

Inside today's brightest music monthly

Music scene

January 1974

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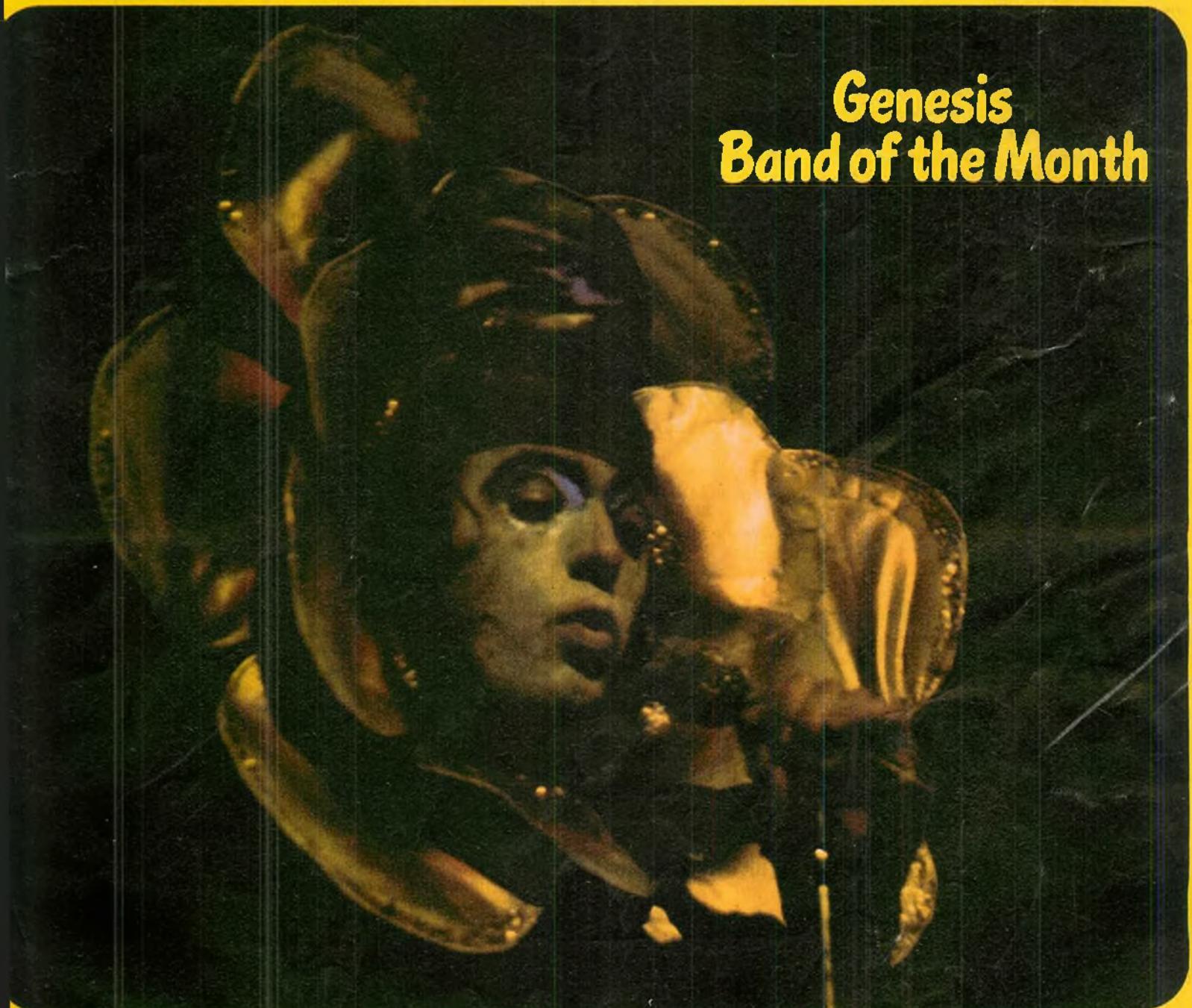
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BOWIE On tour with **ROXY and WHO**
CAPTAIN RIFF-COMIC **Yellow Brick Road Mob**

Genesis
Band of the Month





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Cover picture of PETER GABRIEL by BARRY LEVINE
(see pages 23 to 26)

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So the record business finds itself in a bit of a mess does it? Well let's see if we can't lay some of the blame where it belongs — at the doors of the record companies, the very people who are usually first to moan about the status quo.

The old saying "if you sling enough mud at the wall some of it is bound to stick" has been proved only too true time and again by certain companies, but we seem to have reached a situation where the "mud" is being joined by creme caramels.

In the three weeks up to and including November 29, the *Beast* received seventy-three albums for review and of that number over a third were by big name acts. This means that some albums have to be ignored due to available space and the people most likely to suffer are the newcomers.

