really come into it. Mantovani still does his tour of the States year after year, doesn't he? Besides, tours are a very good thing. If you're trying to write material you've got to be getting the experience from somewhere — and



if you're out of contact with people, what you're writing can become pretty irrelevant. If you just surround yourself with four walls, sooner or later you're going to run out of ideas. You've got to be aware of what's going on in order to have a reaction of it!

Have you found that audiences have changed at all over the last couple of years?

What's happening in the States, and is really pleasing to us, is that the people we first met when we went over there were about the same age as us, and they've sort of grown up with us. Now they come to see us and bring their families along, which is fantastic. You see, we first went there five or six years ago...

It's funny, it's almost becoming a classical thing — where once upon a time parents took their kids to a classical concert, now they come and see us. And I think that when the kids see how

old we are, they expect a lot more from us!

I think this could become the established thing: classical concerts became established because one or two people in Government went to them and it became the "in" place to go. But when this generation grows up and gets some sort of power rock concerts could become equally as well "established".

What are your current plans for expanding your label, Threshold?

Well, at first it didn't really work out you know. The idea when we formed it was that artists should use the facilities here as a community effort — not that we should run a record company. But we found out that people were much more interested in how much loot they could make without really delivering the goods, you know. Those people are no longer with us — we spent five years going through all those hassles ourselves, and we didn't need all that again.

Moodies (l-r) Mike Pinder, Justin Hayward, John Lodge, Ray Thomas and Graeme Edge.

At last people really are starting to use our facilities the way in which we meant them to — people like Providence and Nicky James. And they do it without pestering us... we've got departmental heads to deal with it all for us, anyway.

We have had people come up and start to talk to us like business men — and in no way do we ever want to be that we're musicians.

We have expanded our ideas now, to the extent where we have an office in London too. Threshold really seems to be getting together at last.

Are there plans for any solo albums from members of the group?

It's just too hard to get together, you know. And if one of us wanted a

Pop Establishment classics



John Lodge talking to John Halsall

picture: Mike Putland

that's a service not offered by any other record company.

What do you think about the current pop scene, and such artists as the Osmonds, Cassidy and David Bowie who seem to dominate it?

Just on the sales side of the business, they have increased tremendously with the advent of the Osmonds and David Cassidy — the cogs seem to have got moving again. They started to stick a couple of years ago and then we had Marc Bolan and Slade in England, and America provided Cassidy, the Osmonds and the Jackson Five — then the old wheels really started turning.

So from the business side it's good. I'm not talking about musically . . . Anything that gets younger people interested in the business has got to be a good thing. And anyone who tries to do something different to commercial records (by which I mean normal top twenty records) is great too.

By interesting a much younger element than have really bought records before — the nine, ten and eleven year olds — they're doing a good thing. Because as those kids grow up they'll still be buying records but they'll want more and different types of music and they'll come up with something like bands like ours.

Is there anything among the wave of new bands that you particularly like?

Well, music is for occasions. To sit down and listen to a record — say the old Buffalo Springfield or the Byrds — with cans on is a knockout. I can really enjoy it for the whole forty minutes or whatever — they are sitting down and listening records.

But you couldn't do that with many of the current records, although they're great for parties. It's good time music . . .

I think that the new British bands are great — ones like Slade and Status Quo, who are laying down such good funky music. It's real rock 'n' roll, and it's great. It's much better than the sort of plastic bubblegum which was churning out of the States in the early sixties.

Another great thing about the current music scene is that groups like Pink Floyd and ELP are all going along their own avenues, and devoting their own types of music. I just hope that the new groups are coming up and are going to follow their own inclinations and not copy the better established groups.

What are you personally doing now?

Grafting! Even when we appear not to be doing very much we are in fact always working. We're currently trying to build a new recording studio, and also to develop the visual side of recording. On top of that we're writing too . . .

If you decide to be a musician it's a 24 hours a day job and you know you're committed to it. I mean you can be in bed and you'll suddenly get an idea for a tune, and no matter what time of the night it is you have to get up, go downstairs, and work out the tune on an instrument. You might end up staying there and working it out, being up all night.

I suppose that's what being a musician is all about . . .

particular musician they'd use one of the boys so it would probably end up sounding like another Moody Blues album. I really can't see it happening, us doing solo albums, you know. Not now.

In the beginning you get ideas, but you really need to have ideas above what you eventually end up at. That's something a lot of people have to learn . . .

It's like this money thing people get into. It's silly because if you've faith in yourself, if you're any good, the money's going to come to you if you're successful anyway. All money "up front" (from a record company) does for you is to give you an air of "I've made it" before you have. And if you do make it, you've had the money anyway, which slows down any creative thoughts you've had.

The joke is that it's usually just a great big ego situation, and that's about

all. Because once you've paid the tax on a large lump of money, you're left with very little anyway . . .

I know of a lot of good groups that this has really screwed up. When they should have been out on the road, suffering and making it the hard way, cementing the love and trust there must be in a good group, someone has gone up and given them ten grand. Then they're into the "high life" and just don't want to know about grafting.

I heard that the Americans have a new system whereby they'll sign you up for a new contract at the end of your present one, even if that's not for four years or something daft, and pay you the money now. That really is crazy.

It's taken about ten years for us to learn that when someone rushes in with a fistful of notes and starts waving them at you, he's the first person you should distrust. It means he's trying to buy you, and there's no way anyone should

be able to do that.

All you're really getting is your own money probably at a lower rate than you would if you got the money in ordinary royalties. What you want is studio time, control of your album sleeve, and you want it written into the contract that royalty rates can alter according to the records sold. Then all you need is enough money to get the band on the road.

That's what we really set up threshold for, so that bands would go out and do it themselves, and have the pleasure of being able to say that they'd got where they were by working for it.

When a group does that, really follows a record through from the time someone has an idea for a song right to doing the album cover, then it's so much better for them. Ideally threshold should allow artists complete freedom about everything to do with their records — and I think

January 1973: A Uriah Heep concert at the Birmingham Town Hall was recorded in its entirety. Not much more than three months later many a home throughout the World was becoming accustomed to sounds off the subsequent album rattling the front room sideboard. "Uriah Heep Live" is likely to outsell each of their previous five albums.

An objective look at their recording career would suggest their live set is the first true zenith. Up till then Heep made it on concert work; they built up a following which grew in proportion across the Globe from the initial hardcore of German fans. No doubt, these people then bought the studio albums.

Others bought "Live". Heep's philosophy of 'if you can't get them to a gig, take it to them' seems to have worked well.

And yet the double album indisputably marks an end of an era. The progression as musicians and writers which they had displayed on "The Magicians Birthday" but which was lost when the brash, deafening band took the stage, also came over. With "Live" they proved their skill.

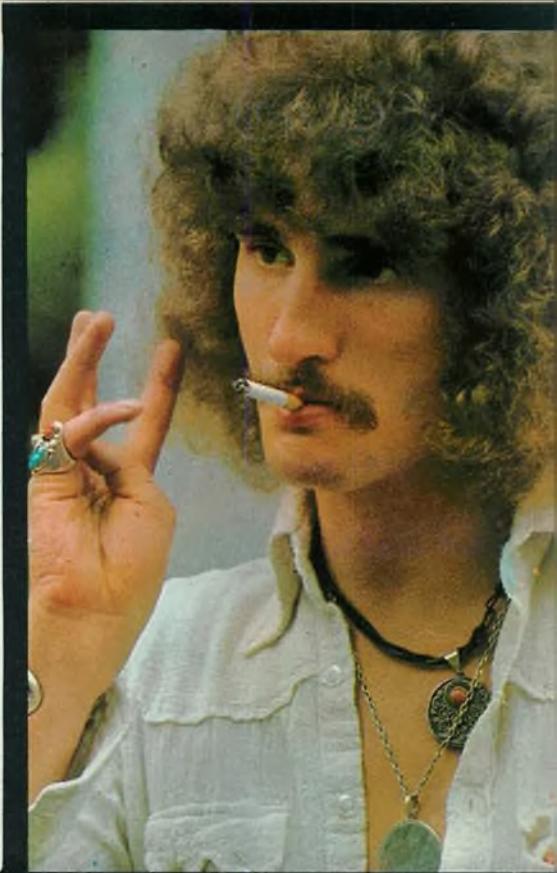
So too, they indicated how many numbers had been changed or reworked - like "Gypsy" from their first album "Very 'eavy Very 'umble". In effect the five men of Heep had recorded their ultimate testament for the World of Rock: Very 'eavy, but very bloody good.

Furthermore, during June and July the band settled themselves in the Chateau d'Herouville, near Paris, and proceeded to lay down tracks in the studio there.

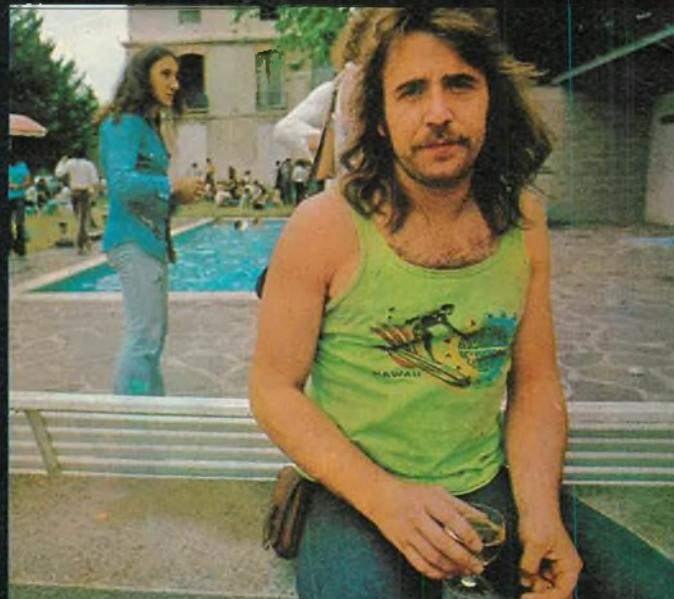
Very little in that, you may assume - wrongly. For this was a break in tradition for a band who'd previously only recorded at Lansdowne studios. Artistically they were obviously looking for a fresh approach to their music, under different conditions. The new era had already started.

Recently Bronze Records held a Garden Party at the Chateau. Four tracks of the forthcoming albums were heard, and are perhaps their finest to date.

So, are Uriah Heep just pure brash masters? I think not. And as we are considering the end of an era and a new start - something like putting an old, but wonderful pair of shoes in for repair,



URIAH HEEP LIVE THE END OF AN ERA



(Top left to right) Davy Byron, Gary Thain, Lee Kerslake, Mick Box and (bottom) Ken Hensley.

words: Paul O'Connor/pictures:
Mike Putland



and collecting them after re-soleing to find them to be the same shoe, but with a new sturdiness – it'd be interesting to reflect on their glory.