From the public's point of view, some of the stars must also feel a drop in sales due to the huge choice presented to the punters. Can the average fan really afford to lay out in excess of twelve quid a month on albums by his favourites? And if the answer to that is "No", as it must be, what happens to the young hopefuls.

Isn't it time for a pruning of catalogues and contracts?



A certain amount of licence is always permitted in journalism but some publicists are taking things too far, as witness the following gems from a brace of the major record companies.

If we are to believe CBS Asha Puthli's story "like all great fables has the makings of a 20th century myth, the potential of which is comparable only to the other truelife dramas of Monroe, Dietrich and Piaf. The exact truth — if there be any such thing — lies buried in a shifting sand of allegory, metaphor and symbolism."

Former EMI Press Officer David Sandison is described as "the 70's answer to Phil Spector" on the strength of a single he has produced for something called Highway. Splurging on about the group the writer says "Hear them now so that when your kids ask about them ten years from now — holographic projection by then being perfected — you can mutter 'Ah yes, I remember their first single . . . it was really groovy'."

Any comments would be superfluous.



Pam and the Beast

Congratulations from all at the office to the bravest girl of the past month. Pretty, red-haired antipodean Pamela Henderson has consented to matrimony with the Beast. The man himself is flying half-way round the world to sweep out the colony and conduct an in-depth survey of sheep farming before flinging his bride over his shoulder and dragging her back to the old country to tie their lives permanently together. While delighted by the vistas of happiness that have opened before the Beast, we can only commiserate with the lady whose charm, delicacy and tact will only be able to withstand the rude onslaught of our writer with the help of her strong right arm which, as we can testify, makes a formidable partner for her straight left.

Chris Stainton left Joe Cocker some months ago and has now been replaced by Joe's former colleague Henry McCulloch who split from Wings. In the meantime, young Jimmy McCulloch (no relation) lately of Stone the Crows and Blue has got together with Stainton.

Watch out for a group called Splinter. Managed by former Beatles head roadie Mal Evans, they have George Harrison as record producer. Harrison also plays on their album which features Jim Keltner, Klaus Voorman and Nick Hopkins.

Beggar's Opera are off the road until at least January concentrating on a new single. Rumour has it that this could well be a last ditch effort.

Zep's John Paul Jones produced Madeline Bell's "Comin' Atcha" album and the supergroup's manager, Peter Grant, went to the reception for the last to tower above everybody and see what was going on.

talk of the scene

with the Beast

The Wombles live in little caves on Wimbledon Common and they go round picking up litter. Now they've made their own album based on the kids' TV series. *Mike Batt* who wrote the theme song has been running round town in a six-foot Womble outfit, and he hasn't been arrested. Our man in Wimbledon claims never to have seen one, but then that's not surprising.

★★★

Among the five top-selling *Charisma* records in the company's four year history are "Five Bridges" and "Elegy" by the Nice.

★★★

"Sabbath Bloody Sabbath" had advance orders of over 42,000 and the lads are now lining up a British tour for the Spring.

★★★

Dutch group *Earth and Fire* have notched up six consecutive hits at home and they're plotting a British visit early in 1974 to



Jersey Kaagman

show us what they're all about. Their singer Jersey Kaagman has been voted top female singer in all the Dutch polls for the past two years.

★★★

John Lennon may be regarded by some people as an oddball but in his fight to stay in America he has the support of the *Wall Street Journal*, *Mayor John Lindsay* and *Lord Harlech*. How many equally influential people are trying to hoist him out though?

★★★

For the second year running *RCA* has been voted Record Company Of The Year by the Country Music Association of Great Britain with *Dottie West* and *Charley Pride* being voted top

You may not be aware of it but there are UFOs in our presence spreading the gospel to rock musicians, though thus far the only rock musicians the *Beast* has been able to track down that admit to this are *Country Joe and the Fish* who appeared at their London Press reception attired in space uniforms.

Drummer *Virginia Whitaker* started the ball rolling when she confided: "We were in San Rafael, California, when we saw a great big round orange ship as we were driving down the road."

She reckons that two fishermen in Mississippi were picked up by the visitors "Up there" and shown the inside of the ship.

Not to be outdone, *Joe* himself said: "The creatures inside have two orange claws and one big eye in the middle of their forehead. They have no mouths but communicate by thought transference."

The *Beast* being a simple soul and one who tends to believe all he's told — especially after a few glasses of lemonade — found even this a trifle hard to believe and muttered something about certain substances. But, no, *Joe* wasn't having any of it not substances, but the assertion.

"They said they were looking for drugs because they don't have

female and male singer respectively.