What must be said first in their favour, is that they found a chemical reaction in rock, and used it well. It would have been pretty easy for them to follow the two mystical, white magic albums – "Demons And Wizards" and "Birthday" – with a third. They didn't.

Their "Look At Yourself" album, with the mirror front, was perhaps the start of their fortunes. Yet rather unsubtly they'd bared their influences a shade too much. Obviously they'd drawn ideas from Zeppelin, Vanilla Fudge, and Pink Floyd. There was a distinct tinge of the Beach Boys in the harmonies. Only in their composition – notably by organist Ken Hensley and singer David Byron with "July Morning" – was there a modicum of distinction.

With their fourth set, "Demons" the band showed more original character and verve, which was developed on "Birthday".

Then came the time to re-think, as the live set shows a remarkable development of their musical virtues on the material, right up to things from their last album. In a way they'd justified themselves admirably. And their professionalism had convinced the most ardent sceptics Heep that are a mighty fine band.

One final thing, that Paris Garden Party had a purpose. It was to celebrate the band's signing to Warner Brothers for American and Canadian recording rights. A contract which suggests exactly how big Uriah Heep have become.

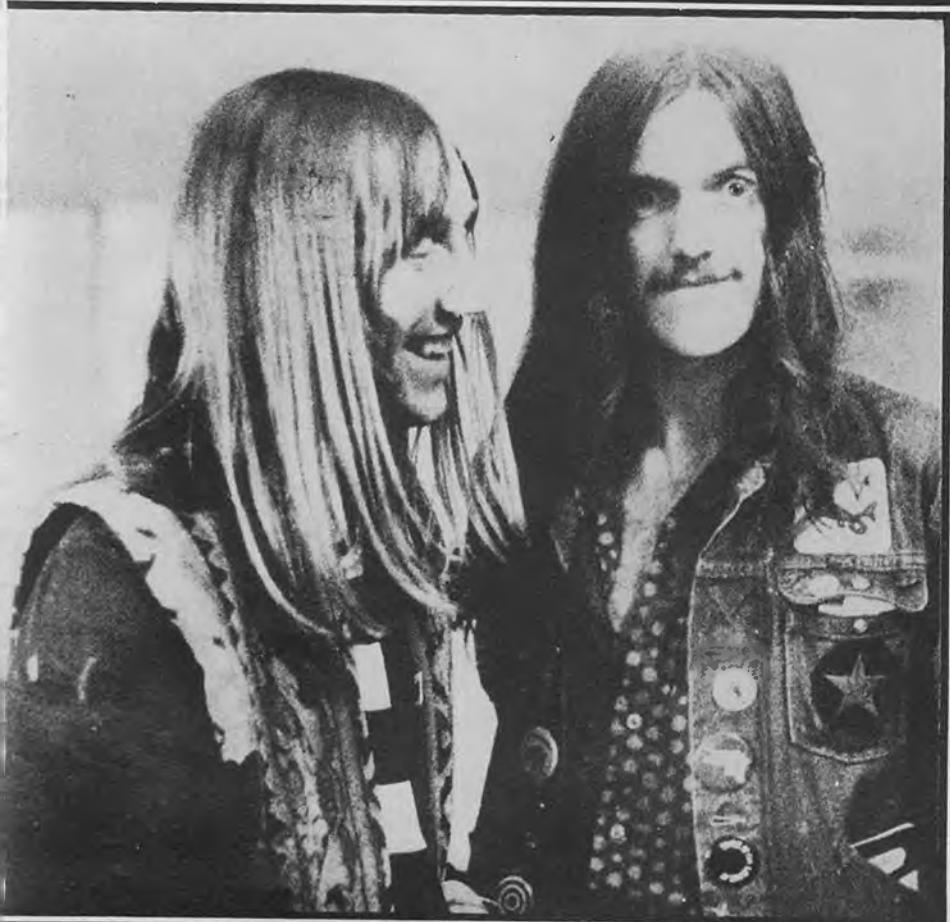
Also, besides finding a new studio sound in France for the next era, there are certain financial benefits about recording outside of England.

I'd guess the future of Uriah Heep is being worked out pretty carefully. And we can all be glad of that.



The days of future. Now

by ROBERT CALVERT (left)



pictures by Pennie Smith

Dave Brock and Lemmy (left). Stacia the dancer (below)



Hawkwind

IF YOU'RE A WORKING MUSICIAN you don't often think about the future, or the past. You live in the eternal present of playing, and travelling from gig to gig. You leave the crystal gazing to your manager. That's why he gets his palm crossed with ten per cent of the silver.

With a futuristic band like Hawkwind you might think things were a bit different. The imagery of their songs is connected with Science-fiction. Very often they sound like visions of what might be coming in the centuries ahead. But if you ask the members of Hawkwind individually how they see the immediate future, it's a different story again.

Nik Turner, the saxist of the band is a little put out about the future at the moment. He sees things becoming a bit too commercial. He'd prefer things as they were in the old days; plenty of free gigs and festivals. The band isn't doing so many of those these days. Nik has in fact reached the point of threatening to split from the band if things don't improve. But don't worry Nik Turner fans, things are in fact getting better. Doug Smith, Hawkwind's manager, explains that for the time being it's a bit impractical to do free concerts, but as the financial position improves this will be sorted out.



Musically though things are progressing fast. Dave Brock's guitar sound is improving the whole time with more advanced equipment at his disposal, and his playing style, as with the rest of the band, is going forward with the solid practice of working.

Lemmy has developed a bass style of his own, together with Simon King, whose relentless sense of timing leaves most rock drummers standing.

Del Dettmar has advanced from roadie to musician with remarkable results on the synthesizer, a very difficult instrument to master. Dik Mik has split, with his audio generator, not for the first time, or the last. It is more than likely that he'll be back. Again.

The future development of the band, as Nik says, depends very much on the way it evolves out of the present situation. You take care of the present and the future shapes itself, says Nik. It would seem that the way Hawkwind is going is towards a tighter stage production, with the help of Science Fiction writer Michael Moorcock, and a bit from myself in the role of poet.



The coming single, "Urban Guerilla", could be taken by some to be a sign that the band is going to become more socially aware and even politically orientated. But this is not really the case. The words of the song, which I wrote with Dave Brock, are not meant to be taken too literally. There is quite a bit of irony behind them. It certainly isn't advocating violence in the streets by any means. There's a slogan written up on a few walls around town that says: "Revolution is the Opium of the intellectuals." Think about that one for a minute.

I would imagine that the next album from Hawkwind is going to be along the lines of the "Space Ritual". What you would call a "concept album." But more tightly organised than the last one. With a stronger story line.

The much discussed trip to America could have quite an effect on the musical direction of the band. Or possibly Hawkwind might have an effect on the music scene in America. Who can say? But whatever happens I doubt if we'll ever see Hawkwind coming on like the New York dolls in make-up and glittery tights. Could you imagine Dave Brock in a gold lame jock-strap girls? Well, maybe you can, but I doubt if his wife would stand for it.



Del Dettmar (top left), Simon King (right) and Nik Turner with Robert Calvert (below)



Album Scene



VARIOUS ARTISTS:
The Motown Sound
Volume Two
(Tamla £2.14)

The days when almost every Tamla record tended to sound the same have happily faded away and in their place we have a new, funky, progressive set of products. Side one of this album typifies all that is best about the current crop of Detroit ditties.

Kendricks' "Let's Go Back To Day One", Stevie Wonder's "Keep On Running" and the Supremes' "Love Train" are good examples, with veteran Junior Walker keeping up his consistently high standard via "Groove Thang".

Side two is more subdued, but it is a nice release from the hectic pace of the flip. Steve Wonder and a synthesiser even add to Syreeta's "To Know You Is To Love You". Kendricks again, this time with "Girl You Need A Change Of Mind" and Smokey Robinson and the Miracles' "I Can't Stand Too See You Cry" are stand-outs. The latter is by far the best and oddly it was their last American single before Smokey left for a solo career.



MELANIE: At Carnegie Hall (Neighbourhood £2.14)

Now here's a very nice piece of work, a lovely record and I'm delighted to be able to say to all you lovely people just how much I enjoyed listening to this tour sided live set from beautiful Melanie Safka. And I'm sure you'll all agree with me that she, and come to that you and me, in fact just about every goddamn person who's on our side is really, but really, sincere. And so, and so on.

This is a very live record. All the songs get applauded just as soon as Melanie gets to the words, and some of the space is

filled up with coy little raps; I'd just like to say how nice it is to sing an unnecessary anti-war song.

The proof of how good Melanie really is lies in the fact that she completely overcomes these disadvantages to put together a haunting bitter-sweet set that is really superb.

"Someday I'll Be A Farmer" "Any Guy", "Psychotherapy" "Together Alone" . . . never mind, buy it, just buy it. NT

TEN YEARS AFTER: Recorded Live (Chrysalis double £2.99)

Ten Years After is famous as the band that stood completely still for years. It is rumoured that Alvin Lee used to sometimes wonder half way through a song exactly which year it was.

The fact that their music has hardly changed doesn't mean that it's not good. TYA was, and fortunately still is, one of the best blues combinations of the sixties.

The advantage of this is that a "live" album, like the one I've got here, remains representative of the band's real character. If you have none of their records and fancy about eighty minutes of tight and together, if overperformed, blues then here's a good buy. NT



CAPABILITY BROWN:
Voice
(Charisma £2.09)

At a recent Press reception for Capability Brown, many were the moans and groans from the assembled hacks when told that the free bar would be closed during the band's performance. It is a big mark then in the group's favour that the wailings soon gave way to attention which in turn gave way to applause and even cries for more (music, not booze).

It is a six-piece band that mix gutsy rock with light beauties melodies and perfect vocal harmonies. Throughout the album there are examples of expertise, with various members switching instruments, thus giving new dimensions of sound to each particular number.

I can foresee nothing but success for such an entertaining and worthwhile band whose second album includes such gems as "Midnight Cruiser" and the lengthy "Circumstances". Among the best of this year's batch so far.

B.J. THOMAS (Paramount £2.14)

The long established (formerly strictly straight pop)

partnerships of Mann-Weil and Goffin-James provide most of the tracks on this album, and, although B.J. Thomas has a pleasant enough voice and technique, there lies its strength.

Add to this some fine tasteful playing by the session musicians involved, combined with sympathetic production work and the result is a very listenable, if not earth-shattering, record.

Best tracks are the plaintive "I've Been Alone Too Long" and "Goodbye's A Long Long Time", the cut which best illustrates the amount of work which has gone into this album. AM



ALBERT HAMMOND: The Free Electric Band (Mums £2.17)

Well kids, here's a pop record for kicking over the traces to. Every track, and there are ten of them, has a tune of its own, and if that's not value for money in these times of rising prices then Tony Blackburn's a subversive.

These are the love songs of those who've kept on fighting to change the world and who haven't yet given in to the idea that it's all going to be just the same next time round. And in case that's just a little old-fashioned for modern tastes these are mighty good songs.