Which record company with offices not a million miles from *EMI* claimed not to know the prices of albums by *John Lennon*, *Paul McCartney* and *John Lennon*, all of which they distribute, and denied all knowledge of a double album by the *Four Tops* which it has issued some five weeks earlier, claiming that it was not one of their albums? And which company named after a mythical creature distantly related to a *Tarkus* didn't know the price of *ELP*'s latest masterpiece? And which company belonging to a world-famous singer-pianist didn't know the price of one of its female artist's debut hit album.

And if when the *Beast* ever gets the price wrong in his review will they have the bold faced cheek to moan?

★★★

It all started with the *Nice*, then *Lindisfarne* became involved and



Country Joe Macdonald

any on their planet. They live in Trafalgar Square. They taught us a dance movement called the Vacation. My uncle owns McDonald's hamburgers, maybe that's why they got hold of me."

Genesis continued the series of hit names signed to *Charisma*. All well and good, but boss man *Tony Stratton Smith* being the restless soul he is — except perhaps when settled with a brandy and milk — has decided to expand his label's interests somewhat.

So an album about the golden age of comedy was released, then the *Barrow Poets* contributed and even the soundtrack of *Orson Welles*' famous "War Of The Worlds" broadcast was secured and issued.

If you think that's weird enough, consider *Charisma*'s latest two projects. *Sir John Betjeman* has been recruited to the ranks of the Soho schemers and there are even plans afoot to put out an album consisting of *Buzz Aldrin* speaking to *NASA* control direct from the Moon!

★★★

And which *Silly Billy* decided to hold the *Who's* after-the-Lyceum party in a Greek restaurant? Per-

A little while later, *Virginia* crept over and whispered "antennae", then sneaked away grinning. Funny lass.

Though *Joe* regarded all this about UFOs as serious, it became obvious that he wasn't joking when the subject of his projected *Dylan* album was raised.

"It's a definite project," he revealed. "Harvey Brooks and Mike Bloomfield who played on Dylan's original album have said they want to be on it with me. Tom Wilson will produce it if it comes off. There are some beautiful songs he did on tape with the band that you can't get hold of."

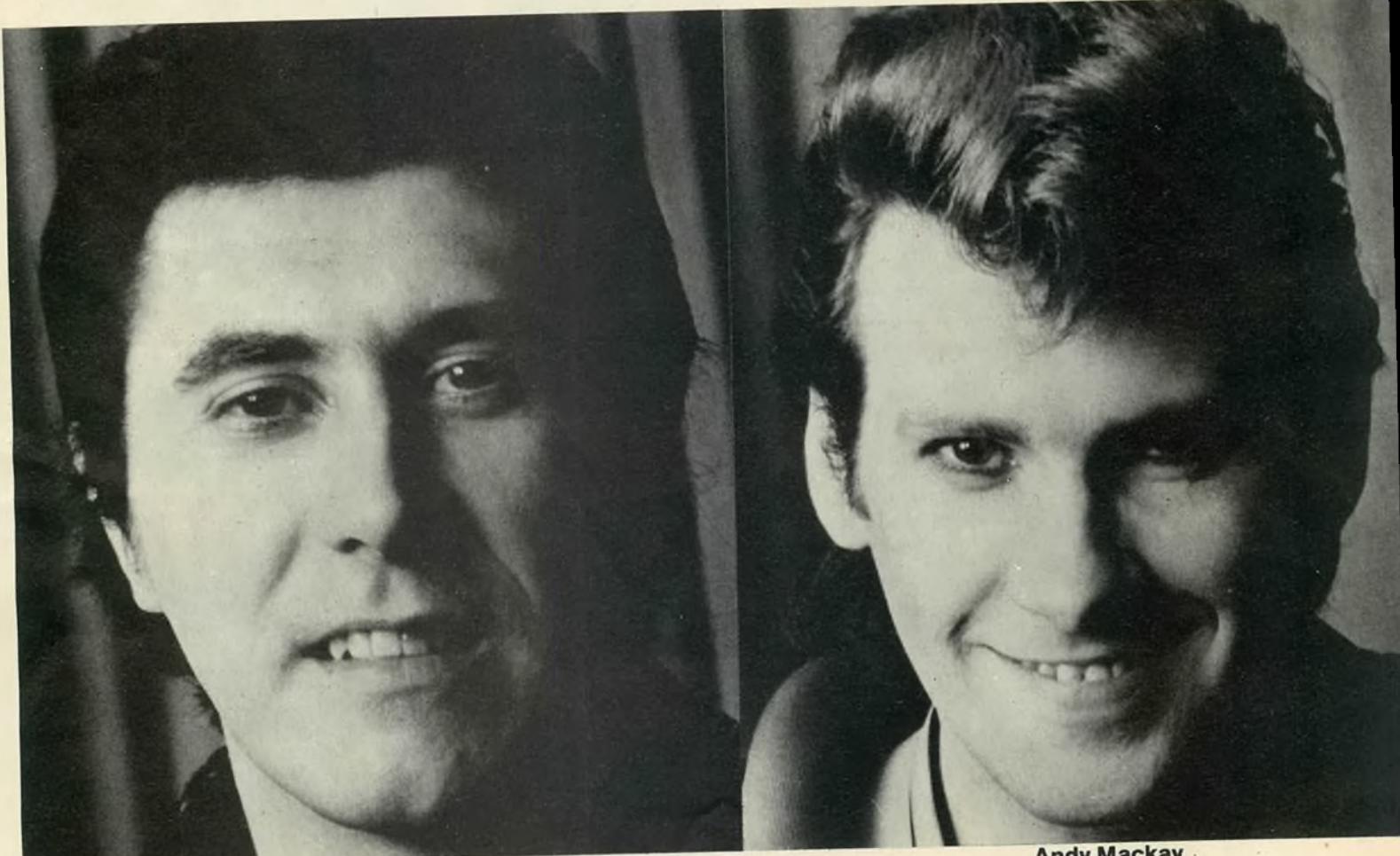
As an afterthought, he added: "In two years, America is two hundred years old and I want to write an opera like *Pete Townshend's* about the history of America. I want the *Monty Python* team to write the scripts and I'll do the music." Whatever *Joe* has in mind, be it real or imaginary, there was nothing doubtful about his set at Goldsmith's College recently. The *Beast* and his nephews and nieces went along to see the show and were rewarded with over an hour of solid rock such as *Country Joe* only turns on rarely. Funnily enough all the audience looked normal enough, no claws, or big eyes or anything, even though they were students!

haps they didn't know about the plate-smashing custom, or perhaps they did and still felt it safe to involve *K. Moon* and friends.

A magnificent final concert was all but capped by the havoc wreaked at the nosherie. As a team of national dancers trotted out onto the dance floor the air was magically transformed into a sea of white as plates whirled from every corner of the room.

The only unfortunate incident occurred when a glass shattered on the head of an unfortunate female who had to have stitches in the wound.

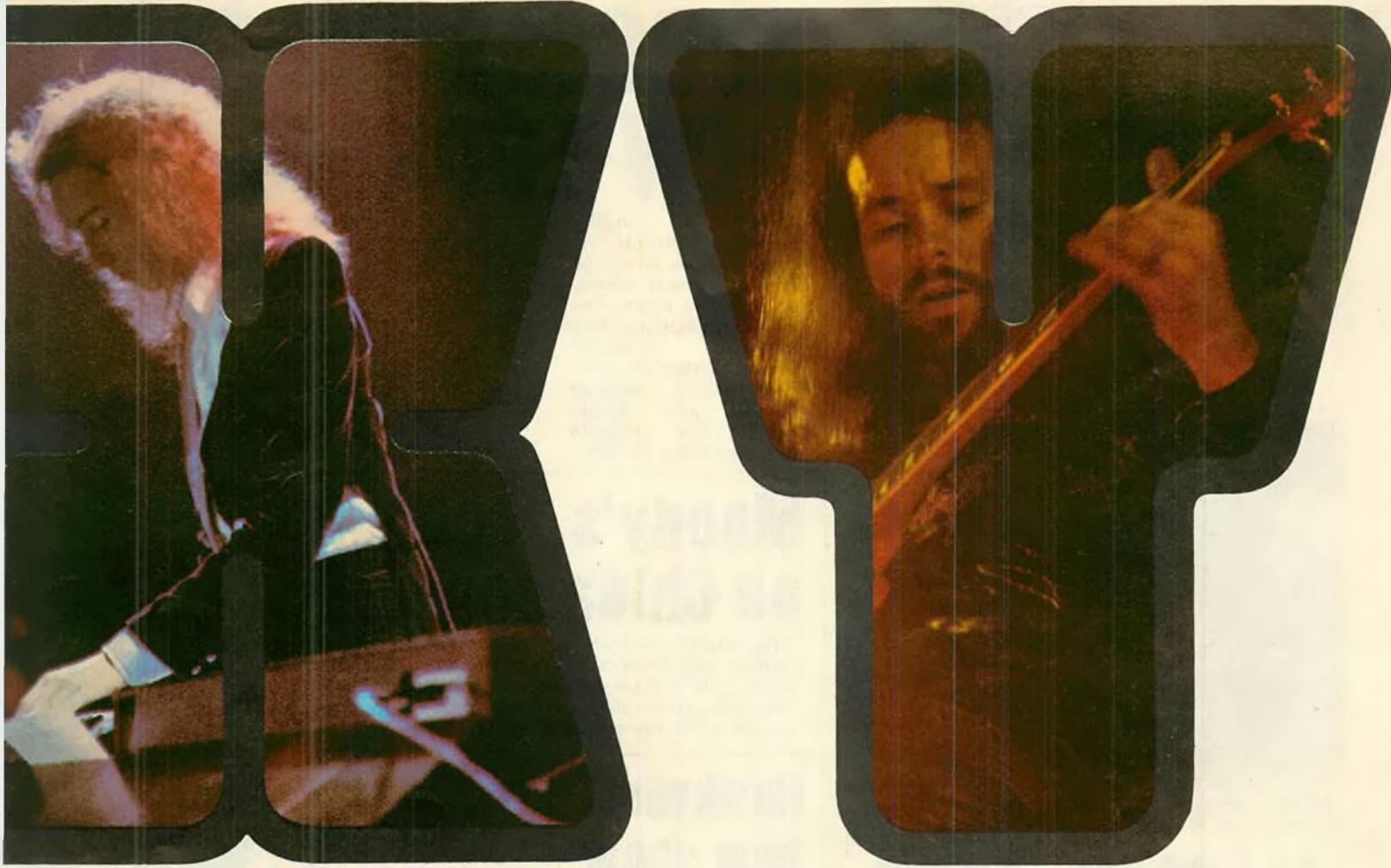
And of course it's not only *London* that comes under the *Who's* hammer. *Montreal* became the latest target for collective frivolity to the tune of £2,000 when a hotel room looked a suitable place for a wrecking party. But then a *Who* tour wouldn't be a *Who* tour without at least one such incident, as the *Beast* who as their former PR man accompanied them on a hair-raising German tour, can testify.