I've only one complaint really, the three best tracks, "The Day The British Army Lost The War", "For The Peace Of All Mankind" (see what I mean) and the title number, are all on the same side. Whenever I get this record out, that's the only side I'll be playing; but I will be getting it out. Oh yes indeed. NT



FREDDIE KING: Woman Across The Water (A&M £2.15)

King Guys. Couple months ago I was ravin' bout B.B.'s album, now up comes Freddie with another winner. He underlines what I said about B.B., which is it sounds so darn easy, but just you try and repeat it.

Produced by Leon Russell, who plays piano on "Hoochie Cootchie Man" and "Danger Zone", the album is a wow from start to finish. Jim Keltner on drums and Carl Radle on bass helps things along but even without them, Freddie would be right on there. It's hard to see where people like Freddie can go wrong when they make their guitar speak for them the way they do on numbers like "Bogie Man" and "Trouble In Mind". In the words of an old Small Faces number "it's all too beautiful".

JUNIOR WELLS: Coming At You (Vanguard £2.18)

A touch of the old Chicago Blues then and once more it's time for real class to shine through. Junior Wells is singing and playing his harp; this is the authentic sound and it's confident, proud and powerful.

The real treat, though, is guitarist Buddy Guy, the greatest, I think, of the Chicago electric guitarists. Just listen to him filling in the sound on Willie Dixon's "Hoochie Coochie Man." Superb. An easy-going album, missing some of the pain and fire of their best recordings, but still a real lesson in how blues should and can be played. NT

ARETHA FRANKLIN: Hey Now Hey (The Other Side Of The Sky) (Atlantic £2.17)

Right at the start I had a feeling that this was going to be an album of misdirected effort. Plenty of action and pace on the opening title track, but five minutes listening put me straight and put me wrong. The second track, "Somewhere", is probably the best-ever version and makes you wonder why a white cast was used in the film.

That is not, however, the only worthwhile track on the album. It's all very moody, very fine and balanced. The final track, "Just Right Tonight", features tremendous piano playing by Billy Preston and a very moody feeling is given by all. DW



BOB MARLEY & THE WAILERS: African Herbsman (Trojan £2.14)

Following the success of the

BEAST'S MONTHLY ROAR

magnificent "Catch A Fire", the release, would you believe, of a collection of earlier recordings. Doesn't matter though because unless you have a collection of old reggae singles you won't have these tracks, and you ought to. A fine collection of Wailers waxings, and in case you'd forgotten, Marley and the band are very, very good, this record is elevated to classic status by the inclusion of three essential Marley landmarks on side one. "Sam I Axe", "Duppy Conqueror" and "Trench Town Rock" — three classic songs. NT

BEDLAM: (Chrysalis £2.19)

Bedlam is a very gutsy brash sound created by drummer Cozy Powell (ex Jeff Beck), Francesco Aiello's vocals and the brothers Dennis and Dave Ball (the latter having played in Procol Harum) on guitars, bass and lead. But for all their diverse backgrounds they seem to manage a familiar sound.

With roots back to the sixties heavies, it's like those halcyon days when you only noticed the music when the barman said "Last Orders Please". But for all the lads' good intentions, there seemed a monotony of pace throughout, relieved only by producer Felix Pappalardi and wife Gail Collin's composition "Looking Through Loves' Eyes (Busy Dreaming)". Here vocalist Aiello really comes off well. It's a pity there wasn't more like it. DW



ROY WOOD: Boulders (Harvest £2.14)

The bloody cheek of EMI calling this a solo album — why, there's somebody else playing a snatch of the harmonium on two tracks. I know Woodie wrote everything, played everything, sung everything, produced everything, arranged everything, designed the sleeve and painted the cover picture, but he didn't play the harmonium did he?

Of course it's sheer brilliance. That one geezer can have done all this and achieved what it takes some bands years of striving to attain (and sometimes fail) speaks volumes about his talent.

Whether you want out and out rock, folk, comedy, balladeering or straightforward pop, it's all here courtesy of the Brummie brain. Among the best of the brilliant tracks are "Songs Of Praise", "Dear Elaine" and "Rock Medley".



NICKY HOPKINS: The Tin Man Was A Dreamer (CBS £2.17)

Just look here. Nicky Hopkins, the anonymous Stone of the keyboards, has a solo album out. Solo? Well almost. He's accompanied by Rolling Stone Mick Taylor, saxist Bobby Keyes who's recorded with that band too and the legendary sessionmen Klaus Voorman and Chris Spedding. Also there's a guitarist name of George O'Hara who's probably better known under his real name, Harrison, for belonging to a group called the Beatles.

How does that line-up grab you? Well the product is just what you'd expect, a supersession album with a fair spread from the straight rock "Speed On" to the lyrical "Dolly" plus three showcase instrumentals.

At first hearing it sounds impressive, but rather unexciting and then it grows on you. And grows on you. This is real music. NT

JETHRO TULL: A Passion Play (Chrysalis £2.19)

OK, I own up. I don't understand it. Here we have a long awaited offering from one of our best-loved bands. It's heavily advertised and it's heavily incomprehensible. Lyrically obscure with a few "jeux de mots" (I think) sprinkled hither and tither, the play seems to flounder. Greater musical emphasis may have helped, but as it is the result is negative, and soon disappears into "background".

"The Story Of The Horse Who Lost His Spectacles" which falls in the middle of the album is very er . . um . . uninteresting. Dougal and the Blue Cat beats it hollow. Disappointing and undistinguished. DW

LEON RUSSELL: Leon Live (A&M triple £4.99)

Live and snarling on stage is definitely the best way to experience Leon Russell. But if you're unfortunate (and foolish) enough not to own a Russell album, this triple album pack is probably not the best to start with. Which doesn't mean this is a bad set, but he's recorded a lot better in the studio.

There's no shortage of atmosphere, and talent-a-plenty. Chuck Blackwell is on drums, Carl Radle on bass and Don Preston on guitars. I missed the dulcet tones of the other two Shelter People though, but the presence of the Rev. Patrick Henderson and Black Grass compensates for this.

All yer favourite numbers are here, from "Crystal Claret Queen" through "Jumpin Jack Flash/Youngblood Medley" back to "Out In The Woods" which really is outstanding. A must for the faithful. DW

BLUE (RSO £2.15)

Here's a band of three Scots lads who write all their own material — Hugh Nicholson (guitar, keyboards, vocals), Ian MacMillan (bass, harmonica, vocals) and Timmy Donald (percussion and vocals). Most of the tracks are pleasant, easy-to-listen-to tunes with rather sad lyrics. An exception to this, however, is the calypso-sounding "Skye Banana Boat Song" which comes as something of a surprise after the dreamy effects of "I Wish I Could Fly".

Since the production of this album, Jimmy McCulloch has joined Blue and it will be interesting to see how his talents contribute to what is already a fine, talented group of musicians. JF



CURTIS MAYFIELD: His Early Years With The Impressions (Probe double £3.25)

Who are we to judge Curtis. The record buyers of the late fifties, the sixties and now the seventies have already judged him good, and he surely is.

For those who have only recently appreciated the modern Mr Mayfield and his "Superfly" score this record of the early songs will show how long he's been worth listening to. For those who knew already it's simply a case of 'do I already own recordings of these songs', 'cos the message is, every home should have one.

"Gypsy Woman", "We're A Winner", "Woman's Got Soul", "Ridin' High", "Get Up And Move", they all carry the same themes dressed up in those immaculate soulful arrangements and Curtis'

high pitched voice. Black Pride, women, walking tall, more women, the definitive treatment from one of the greatest song writers. At least, that's what it feels like when listening to this record. Not a dated period piece from early pop history but a record that'll get right to you.

And don't forget the Impressions, even though I did. NT

LINDISFARNE: "Live" (Charisma £1.99); GENESIS: "Live" (Charisma £1.99)

The only thing that prevents these two otherwise noteworthy albums getting guys is the "Live" part. It's not that easy to capture the easy atmosphere of a concert on a piece of plastic and it's not that often that it comes off. It nearly does here, but not quite.

I think I enjoyed the Genesis set most, mainly for what I term the neo-horror of the whole thing, particularly "Get 'Em Out By Friday". To my warped imaginative powers, Genesis are like the Nice. Don't ask me why. By the way, is the long scratch at the beginning of my copy extra? Give it, if not a Guy, at least the marmoset.

Where Lindisfarne falls down is this way — it was recorded during a Christmas knees-up in Newcastle and we all know what that means. There's nowt wrong with the music, but the atmosphere that night was special and doubtless will never be quite the same again. Still, there's "Meet Me On The Corner" and "Fog On The Tyne" among others to keep you going, plus a dreadfully long version of "We Can Swing Together".

DETROIT SPINNERS: Best Of (Tamla Motown £2.14): smooth, stylish sophistication with spasms of speed . . . QUEEN (EMI £2.14): from the poopy sleeve pictures to the music which is a confusing amalgam of the Yardbirds, Yes and the Who there is one common denominator — confusing poverty . . . PETER SELLERS: Best Of (Starline 95p): I've never forgiven Sellers for getting his hands on the lovely Brit Ekland before me, but this re-released album of funnies comes some way to helping . . . JOHNNY MATHIS: Killing Me Softly With Her Song (CBS £2.17) — the velvet-voiced one is back with a fine selection of songs which, apart from the title track, include David Gates' "Aubrey" Stevie Wonder's "Sunshine Of My Life" and Don McLean's "And I Love You So" . . . VIKKI CARR: Mrs. America (CBS £2.17) — well, she's not crying on the cover (actually she looks quite tasty) but there are the sad old songs that are so much of her justifiable appeal inside.

albumscene

Continued from previous page

TONY JOE WHITE: Home Made Ice Cream (Warner £2.17) — quite a narcissistic inside photo of Mr. White doesn't really detract from a selection of goodly self-penned ditties aided and abetted by some nice back-up music . . . **CAPTAIN BEEFHEART & THE MAGIC BAND:** Lick My Decals Off, Baby (Reprise £2.17) — wowie woo, shugaluglug, zoink, beep beep, two pork pies and a small portion of cold rice, on top, sideways, spin spin, en masse, vive le Captain . . .



SUNTREADER: Zin Zin (Island £1.42)

If you saw "The Man From The East", the Stomu Yamash'ta/Red Buddha Theatre production, you'll be familiar with Sun Treader. Although they're no boogie band, it would be equally inaccurate to call this album 'avant garde'.

What it turns out to be is a very pleasing combination of percussion and rhythm ranging from "coffee table experimental" with nifty saxophone phrasing to mind blowing rock.