Bryan Ferry

Andy Mackay

Roxy Music



ROXY MUSIC have found themselves in a very strange position in the past few months. Their support from fans is as apparent as ever — the reception that they were accorded on the recent tour was fanatical to say the least, but the response from the press was as cool as that of the fans was heated.

The trouble as far as can be ascertained, can be traced back to the Eno split which left a very bitter taste in some people's mouths. All very well, but people seem to have forgotten that it takes two to cause an argument — no one will ever know the full story, but there is no doubt that Eno must have been at least partly to blame.

A lot of people resented the sudden rise to fame that Roxy achieved despite the cries of 'Hype', still nobody shouted too loud, after all it was hip to dig Roxy. The Eno split was an ideal opportunity to whip out the knives and have a quick stab. That was not enough however for some people — the next chance they got to have a snipe was the opening night of the recent Roxy Tour.

That tour opened at The Queens Hall in Leeds. Now, no disrespect to Leeds intended, but to put it bluntly, The Queens Hall is one of the worst venues in the country. It is a big aircraft hanger of a place, with nasty booming acoustics, no atmosphere and very poor sightlines. To compound their problems, it was the first gig that Roxy had played for some time and there were two new men in the line-up.

Roxy had used ace bassist Johnny Gus-

taffson for their new album "Stranded", but he was contracted to do a tour with Shawn Phillips coinciding with the Roxy Tour. Consequently the band had to look around for someone to play with them. They finally chose a New Yorker called Sal Maida. Leeds was also the first appearance for new member Eddie Jobson, at least Eddie had the advantage that he had worked with the band on the new album.

But when you get down to it, it is the fans that matter; they are the ones that buy the albums and ultimately determine whether the band achieves longevity. And they have been going barmy. Bryan Ferry has become a scream idol. I asked guitarist Phil Manzanara whether this worries the band — "We are not worried about screamers in principal, but on this tour we seem to be getting screamers irrespective of what we play. Some towns have more screamers than others, obviously kids have got to get rid of their frustrations and emotions in some way. There are always the kids at the back who want to listen and you can play for them, if I thought that no one was listening then I would be very worried."

It is this reaction that has stopped the band from getting angry about the critical response. Phil admitted that the Leeds gig was not up to standard, he told me that out of the five gigs that they had played up until this interview took place, three were good, while the other two were for 'various reasons not so good. Phil pointed out that the band had only been able to manage three days of rehearsals before the tour, they had been finishing off the album right up until the last minute.

The album, I was told is the bands finest

achievement to date. Phil told me — "For Your Pleasure" had less ideas than the first album, but they were full blown. "Stranded" has different ideas, it explores different musical forms, whereas "For Your Pleasure" concentrated on new sound ideas and textures. There is one track on the new album "Psalm" that starts off like a Welsh hymn and finishes with a New Orleans feel. I don't think that it is what people expect from us, but I think that we have pulled it off.