Master-minded by percussionist Morris Pert with Peter Robinson (electric piano) and Alyn Ross (bass) the album comprises four tracks. Starting with the title cut they build up to the finest piece of the set, "From The Region Of Capricorn" via "Orinoco" which starts off very Terry Riley-ish. It's very good value for the price. This percussion takes some beating you know. DW

MICHAEL JACKSON: Music And Me (Tamla Motown £2.14)

The rivalry between Michael and Donny for the hearts (and purses) of the teenboppers hots up as Michael records "Too Young" on this album, and he doesn't make a bad dramatic job of it. This is his best album to date, showing, if not a new maturity, at least a better understanding and handling of lyrics.

The opening tracks, "With A Child's Heart" and "Up Again", were both arranged by Freddie Perren and produced by Perren an Fonse Mizell — they are among the best songs represented. "Happy" from "Lady Sings The Blues" is a good track, as is "Doggin' Around".

VAN MORRISON: Hard Nose The Highway (Warner Brothers £2.17)

Every so often an album comes out that revives the old-fashioned feeling that after rock and roll music things could never be the same. DW

This is such an album, although to be fair, "Astral Weeks", "Mondance" and "St. Dominic's Preview" inspired the same admiration . . .

The roots of Van Morrison's style, which is quite unmistakeable for anyone else's, are of the same soulful nature as Joe Cocker's. On tracks like the title one the hard percussive phrasing and the beat carried over into instruments outside rhythm section show the similarity clearly. Here's where he gets his soul-brother from Belfast tag from.

But wherever it's come from, Van Morrison has transformed his music into a style of his own. Like that other unique performer, Bob Dylan, "Snow In San Anselmo" could almost come from "New Morning", the phrasing is an important part of the distinctiveness. That and characteristic tricks like the falling cadence at the end of lines. There's also the understanding of and ability to play sympathetically a wide variety of styles. These things are blended together to create a completely fresh and satisfying style of music. Listen to it on the 10 minute "Autumn Song". While many can organise a new sound there's few who can make such original music. Can't be praised highly enough. NT



MURRAY HEAD: Nigel Lived (CBS £2.17)

Oops! Now this 'uns a surprise and no mistake. Had Mr H. the misfortune to be a few years younger he'd be lost to the hysterical rantings of "Bop Starlet Weekly" and showing his gleaming, pearly Hampsteads next to the Osmonds and the like. But nay, all the way via "Rock Musicals" and Sunday Bloody Sunday films, here he is!

And what an interesting package this is. The album, all titles written by Head, has a predictable storyline of new boy into the evil metropolis and being conned by Kings Road Trendies (plenty of place dropping). However, there's bags of effects (and good music) thrown in, but not one is out of place or over-worked. Trains rush by on the opening track (sorry), saxes are blown in subways and St. Paul's Church Organ (Covent Garden) boogies away on side two.

It's unlikely it'll get many radio plays so go and give it a listen. I recommend the cover design and presentation, which really helps the whole package. Good. DW

JACKSON FIVE: Skywriter (Tamla Motown £2.14)

Lummy! Lawks a mussey! How can these gents be dismissed by so many on behalf of so few etc? How can it be that such relatively inexperienced newies produce such a slick sound? How is it that Tamla Motown, with so many talented artists have produced yet another excellent band? How can they reach those pulsating, driving harmonies? How long can they maintain such brilliance? How much is that doggy in the window?

Canine, or not, get your teeth into this, it's good for listening, good for dancing and a must at any party where the guests are under ninety. DW



MOTT THE HOOPLE: Mott (CBS £2.17)

For rock fans this album is one of the highlights of the year so far. Good, funky music and intelligent lyrics make this latest offering from Mott the best so far.

The influences of Roxy, The Stones, Dylan and Bowie, coupled with Ian Hunter's harsh voice and a hard piano throughout, make this an album to be played good and loud.

Andy Mackay plays a nice sax on the opening track "All The Way From Memphis" which sets the style for most of the set. "Violence", "Whizz Kid" and "Drivin' Sister" are all good high class rockers. "Honaloochie Boogie" needs no explanation and "Hymn For The Dudes" is a Bowie-esque ballad. A worthy addition to any collection, this album, I would advise you not to lend it to your mates. You might not get it back. BC

JOHN MC LAUGHLIN & CARLOS SANTANA: Love, Devotion, Surrender (CBS £2.17)

On my left hand loudspeaker, Mahavishnu John McLaughlin, on my right, Carlos Santana, and in between various members of the respective bands plus organist Larry Young, all getting together to pay homage to guru Sri Chinmoy.

The result sometimes sounds like Santana playing with Mahavishnu Orchestra, sometimes like McLaughlin with Santana and the odd man out sounds like a perpetual gooseberry.

Though they may be on the same plane spiritually, only rarely do they achieve an equivalent level of musical fusion. The rest of the time? Well, try guessing which one's playing, it's dead easy when you get the hang of it! TM



GRYPHON (Transatlantic £2.09)

Gryphon is four Royal College of Music characters who sprang to fame by playing such strange Renaissance-style instruments as the glockenspiel, the mandolin, the teapot, the synthesiser and of course the ever popular crumhorn, also for being the first band to give a concert in a museum.

Their music is worked round fairly traditional settings of old songs and melodies, with a few of their own compositions in the same style. Surprisingly it sounds like conventional old-style music and provokes the question, 'what was all the fuss about?'

Listen some more, there's clever stuff going on down among the recorders. The lead part is swapped

from bassoon to recorder to voice and back again. Ridiculous parades of the tune pop up on some unimaginable instrument. Gryphon are having fun with their music.

Must evoke Universal Admiration, as a close friend of theirs once said. Yes, an acquired taste, but worth acquiring. NT

JR. WALKER & THE ALL STARS: Peace & Understanding Is Hard To Find (Tamla Motown £2.14)

Jr. Walker is far more popular in Britain than in his home country and his frequent tours here help boost his record sales. Coming shortly after a string of dates, this album should, and deserves to, do well. Johnny Nash's "I Can See Clearly Now" and Carole King's "It's Too Late" are among the ten tracks, all of which merit praise.

SMOKEY ROBINSON & THE MIRACLES: Greatest Hits Vol. 2 (Tamla Motown £2.14)

Some of Smokey's best-ever numbers are here — "The Tears Of A Clown", "Whole Lot Of Shakin' In My Heart", "Yester Love", "Abraham, Martin and John" and "Who's Gonna Take The Blame". A faultless performance by a group that, after all these years, is still among the most popular not only among Tamla Motown artists but among any on any label. Well worth buying.

TEMPTATIONS: Masterpiece (Tamla Motown £2.14)

Far be it from me to suggest, as does one of my more radical colleagues, that since "Shaft" all tinted music sounds the same, but I will say that the title track of this album bears more than a passing resemblance to "Papa Was A Mick Jagger" or whatever it was called. On the other hand, there is a lot to be said to the Temps' music and as albums go this is a good'un.

The arrangements are of the usual Tamla high standard and the presentation is stamped with quality. Already a massive seller this is an album to be treated with either (a) caution, if you are not an avowed Tamla fan and cannot tell the difference between one thing and another, or (b) reverence, if you are a Tamla fan.

TRINIDAD OLD OAK CASA-BLANCA STEEL ORCHESTRA: Steel Appeal (Ashanti £1.99)

One of those love it or loathe it efforts. It's not the orchestra playing their discarded 44 gallon oil drums who produce this reaction but the numbers they've chosen for this album. Can you imagine a Steel Band treatment of Handel's "Hallelujah Chorus", Strauss's "Die Fledermaus", Tschaikovsky's "Swan Lake" or "Puppet On A String"? Me? I found it great fun, but I have to admit nobody else did. Give it a listen — you might be that unique one-in-a-million too! JW

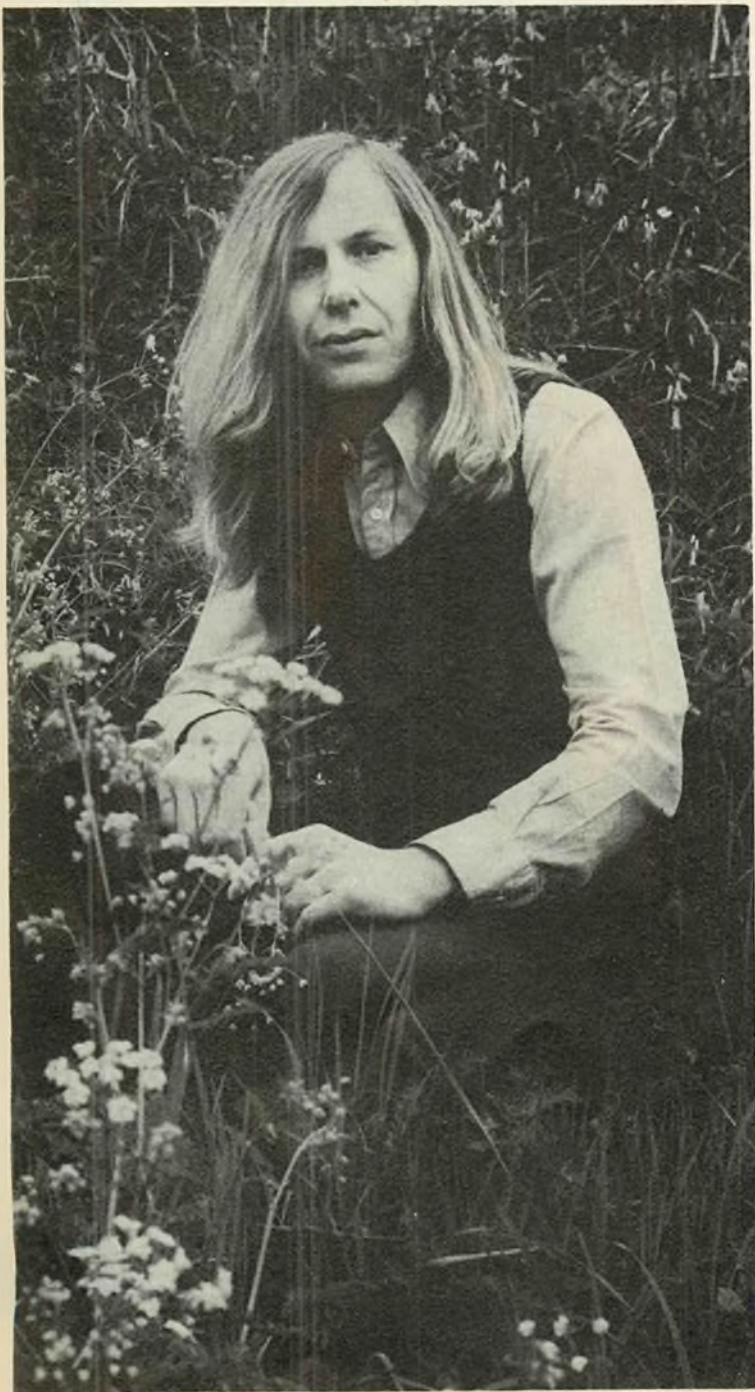
WORLDS APART TOGETHER: (The Sarstedt Brothers Regal Zonophone £2.38)

Although this album lacks excitement — it's pleasing enough to the ear; with its basic theme relating to the private lives of the Sarstedt Brothers.