The new album certainly shows Roxy in a new light, without losing any of the essential Roxiness that characterises the band. Eddie Jobson has certainly made little difference to the sound. I asked Phil why they hadn't given Eddie a lot of freedom. "We came to realise that there were certain things in the sound that made Roxy what it is and we intend to carry them through. We didn't want to suddenly appear with a combination of Jean Luc Panty and Rick Wakeman.

"We will of course bring Eddie in more, but he is very young — he is also a very good technician, but the trouble with people like that is that because they can play everything they don't know what not to play. In a couple of years time he will be incredible, he's very talented — he just needs to listen to the right records. He hasn't heard half of the people that influenced the rest of the band.

Future plans for Roxy include a new single which will be recorded after the current European tour. "We are going to be much more productive from now on" said Phil. Which can only add to our pleasure.

NEWS SCENE



THE ALLMAN BROTHERS (l to r) CHUCK WEAVELL, LAMAR WILLIAMS, BUTCH TRUCKS, GREGG ALLMAN, JAI JOHANNY and DICKY BETTS.

ALLMAN BROS TOUR SET

THE ALLMAN BROTHERS are now confirmed for a major European tour early in the New Year, including five concerts in this country. British dates are Birmingham Odeon (January 12), Manchester Free Trade Hall (14), Glasgow Apollo (16) and London Rainbow (18 and 19).

Heights take off

HEIGHTS, the new band which has emerged from Jackson Heights following the departure of Lee Jackson, commence an extensive British tour in the New Year. It will open at a leading London venue on January 2, and details of the schedule are currently being finalised.

The band — for whom a recording deal is at present being negotiated — comprise Lawrie Wright (vocals and keyboards), Eddie Carter (12-string guitar, percussion and vocals) and Johnny Hadfield (acoustic and electric guitar and vocals).

Lee Jackson, together with former Nice member Brian Davison and Swiss keyboards man Patrick Moraz, has launched a new-look Nice outfit under the name of Refugee. Currently on a British one-nighter tour, they are performing old Nice numbers as well as new material.

These will be followed by 15 shows on the Continent. Support act is the Marshall Tucker Band. Because of the four-hour duration of the concerts, each performance will have an early start (6.30 to 7 p.m., according to venue).

• Bees Make Honey, Ducks Deluxe, Brinsley Schwarz and Golden Earring co-star in a "Puh Rock Extravaganza" to be presented at London Edmonton Sundown Dec 21.

Cornish/Rostill deaths

BBC-TV producer-director Mel Cornish has died from cancer, aged 33. He joined the Light Entertainment division as a director in 1967 and was responsible for the Sandie Shaw, Julie Felix and Dusty Springfield series. He produced "Top Of The Pops" until recently, and last year won the Golden Swallow Award in Knokke for his production starring Sha Na Na.

RODGERS FORMS NEW-LOOK FREE

AFTER A lengthy period of secret rehearsals, the new-look Free has finally emerged into the open. The line-up comprises Paul Rodgers (vocals), Simon Kirke (drums), Boz (bass and back-up vocals) and former Mott The Hoople guitarist Mick Ralphs.

The band are at present actively engaged in recording an album although, because the individual members are still tied to conflicting recording contracts, it is not yet clear on which label the album will eventually appear. Neither is it certain if the group will retain the name of Free.

Meanwhile two ex-Free members, Paul Kossoff and

Andy Fraser, are reportedly getting together a band of their own. Mitch Mitchell, former drummer with the Jimi Hendrix Experience, is also said to be involved in a project.

These, plus a vocalist, are planning to make their debut by way of a spring tour of Britain.

• Deep Purple's first British appearances with their re-shaped line-up are at present being set. The band will undertake an extensive 24-venue tour starting in early March.

Moody's thoughts on China concerts

THE MOODY BLUES are likely to become the first British rock group to perform in China. They have been invited to play a series of concerts in Peking and other major cities, and hope to be able to take up the offer some time in 1974.

Hawkwind: new show

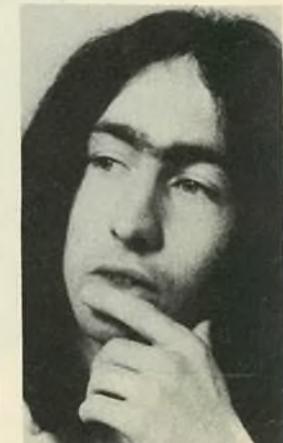
HAWKWIND are featuring a completely new stage presentation on their current British tour, which began on December 10. Titled "The Ridiculous Roadshow with the Silly Hawkwind Brothers", it is the successor to the band's "Space Ritual" show.

Apart from a Christmas break, the itinerary extends through into February and so far includes one London date — at Edmonton Sundown on January 25 — although one or two others have still to be finalised.