Stand-out tracks on Side One are "Mohammedan Girl" with Peter Sarstedt on rhythm guitar and lead vocals, and "All Together Now" which has a country feel.

GAYE turns you on to CLIFFORD T. WARD

From working teacher to singing star, TONI MITCHELL found out what it's like to be caught between the class room and the stage.



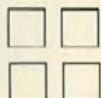
IT JUST HAS to be the most romantic record of '73. I mean "Gaye" from Clifford T. Ward. You can give the sensual award to *Sylvia* and *Pillow Talk*.

Gaye is Clifford's wife, so the song has that extra kick. It's about a real person. Gaye herself has been caught up with the fact of her husband, school-teacher Clifford Ward, age 26, hitting the summer record charts with this haunting song.

Mother of three, she's not usually tongue tied, but talk to her of the record success and she seems to go through immediate ecstasy. "Let's say I am delighted, thrilled and overcome!"

The man who wrote the song and sang it into the charts has been equally knocked-out, though as he put it, "I sometimes think my school kids are getting the most out of it. "Gaye" took almost three months to make the charts and they had been following its progress and simply hoping.

"They had almost given up and then one day there it was in the charts. It was just marvellous. It seemed odd to stand there in the classroom teaching away and at the same time knowing my name and face was across the pages of the musical press. Just great is my immediate response now and it was then back in July."



Clifford T. Ward must be the first practising teacher to make the charts. Trained and past teachers can be found in several bands like Longdancer and the Spencer Davis Group but then Brian and Spencer were on the road when their records were released.

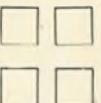
Some of Clifford's fellow-teachers have been a bit nonplussed by the whole thing. "When I first taught at my school I used to sit in the staffroom reading Melody Maker or the NME and some people used to ask me whether I had confiscated them! Hardly anyone would believe a teacher, however young, would buy such things."

"Then I made my album "Home Thoughts" and some of them got very interested. They did get to hear about the chart-making single for the kids told them. The Times wrote a piece about me and it was read by the Head. So he became impressed!"

School teacher Clifford isn't new to the pop scene. For his musical side goes back to the time when he was a student at Worcester College Of Education. He played in several groups and eventually belonged to one called The Secrets. They had a recording

contract with CBS and did in fact make some released discs, but nothing happened.

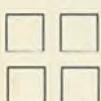
"I had a writer's contract with Immediate when Andrew Loog Oldham was going strong and when the label folded I signed one with Island and wrote some songs for Bronco. I still do, and on their summer album release there are some of my own songs though the style is different from the kind of thing you can find on my long-player.



"I might as well say something about that record ... I'm sorry in a way we did not print the lyrics of the songs, but you'll see from the inside cover I've put some words after the song-titles. They help perhaps to give the song some kind of base. I think I would call the album romantic though some of the songs like "The Open University" and "Where's It Going To End" carry my thoughts about education and the way our way of life is being prepared for us and ruined by so much of what we like to call the advances of man."

"Talking about education for a moment, you know I get so depressed with the way our schools are run and the kind of treatment often given to the kids. Much of what goes on seems a complete waste of time."

It needs to be added to Clifford's words that the album is pretty tremendous. Buy it and I am sure you'll find yourself playing it time and time again.



The success of "Gaye" is of course driving Clifford to consider even more carefully than in the past whether he should concentrate more of his time on writing and singing. That of course means giving up teaching.

"I'm conscious I have to earn money for my wife and three children. So whatever I do has to take into account that one very important basic fact."

"And whilst I think things over the school side continues, though the holidays always give a breather."

Well, if he does leave the classroom there's going to be a mass of very disappointed people at Bromsgrove H.S. I mean it stands to reason doesn't it? Clifford T. Ward is the first teaching teacher to be a chart-busting record star teacher. And I can imagine virtually every other school in Britain would love to be like them — don't you think?"



Geordie can they make it?

words: Mike Beatty

Geordie, framed by a hollow tree - (l
Vic Malcolm, Brian Gibson, Brian
Johnson and Tom Hill.

Tom Hill, Geordie's bass guitarist was not looking pleased. In fact if one were to be entirely honest about the matter he looked decidedly peeved. Understandably I might add, because he'd just had his brand new guitar stolen two nights before.

"It was the only piece of our equipment that wasn't insured" he said ruefully. "I'd only got it a few days before and what with all these one night stands we've been doing lately I just hadn't had a chance to insure it. I guess there's no point in worrying about it now though - I'll just have to think about £500 pounds down the drain! We've offered a reward but I doubt if I'll get it back."

But how did it happen?

"Well it was just unfortunate. You see after we go off I always leave it on top of the amp in case we come back for an encore and then after the encore the roadie comes along and brings it back to the dressing room. Well when he came along to pick it up, the bloody thing had gone. The police were pretty good though I must admit. They were around in seconds, but by then of course almost everyone had left the building.

So that was that really. It's not the money so much, it's just that I'd spent ages looking around for a guitar like that."

The scene by the way was their dressing room at the Top of the Pops studios. Guitars, drumsticks and an assortment of silken jackets and pants littered the floor and the rest of the band, the two Brians and Vic were sitting around practising and humming "Skweeze Me Please Me" as it boomed through the tannoy.

"They (Slade) just keep on bloody coming up with them," says Tom. "They've just got that incredible knack. I didn't like this one when I first heard it, but now I find myself humming it the whole time. It's a drag because even now we still seem to get people comparing us to them and it's bloody ridiculous. Anyone who has seen us on stage admits that we're not in the least like them—it's just that our singles have the same stomping quality about them. Our next single will be completely different though—nothing like 'Can You Do It' at all. In fact it will probably shape the whole future of the band. Everyone in the press keeps on trying to build up this rivalry between ourselves and Slade. Nothing could be further from the truth. We all get on really well—in fact we've played with them a couple of times."

The chat moves back to Geordie themselves. Apart from the stolen guitar how had things been going in general?

"Fine on the whole," says Tom. "Except for a gig we did with John Peel the other night. Evidently when he heard we were on he said 'Oh No!', I mean the swine's never even seen us and I'm damn sure he hasn't listened to our album. We were standing behind the stage waiting to go while he was still fiddling about with his records. I went up to him and said—'It's OK, we're ready. Would you mind introducing us?'. Well he didn't even reply. He just turned to the microphone and said 'Ladies and gentlemen The end of a fine evening—Geordie'."

"It was the way he said it, you know. I don't know why he had to be so rude and unpleasant. Anyway it completely killed the audience for us. Apart from that incident though—everythings going great. A lot of hard work though. We've been on one continental tour for the past six weeks. In fact the only reason we've taken four days off now is to record the single and get this 'Top Of The Pops' appearance done."

I'd been up to see the band some weeks before when they played their home town Newcastle so I asked if they were still including "House Of The Rising Sun" in their set. They do it very well incidentally, Brian's far reaching and powerful voice does ample justice to the old Animal classic.

"Yeah we still do that," said Tom. "When we first decided we wanted to include it, our management weren't too keen. I think they thought that it might be misinterpreted by journalists as a sort of 'rip off'. It's obviously not meant like that at all. We like to think that the audience accept it as a sort of tribute to the first band to put Geordie land on the map. There was the Shadows I suppose but when we think of the Shadows we just think of Hank Marvin. I think the audience accept it as such because it always goes down a storm."

On to other topics. How, for instance, was their album "Hope You Like It" doing?

"Not TOO badly," said Brian. "It's done about 25,000 since it was released and it's still selling steadily. Our management tell us that's pretty good for a first album, but we won't be happy until our next one does 100,000!"

What about the States? Any plans?

"Well we were thinking about going over in the Autumn but we're still not sure yet. The problem is that we don't want to go over until we're absolutely certain that we're ready. America is too important a market to mess up. There are plans for a major British tour around the same time you see and we haven't really developed Europe yet either. We may leave the States until next year in fact—we'll just wait and see."

"Woodstock" said Grace Slick, "was like sleeping with someone for the first time. It was great, it worked, but as so often happens it couldn't last!"

Grace, for 8 years the lead singer with San Francisco's most controversial and legendary group the Jefferson Airplane, was expounding (and very eloquently I might add) on the fate of American festivals. Together with her 'old man' Paul Kantner and new Airplane member David Freiberg, the Queen of 'acid rock' was in London to record material for solo albums that both she and Paul were bringing out.

It's strange how one builds up images of people one has never met. I guess I'd always expected Grace and Paul to be very, very way out, more than a little stoned and probably rather objectionable into the bargain. Not true people. Grace, dressed as always in black, reclined comfortably in an armchair and seemed more than willing to be as helpful and pleasant as possible. Likewise for Paul who lay stretched out on their

bed smoking Camel cigarettes and trying to bring David into the conversation as much as possible.

When one thinks of the Airplane, one thinks of flower power, San Francisco and high, soaring rock music that almost makes one forget reality. Together with the Grateful Dead they've probably done more to shape the music from America's West coast than any other group around. The music has of course changed, progressed and matured, but the culture has remained, at least in some areas, the same. In San Francisco however the days of the flowers are over. Or are they?

"I think some of the ideals remain," said Paul, "But basically you're right. 'Flower power' and what went with it has faded and wilted. I think it's starting to creep back—I mean the day of San Francisco being a circus is over anyway. Some of the people who left because of the hassles are starting to creep back. The term 'flower power' was a newspaper one anyway. 'Time' and 'Newsweek' destroyed the ideals and attitudes of San Francisco as it was before. Its the same for you in London—the media have probably destroyed all that was good about Carnaby street. If the . . . please turn to next page

The Legendary Grace of San Francisco

words: Mike Beatty / picture: Dezo Hoffman





Mungo Jerry is Alright

words: Richard Green

Grace Slick

... continued from previous page

so called 'hippies' hadn't been invaded by a lot of straight kids trying to be 'freaks' flower power as such would probably never have died in the first place. If you get kids who aren't freaks trying to be freaks then it just makes them psychotic. Our attitudes haven't changed though, we're still the same."

"I think the 'Dead' probably still epitomise that scene more than we do" interrupted Grace. "They're still into the communal family, flowers and lying around the country in the nude type of thing. The Airplane are really more individuals, all leading their own separate lives. We've all done solo albums and the group as a whole hasn't been out on the road for some time now. It's mainly records now — although we are planning to play live again soon."

Why had they given up live gigs?

"Just plain boredom really" said Paul. "You get into a rut doing the same thing. You rehearse, you do a concert, you go out on the tour circuit and then you come home and start the whole damn routine all over again — after a while it becomes mechanical and pointless."

The last time we in England had a chance to see the group was at the Bath Festival and that, as Paul stated was not a good gig.