Also in the schedule is a charity concert at Clacton Town Hall on January 11 with the Sutherland Brothers and Quiver in support.

Support acts on other dates include Chilli Willi and the Red Hot Peppers, Fruupp, Al Matthews and Steve Gilmore. For dates and venues, see Livescene.

The invitation was extended by the Chinese delegation at the United Nations. A Moodies spokesman commented: "National Press reports that we shall be going to China early next year are totally untrue. We already have commitments lasting well into the spring. But we are discussing a probable visit for later in the year."



PAUL RODGERS: new look Free.

SEEKERS HERE UNTIL SUMMER

THE NEW SEEKERS are to spend the first five months of 1974 undertaking live appearances in this country. The first quarter will be devoted to major cabaret engagements in London and the provinces, and they are being lined up for an extensive nationwide concert tour in the spring.

The Seekers have also been booked as residents in BBC-1's new David Frost series "Frost's Weekly" which begins a seven-week Friday-night run this month.

Ronnie Lane circus

EX-FACES bassist Ronnie Lane has purchased a circus marquee, which he will use as a portable venue for the debut tour of his new band Slim Chance in the spring.

He plans to travel throughout Britain and to pitch the tent wherever there might be a suitable audience. The line-up of the touring band is still being finalised, though a more flexible unit is being used to back Lane on his debut solo album, which is currently being recorded.



RONNIE LANE: Pitching his tent.

REX DRUMLESS

T.REX drummer Bill Legend has left the group and, at press time, Marc Bolan had still not fixed a replacement. Plans are going ahead for a British tour by the band in the New Year, but no dates or venues have yet been finalised.



BILLY FURY: on the road again with Marty Wilde.

Fury, Wilde head rock revival tour

BILLY FURY and Marty Wilde are among veteran British rockers who will appear in a rock revival package, scheduled to undertake a major British tour in February.

And there is a strong possibility that current Chart star Alvin Stardust, alias Shane Fenton, will co-headline the bill. Other acts set for the bill — which is

promoted by Derek Block — include Tommy Bruce, Heinz and the New Tornados. For dates and venues, see Live-scene page 39.

Bowie with Span

DAVID BOWIE makes a surprise guest appearance — playing saxophone — on the new Steeleye Span album now being recorded in London. The track on which he is featured — a revival of the old Teddy Bears hit "To Know Him Is To Love Him" — has already been recorded.

It is understood that Bowie's involvement was arranged by Steeleye's Rick Kemp, who is an old friend of Mick Ronson's. Another big name associated with the album is Jethro Tull's Ian Anderson, who is supervising production.

ROCK SHOWS ON ITV

ITV is planning a series of major rock shows, featuring leading British groups in concert before live audiences. The series is being produced independently by Trentdale Enterprises, who promoted last summer's London Music Festival at Alexandra Palace.

Baldry's band

JOHN BALDRY has formed a permanent band, which is backing him on his current British tour with the Faces and will accompany him on his New Year tour of America.

Line-up comprises ex-Quiver guitarist Cal Batchelor, ex-Free pianist Rabbit, ex-Spooky Tooth bassist Archie Leggatt, slide guitarist Sam Mitchell and drummer Freddie Smith — plus three coloured girl singers called Birds Of A Feather.

It is intended for worldwide distribution, and it is understood that it will be screened in Britain on Friday nights by London Weekend.

The shows will be filmed at London Adelphi Theatre early next spring.

- Stackridge headline their own Christmas concert at London Rainbow Theatre on Wednesday, December 19. Other Christmas shows in London include a benefit starring George Melly & the Feetwarmers at Drury Lane Theatre Royal (21) and a special concert featuring Linda Lewis at the Adelphi Theatre (23).

Mountain reforms, records

MOUNTAIN have reformed and have already played a string of warm-up dates in America. Original members Leslie West, Corky Laing and Felix Pappalardi have teamed with new man David Perry in the group, and they will shortly be going into the studios to record an album.

The Mountain reunion follows the split of West, Bruce and Laing at the beginning of 1973.

Another development in the States is the emergence of Bob Dylan from his self-imposed hibernation. He is undertaking an extensive U.S. tour — his first for almost eight years — in

CHRISTMAS ROCK ON TV

EMERSON, LAKE & PALMER are showcased in a 55-minute BBC-2 special on Boxing Day, presented by "The Old Grey Whistle Test" and introduced by Bob Harris. It is a filmed documentary of their life both on and off the road — it features them performing live on stage during their European tour earlier this year, being interviewed and relaxing at home with their friends. Music content includes excerpts from their new "Brain Salad Surgery" album as well as older material.

- Slade, David Essex and Lynsey de Paul guest in the Christmas edition of the Les Dawson show "Sez Les", to be networked by ITV on Boxing Day.