"It was just bloody wet!" Grace said, grimacing slightly at the memory. Bath was right! Everyone was cold, damp and miserable and on top of that we weren't playing well. It's kind of hard when you're freezing. The last good gig we did over here was the Isle of Wight Festival. Now that was something else again. We enjoyed that! The main reason we haven't been over since really boils down to economics. If we come over here it almost has to be as a holiday because there's no way we're going to make money out of it; we'll break even if we're lucky, but that's it. I think there's a chance that we'll play here before too long though."

We'd drifted back to the subject of Festivals,

It is hard to call to mind a more typically Mungo Jerry number than "Alright, Alright, Alright", bearing as it does all the hallmarks of a Ray Dorset composition. Which makes it all the stranger to learn that the number was penned by a Frenchman in the titles.

Mungo Jerry came to power of course during the height of

so it seemed time to bring up the infamous Altamont. Altamont you may remember was featured at the end of the Rolling Stones film of their 69 tour of America. "Gimme Shelter," perhaps more than anything else showed to the general public what depths the so called drug culture of America's youth had sunk to. It was a sad, depressing film, perhaps a little sensationalistic, but one can't really argue when you see a youth stabbed to death in front of you. The Airplane were there. What, I asked Grace, did she think went wrong?

"To be quite honest, it almost seems normal" she said hesitantly. "People are getting killed every day and naturally I think it's very stupid, but therefore you can't really think it that odd if someone is killed in an area where there are three hundred thousand people all sitting on top of each other."

"It just wasn't organised properly" said Paul. "The Stones drew too many people and it was held in a very grey, bleak, desolate area. At the last moment they were refused permission to use Golden Gate Park which would have been great. So what happened was that they had to move the whole stage structure and everything across the Bay. It was just ludicrous — nothing had been properly completed."

"Also the Hells Angels, who had been hired to stop any trouble, ended up by causing more than anyone else" interrupted David.

"Their main problem" Paul continued "was that their leaders didn't arrive on the scene until that night. By that time, there's been over a hundred Angels sitting around all day, sniffing glue, dropping handfuls of reds and acid, drinking quarts of beers — so that by about three o'clock which was when the trouble started, they were totally out of their heads. When the Stones came on it was just an accumulation of everything. If their leaders had been there they'd have said 'Hey cut it out' but they didn't show up until that night and by then it was too late!"

"When Marty (Balin) got busted over the head I couldn't see a goddam thing because I didn't have my glasses!" Grace said. "I was stumbling around trying to find my purse and find out what the hell was going on. By the time I'd found them it had all happened. The trouble was just lack of security organisation and that's all there was to it. It's all very well being idealistic and saying

the festival bit with an appearance at Hollywood where "In The Summertime" was being heavily plugged.

From then on in, each product of Ray Dorset's pen had an instantly recognisable Mungo Jerry influence.

"When did you write this one and under what circumstances?" I asked Ray when we met at Pye's London offices.

"Ah, well I didn't," he replied, grinning at the surprised look on my gentle face. "It's a French song that was a hit for Jacques Dutrone, who wrote it, in fifty-six or fifty-seven. It was originally called 'Tu Moi, Tu Moi, Tu Moi'.

"I heard it when it came out and just carried it around in my head for years. Then I went to a party in sixty-nine with a guy in the film business and I took the 'Mighty Man' demo with me. A guy there said 'Listen to this' and he played me the Dutrone number. I still had the rock and roll band thing going then and I just started jamming it on stage. This was before 'In The Summertime'. Dutrone cut his version at the same Pye studio that we use."

There has been a long period of time between Mungo's last hit and this one. What has the band been up to

in the meantime?

"I've kept the work down — there was a lack of direction," Ray explained. "There were some managerial problems as well. I delved into the business side of things because I wanted to know how and why things were done.

"I decided to split the band up at Christmas and start off again after I had my tonsils out. Then the agency started booking gigs, so I put off having my tonsils out. I tried out a lot of people until I got the band that I thought was right."

By one of those odd chances of fate that make this pop music business such a wonderful place to be, Mungo's former bass player, the darts-playing, whisky-drinking, Islington-marauding John Godfrey is now the assistant press officer at Pye and he was sitting in on the interview.

He was the last of the original bunch to leave and seems to be enjoying himself now that he's on the other side of the fence.

"There'll be a follow-up single in the autumn," said the bearded Mr Dorset. "That has got to be as good as this one — it has to take off on its own, as this one did."

you don't need security but you do! By security I don't mean head bashing cops but just somebody to organise things properly and take care of anything that goes wrong. To the best of my knowledge Woodstock is the only festival where somebody hasn't been killed."

The subject seemed at an end so we moved on to more pleasant topics — namely Paul and Grace's new album. The title, in true keeping with their love of the bizarre, is "Baron Tollboth And The Crome Nun."

"Actually it was David Crosby who thought up the title" laughed Grace. "You see Paul's sort of known as Baron Tollbooth and I'm the Crome Nun. David calls me that because I have this very cold plastic sort of image and I always dress in black. By cold I mean icy by the way. We were going to call it 'Baron Tollbooth, The Crome Nun And The Wandering Jew' because David came and played on it, but it was too late. The record company always gets really worried about the titles and the lyrics of our albums. We were going to call the 'Volunteers' album, 'Volunteers Of America' but there was some religious organisation called that, so we had to scrap the . . . 'Of America'. It's got to the point where if they don't moan about something we think the album is no good!"

It's not every couple that have a daughter they've christened 'God'. Needless to say, Paul and Grace have.

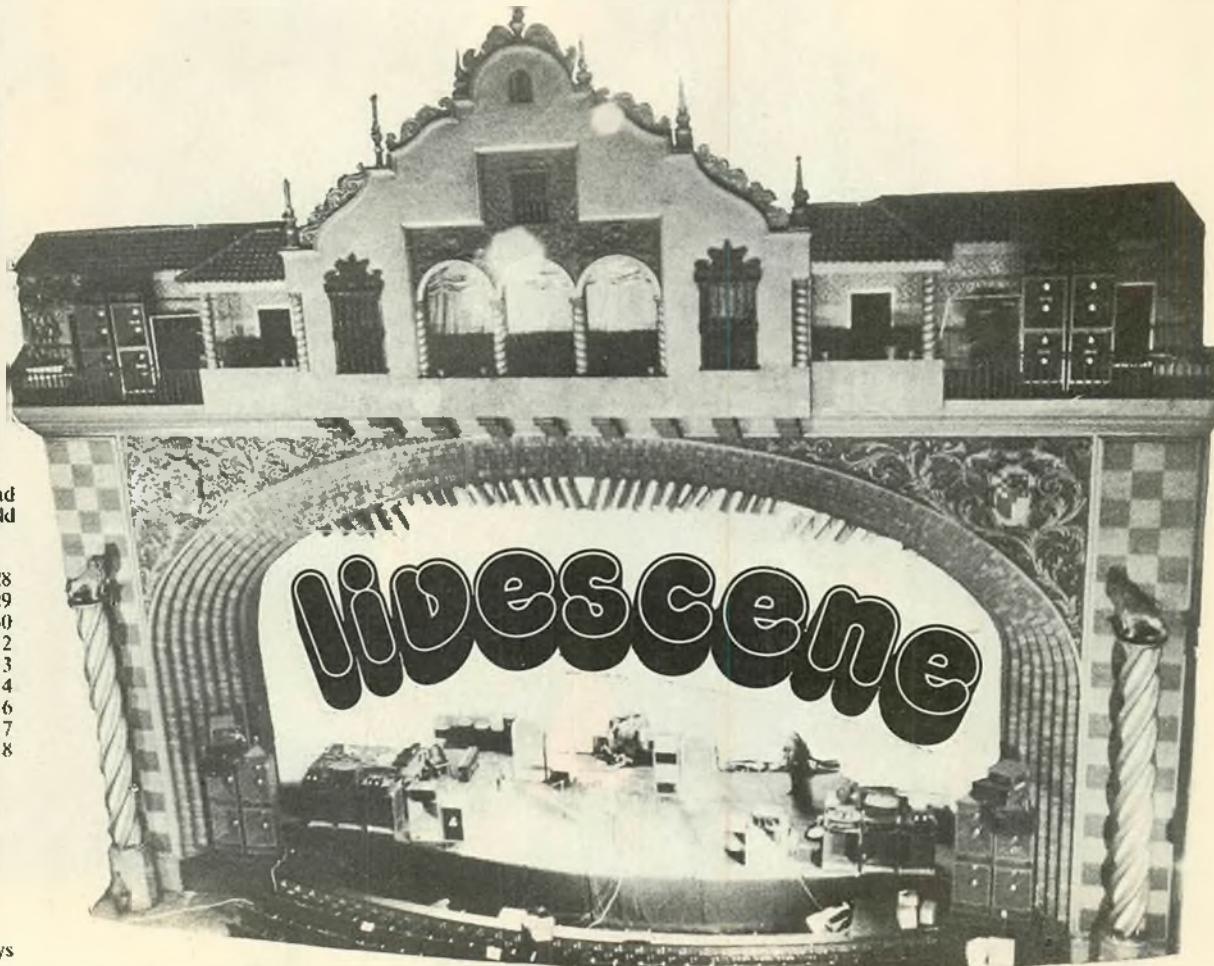
"Well it just seemed short and easy to remember" she smiled. "In fact she's more commonly known as 'China' now."

"What", I grinned hesitantly, "would she be called when she went to school?".

"Probably China — or more likely 'funnyface' or something like that!"

It seemed like a good note to end on, so I began to look around for my essentials as the talk changed to plans for the night. They were off to do the Old Grey Whistle Test and studio time was to be booked for the following day. Grace was asking their publicist Kit Buckler about the man from Melody Maker. "He didn't seem to say much," she said. "He just sort of sat there but perhaps that was his tactic. I wish I'd known what he wanted though. I could've leapt around and done crazy things!"

I pondered on this, wishing that perhaps she'd be in the mood to do so now. But by then of course, it was too late!



MOODY BLUES

The magnificent Moodies will spend four months trekking round the world in the latter part of 1973.

Preston New Guildhall	September 28
Hanley Gaumont	29
Liverpool Empire	30
Southampton Gaumont	October 2
London Rainbow	3
Oxford New Theatre	4
Leeds University	6
Edinburgh Usher Hall	7
Manchester Free Trade Hall	8

GRYPHON

Hearken back to the Medieval days when perk lasses frolicked with ale-soden sets. Come to think of it, what's changed?

Halifax Clarence's Club	September 1
Manchester Stoneground	2
Worcester Folk Club	4
Llanelli Glen Ballroom	14
Hounslow White Bear	20
Cranleigh School	22
Portsmouth Centre Hotel	23
Newcastle Polytechnic	27
Twickenham Maria Gray College	30

STATUS QUO

Riding the crest of a massive comeback wave, Quo's latest British tour coincides with the release of their new album, "Hello".

Bristol Colston Hall	September 19
Cardiff Capitol	20
Bradford St. George's Hall	21
St. Albans City Hall	22
Newcastle City Hall	24
Aberdeen Music Hall	25
Edinburgh Empire Hall	27
Glasgow Green's Playhouse	28
Croydon Fairfield Hall	30
Sheffield City Hall	October 3
Hanley Victoria Hall	4
Manchester Free Trade Hall	5
Oxford New Theatre	6
Leeds Town Hall	9
Southport Floral Hall	10

ROLLING STONES

Pandemonium time again with the announcement of the Stones' first British tour for two years.

London Wembley Pool	Sept. 7-9
Newcastle City Hall	13
Manchester Bellevue	11-12
Glasgow Apollo	16-17
Birmingham Odeon	19
Cardiff Castle	22

GEORDIE

Back with a new single called "Electric Lady" Geordie are still on the road.

Swindon Brunel Rooms	August 17
Dunstable California Ballroom	18
Colchester Woods Leisure Centre	19
Felixstowe Pier Pavilion	Sept. 1
Chelmsford Town Hall	2
Shrewsbury Tiffany's	3
Nottingham King and Queen	4
St. Helen's Theatre Royal	7
St. Alban's City Hall	8
Reading Town Hall	13
Scampton RAF Base	15
Portsmouth Locarno	20

FAMILY

As it is their last tour before splitting up, Family will be featuring their most-requested numbers from their seven years together.

Yarmouth Britannia Pier	September 2
Manchester Free Trade Hall	4
Birmingham Town Hall	5
Newcastle City Hall	7
Nottingham Theatre Royal	9
Bristol Colston Hall	11
Leicester De Montfort Hall	13
Brighton Dome	15
Oxford New Theatre	16
Liverpool Empire	20
Southport Floral Hall	23
Sheffield City Hall	24
Edinburgh Empire	25
Glasgow Green's Playhouse	26
Bournemouth Hardrock	30
Bradford University	October 12
Leicester University	13

ROY ORBISON

As popular now as he was in the days of "Running Scared", the Big O is back with us again.

Stockport Davenport	September 16
Southend Talk Of The South	17-22
Batley Variety Club	23-October 6

BOBBY VEE

Still bouncing about like the proverbial rubber ball Mr Vee has a list of British dates lined up.

Wolverhampton	
Lafayette	September 14
Scampton RAF Base & Lincoln	15
Aquarius	
Barnsley Blighty's & Manchester	
Talk Of The North	16-22
Liverpool Wookey Hollow	23-29

COLIN BLUNSTONE

Currently making his third album, Colin hits the road again in early September.

London Roundhouse	September 3
Hanley Place	13
Halifax Clarence's	15
Wolverhampton Civic Hall	23
Bristol Colston Hall	25
Nottingham University	28

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.



SPRAWLED HE WAS, in a chair, avidly watching television. John Fidler from Medicine Head was at home, relaxing. Abigail, his nearly three year old daughter, was obviously delighted with the situation. After all, when your father's a pop star your chances of seeing him become limited. She was running up and down the room shouting for all her worth - maybe she saw herself as a future pop star!

Quite a contrast to the setting seven hours later when John and Peter Hope-Evans took the stage at Swansea. The two went down a bomb with frantic clapping and cheering making everything that much different from a reasonably quiet and contented Stafford home.

Swansea was only one of the places in John's mind, for as he put it. "We went to Germany in July and took in something of Belgium and Holland. September means the States. Now that will be very interesting for we've done tremendous things in Britain and we want to repeat the success in America. November should mean a trip to Australia."

Medicine Head have been around ever since they made their initial public gig at Henry's Blues House, Birmingham in 1968. And yet, in spite of a hit single with

"Pictures In The Sky" during 1971, for most people Medicine Head really began in 1973.

John seemed to feel this, for after thinking about other parts of the world he would like to invade with Medicine Head sound he suddenly said, "I suppose it really happened for us this year. We're not new to the scene by any means but since "One And One" hit the charts in a big way so many things have changed for us.

"We draw much bigger crowds and are in constant demand. When you think of it it was only in March the single came out, though it seems ages ago.

"What, of course, more immediately concerns us these days is the latest single of ours which came out July 20 called 'Rising Sun'.

"If I remember rightly I wrote the song somewhere around March and April. We put down the track at the beginning of June. Honest I think it has more to offer than 'One And One is One'".

When a group starts really drawing people they often seem to gravitate towards the monster halls. Doubtless some groups and singers

Medicine Head just starting after five years

words: Mitchell Paul picture: Mike Putland

want to give their fans every chance of hearing them whilst others see quick money to be made. Medicine Head are not hankering after the large venue. John said, "We don't mind the clubs, the small ones - in fact we enjoy the feel they generate. We are not merely interested in chasing the Rainbow theatres of this world. The other week we were at London's Marquee and that's a great place to play. The atmosphere was absolutely great. We really dug that evening."

"I don't know about the big places. You have your

doubts when you see someone like Bowie pulling out of Leeds at the last moment because the stage is suddenly found to be too small and then there was the problem of Earl's Court."

Without drawing too much out of the last paragraph, there is, I think, in Medicine Head's outlook something particularly healthy. Quick success has ruined many a promising group and singer and this not merely from inflated ego but in terms of people allowing themselves to be placed in situations which they are not ready to control.

Medicine Head remain an incredibly friendly duo and are constantly aware of the people who put them high in the charts.

That's why they still play the small venues and retain in their set a working relationship with the people who have paid to hear.

At the moment the light is green for Medicine Head to get into the super-group class and about that John said, "I wouldn't complain!"



The amiable Wizzard was looking harassed. Fair maidens with firm breasts and autograph books were attacking him from one side and PR men were consistently dragging him from one so called VIP to another. The occasion was the presentation of a gold disc for "See My Baby Jive" and this was accompanied by a mammoth booze up at London's Cafe Royal.

All in all it had been a good evening, marred only by the fact that the Head of EMI, Jerry Ord had introduced Roy as RON Wood at the presentation. Obviously a case of mistaking the Face (I pardon the pun), but still there was certainly no excuse for that faux pas.

The label manager of Harvest, a subsidiary of EMI looked as though he was about to have an apoplexy when the worthy Mr Ord actually repeated Ron instead of Roy for the third time. He didn't however, contenting himself with some violent choking as an hors d'oeuvre descended the wrong passage. The only person who seemed completely unmoved by the mistake was dear old Roy, in fact I wouldn't have been surprised if he didn't even notice!

In this business, contrary I think to general belief, you do meet a lot of nice people and surely one of the nicest is the jolly Wizzard. Roy wears an air of kindly nonchalance coupled with a sort of genial vagueness.

I once heard a story that he'd actually managed to lose a £1,000 cheque after a gig one night — resulting in him having to pay the band out of his own pocket! It seems he'd just stuffed it in a trouser pocket and forgotten all about it!

Throughout his success Roy has remained the same absent minded professorial musical genius he's always been.

It was nearing the end of the reception before I finally managed to corner Roy and bass player Rick Price. The top of Roy's head had recently been dyed a bright green, the result of some brawl in a club. I decided to press the matter, not quite understanding how one could arrive in a club with brown hair and emerge with green.

"It didn't quite happen like that" said the informative Wizzard. "You see Rick and I were at this club and there was this guy who kept on swearing throughout the evening. I don't just mean the odd word as in ordinary conversation, but literally the whole time. Well we began to get pretty fed up with this so we turned round and asked him to keep it down a bit or move to another table — we had our ladies with us you see. Well he started to get stroppy and began to throw punches so we went for him. The next thing I know is that his girl friend has leapt at me, grabbed my hair and begun to pull bloody great chunks of it out! It looked so ridiculous that I decided to get it cut the next day — the top anyway."

But why green?

"Oh I just felt a bit funny with it short on top and long everywhere else so I decided to dye it green!"

Nodding sagely I moved on to other subjects. What had he been doing since his return from the States.

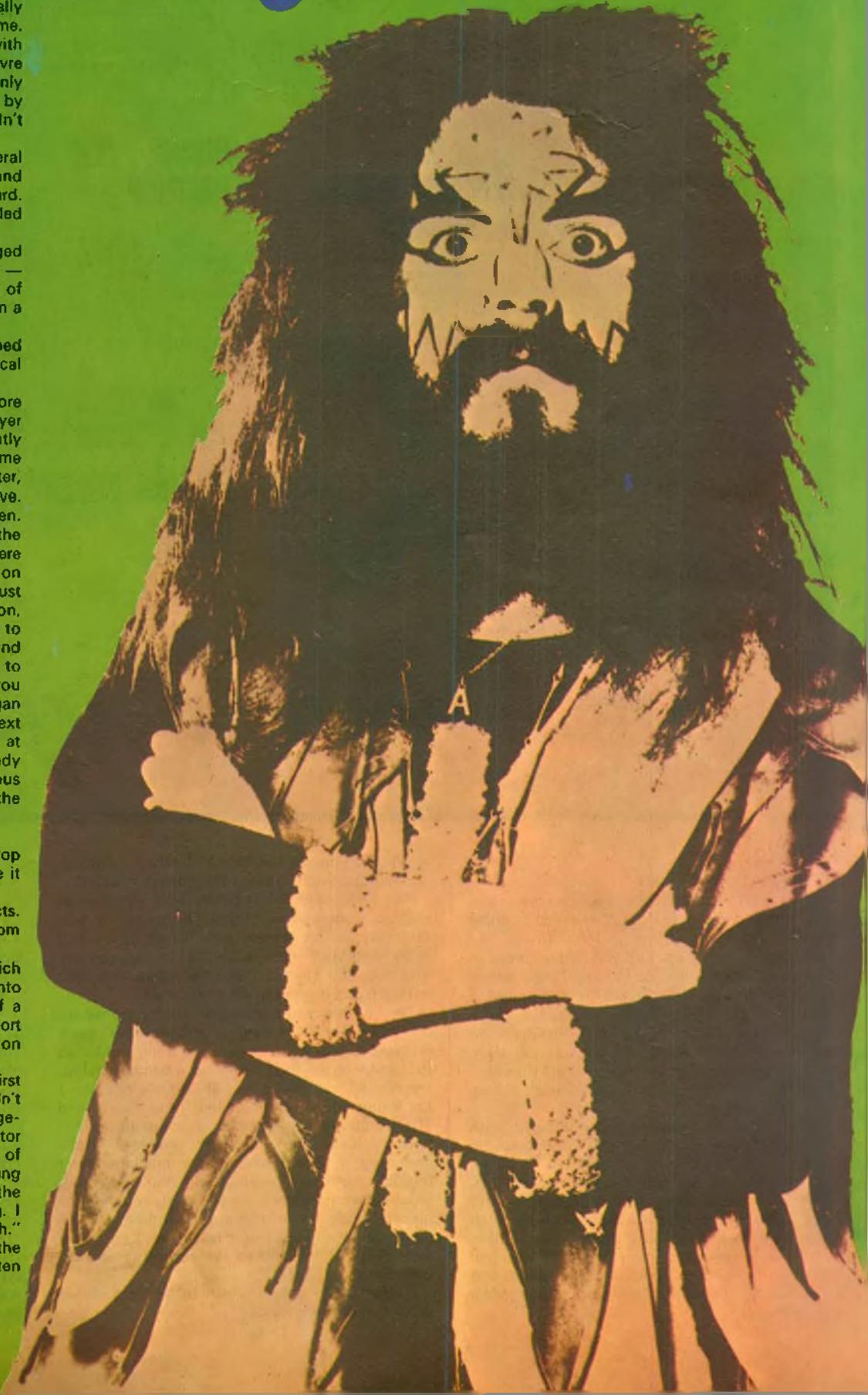
"Well I've been writing the new single which is called 'Angel Fingers' and we'll be going into the studios shortly to record it. Its a sort of a teen ballad and I think I might use the same sort of Phil Spectorish arrangement that I did on 'See My Baby Jive'.

"Its strange actually because when we first went into the studio for 'See My Baby' I hadn't necessarily thought of doing this sort of arrangement — it just happened. I think Phil Spector was probably one of the greatest producers of his time and still is in my opinion. The only thing that really sounded like Spector on it was the sleigh bells and old fashioned vocal backing. I was pleased with the way it turned out though."

What was the outcome of his visit to the States. Did he deliver the songs he has written for Elvis?

.... please turn to next page

The doings of Wizzard's Roy Wood



Dear Editor,



NEGLECTED RONSON

I HAVE BOUGHT every issue of "Music Scene" since it came out last November and being an ardent Bowie fan have been overjoyed at the pictures you've published. My only complaint is that you've neglected the Spiders, especially Mick Ronson. — DANNY WHITKINS, Kingsbury, London, N.W.9.

Your Bowie write-up and pictures were fantastic (MS Aug) but please earn yourself a fan for life and print just a few pictures of Mick Ronson. — JILLIE CRICK, Brixham, South Devon.

If you haven't already done so turn to pages 15 to 19 to see what a few letters can do.

ONLY THE BEST

AFTER SEARCHING for a long time for a decent music magazine with colour photos of the best groups, I found it. It is called "Music Scene". It's got all the brilliant groups in it; Alice Cooper, Wishbone Ash, Santana, Humble Pie, Rory Gallagher, ELP and many others. PLEASE, PLEASE don't insult these groups and ruin the mag by putting them alongside David Cassidy etc. — SHELLY CHADGIDAKIS, Newent, Gloucester.

STEALERS WHEEL WERE GOOD

I JUST WANTED to say thanks for the long awaited feature on one of the most talented groups around: Stealers Wheel (MS Aug). I have been a follower of theirs for some time and now they've earned their well deserved recognition after three good singles and an exceedingly good debut album. The bad news of their break-up was sadly inevitable, but due to their talent, their great popularity will obviously continue for some time. Anyway all I want to say is thanks to the group for the pleasure they have given me and many others and also to "Music Scene" for including them in your well presented magazine, which I might add, tries very hard (and succeeds) to resist the teenybopper influence by which so many others have been conquered. — L.E. McCRAE, Rugby, Warks.

LESS FAMILIAR FACES

I AM WRITING to say that the three articles you had on Ronnie Wood, Ian McLagan and Kenny Jones were superb. "Music Scene" is the first magazine which has had articles on the lesser known members of the Faces. I am just hoping for two similar articles on Tetsu and the King, Rod Stewart. — IAN FORD Liverpool, Lancs.

They're in the pipe line but I can't give you exact dates yet.

BOWIE PEEK PICTURE

I WOULD JUST like to say how grateful I am for the pictures you published last month of David Bowie. Thanks. — HELEN VIOLETT, Hemel Hempstead, Herts.

Thanks for the pics of Bowie. We even got a sneaky peek at Bowie's knickers! Nice ones. Mick Rock. PENNY KING, London.

Include photographer Ippo Musto in your congratulations. We forgot to credit him, but he took the head and shoulders shot on the cover.

BILLION DOLLAR BABIES

ED PARKER (MS Aug) said that "Billion Dollar Babies" was an insult to his intelligence. What puzzles me is why

he bought the album if he doesn't like Alice Cooper? While on the subject of Alice, may I thank you for the excellent pictures of him in the August issue. I believe you are the only paper to print the brilliant execution scene. — M. BUNDY, Plymstock, Plymouth, Devon.

In reply to Ed Parker's letter I would like to say that I agree "Billion Dollar Babies" is not one of Alice's best albums, but it does have a few good tracks such as "Elected", "Billion Dollar Babies", "No More Mister Nice Guy", "Generation Landslide" and "Mary Ann". I think Alice's best album in a long way is "Love It To Death" — GLYN JONES, Leeds, Yorks

...AND THEN SHE WAS HE

GARY McHENRY is wrong when he says Holly's name is Hollywood Lorna (MS Aug). His name is Holly Woodlawn and he is indeed a Warhol superstar. He was sent to prison for impersonating a French Ambassador and put into the Woman's Detention Centre for 48 hours before they had a health inspection. — KRIS GRAHAM, Sunningdale, Berks.

UNAPPRECIATED ARGENT

I WOULD LIKE to know why Argent's singles and albums don't do very well. I think they are a fantastic group and their album tracks, particularly "In Deep" are great. Their new single "It's Only Money" will badly need a breakthrough as "God Gave Rock 'n' Roll To You" didn't do well in the charts. So how about you others buying some of their records. It's well worth while. — COLIN SCRIVENER, Bexleyheath, Kent.

yours disgustedly

ROY WOOD

contd. from previous page

"No I'm afraid not. There was no time really. Rick and I went over for a week, the prime objective being to have a look round the recording studios and set up Wizzard's American tour. I was meant to fly out to Lake Taboe where Elvis was staying, but at the last moment a message came through saying we had a gig in Germany and we had to fly back. It was a bit sad because I was really looking forward to it. I'll see him when we go over for this tour though." What form had the songs he'd written taken. Were they rockers?

"Well there's two rockers and one song 'with a message' type thing. I think he should be doing a lot more rock and roll now. A lot of the stuff he seems to have recorded lately seems very weak and in some cases even a bit sick. I don't think he should necessarily be switching back to the basic rock and roll though — just doing more rock in general. I think it would be ideal if somebody like Phil Spector got in there and produced him because his productions have been abysmal."

"Would you tell him that?" I asked, grinning. "I would, yeah" smiled the honest Wizzard.

Roy's solo album has finally been released as you no doubt know. Titled "Boulders" it was originally set for release almost two and a half years ago, but what with Roy's involvement, first with the Electric Light Orchestra and then with Wizzard it was put off and put off.

"Not by me, you understand but by the record company. Ideally I feel it should have been released a year ago because I'm a bit frightened that some of the music may have become dated. I confess I still like it though. There's one song I'm especially fond of called 'Miss Clark And The Computer' which is about a computer that falls in love with this lady professor that's operating it. She thinks that a machine can't possibly have any feelings and that something must be wrong with it, so she starts to take it to pieces. Well while she's dismantling it, the computer is singing her a love song! It's rather sad really. At the end of the song you end up by feeling sorry for it!"

I steered the subject back to Wizzard. What were the group's plans?

"Our problem is that we've got so many" said Roy. "We've got the new single to record and we're still working on the new album, although it's nearly finished now. On top of this we've still got all these gigs. We're going to stay behind after the single is released to do some fairly intensive touring so that we can promote it — you know."

"I'm not quite sure when the new album will actually be released but it should be reasonably shortly. It'll be a double album, with one side classical, another jazz, a third country and the fourth rock. The idea is that eventually we'll bring all these things together and make a proper Wizzard sound. I really enjoy writing jazz — it's the first time I've done it and I'm hoping that we'll be able to develop that side of the band much more. I hope that in the end Wizzard will be able to appeal to all markets and ages."

Whatever direction Wizzard take I've got a feeling they'll continue to supply us with some class music, well produced, well written and well played. You see, Roy's got far more in his head than the effects of the Wizzard's Brew!

words: MIKE BEATTY

HUNGER IN HONGKONG

PROGRESSIVE music fans like myself find it very hard to get good articles and colour pictures on the really great bands out here so please keep up the good work and perform more acts of charity to feed the hungry.
ELTERMAN LAM, Ping Shek Estate, Kowloon, Hong Kong

BACK TO NICE

WHEN IS KEITH Emerson going to split from Lake and Palmer and reform the Nice with Brian Davison and Lee Jackson and give the people some real music again such as "America", "Rondo", "Five Bridges"? — S.T. BRASSEL, Stamshaw, Portsmouth, Hants.

FREE TRAUMAS

AS A FREE fan I must express my regret at what appears to be the final breaking up of a group who have struggled on for some time despite being dogged by numerous problems. Tetsu, as you well know, has left to join the Faces. Kossol has suffered through ill health and it seems that Rabbit is more interested in making it alone. To

cap it all there are strong rumours that their fine vocalist Paul Rodgers is soon to quit as well.

I fear this marks the end of the road for them because, in spite of the quantity of top class material they have produced, they have not aroused a great deal of public interest.

What makes this most sad is that this group, had they continued, would surely have established themselves as a truly great band. — ELAINE BROOME, Darlaston, South Staffs.

NOSTALGIC

IN YOUR AUGUST issue an article on Zeppelin stated that the Yardbirds were a legendary group. I am proud to say that, though I am only 19, I remember the Yardbirds with hits such as "Evil Hearted You" and others.

I wonder how many other 19-year-olds remember Pink Floyd's "See Emily Play" and the Zombies "She's Not There"; and groups such as Smoke and The Move (now Wizzard).

Any one remember "My Generation", "I'm A Boy" and "Substitute" by the Who?

And what Bowie fan can claim to have been into Bowie from "Space Oddity" in 1969?

As for new oldies what about "Hey Joe" (Hendrix) and the original release of "Locomotion" (Little Eva — '62)?

It makes you think ...

A Bowie Freak.



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You've got me on the line
Woman you got me
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Yeh yeh you're driving me crazy
Yeh yeh you're an electric lady
Yeh yeh you're driving me crazy
Yeh yeh you're an electric lady

Yeh yeh you're driving me crazy
Yeh yeh you're an electric lady
Yeh yeh you're driving me crazy
Yeh yeh you're an electric lady

Yeh yeh woman you're crazy
You're an electric lady
Yeh yeh woman you're crazy
You're an electric
You're an electric
You're an electric

Yeh yeh woman you're crazy
You're an electric lady
Yeh yeh woman you're crazy
You're an electric lady

Repeat last four lines till fade

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