- Kiki Dee and her new band guest in Gilbert O'Sullivan's Christmas special, which ITV network on December 23.

- Slade headline the special Christmas edition of Granada TV's "Lift Off" on December 27.

January and February, accompanied by the band.

It is not yet known whether Mountain or Dylan have any plans to visit Britain later in 1974. But their activities in America have already given rise to speculation.

IT ISN'T THE END OF THE RAINBOW

REPORTS that London Rainbow Theatre is threatened with demolition next autumn have been strongly denied by Chrysalis, the current lease-holders. There had been reports in some sections of the Press suggesting that the venue — one of Europe's leading rock centres — will be torn down in October to make way for a shops-and-offices complex. Chrysalis have now issued a statement pointing out that their lease does not expire until September, 1978.

A spokesman for the Chrysalis organisation commented: "Our present lease has options which can be exercised at six-monthly intervals by the landlord, to give notice to repossess the theatre. But we are at present negotiating a new lease, which will give us the right to four years' uninterrupted use of the Rainbow. We plan to make considerable capital investment in the Rainbow, and are confident that its future is assured for some years to come."



VAN MORRISON: Spring visit.

Argent 10-date U.K. tour

ARGENT set out on an extensive six-week European tour in late January, taking in a dozen different countries. Their schedule includes ten major gigs in this country in late February.

Chi Coltrane co-headlines with Argent on their European dates, though it is not yet clear if she will be appearing with the band in Britain.

A camera crew will accompany the band on their travels to shoot a half-hour documentary for U.S.TV, and this will be screened to tie in with their next American tour — a five-week concert series starting late March.

VAN MORRISON SPRING VISIT

VAN MORRISON and the Caledonia Soul Orchestra are to undertake a world tour in the New Year, and their itinerary will include a series of early spring concerts in Britain.

According to Morrison's manager Stephen Pilster, the tour will start in late winter, and a minimum of four major dates in the country are being planned for the end of March or early April.

Morrison has now returned to America after spending three weeks filming and holidaying in Ireland.

- Duane Eddy returns to Britain in February for his first tour for six years, and Bill Haley & the Comets are scheduled to arrive in the spring for concert and cabaret dates.

It's a hard life for a poor millionaire

Drive a Ferarri at 145 mph 'and do all the sort of things other people can do when they come home at night'.

“DON'T KNOW, maybe it's the broken tooth or the ear-ring or something, there's something there that raises some spectre in people's subconscious."

Keith Richard, the dark-eyed, hollow-cheeked Rolling Stone, is talking about himself.

Of all the Stones Keith is the one who gives off the greatest aura of evil and danger.

While Jagger has been out winning best-dressed men contests and dining with show-biz celebrities Richard has been fighting gun and drugs charges and screaming down the auto-roads at 140mph in his silver Ferrari.

On stage he plays his primitive five-string guitar with a chunky crudeness that gives the Stones their unique, pounding force.

And it is his writing, every bit as much as Jagger's, which is responsible for the group's phenomenal success.

Yet, when I saw the band on their recent tour it was obvious his role had changed dramatically from the days when he played virtuoso lead guitar to Brian Jones' wavering rhythm.

Now Mick Taylor plays the fancy bits while

Keith just jumps out the raw, laid-back power.

"Well Mick Taylor is really, really super-good at solo work.

"I mean his melodic sense and harmonic sense is very highly developed whereas mine isn't particularly. But as far as I'm concerned I'm the rhythm player. I mean that's what I like to do.

"Even my lead playing is based more on rhythm than melody."

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"Well there would be nothing for Mick to do would there? Anyway it's very rarely that I would be able to sing it better than him.

"Especially on stage if I'm singing I have to put the guitar playing second and that affects the whole sound of the song. If I'm just playing guitar I can do a much better job of it".

Does he have any plans to make a solo album?

"I wouldn't mind making one if I had the time, but what usually happens if I get to thinking about that is that I get some songs together and then I think well it really would sound better if I did it with Bill and Charlie and Mick Taylor and if Mick sang it — so I end up giving my songs to the Stones".

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"We were saying it would be funny to see if anyone noticed the difference.

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“ARC BOLAN was telling me an interesting story when he was in America last time, where he was talking to two 12-year olds about "Back Off Boogaloo", and they thought it was his first record, and knew nothing about The Beatles' stuff or anything".

Ringo says it without a trace of sadness, just fascination that there's a whole generation with us now to whom The Beatles might just as well have happened in the time of Attila The Hun, and to whom Ringo is . . . maybe an actor who makes a hit single from time to time.

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BILLY FURY: on the road again with Marty Wilde.

Fury, Wilde head rock revival tour

BILLY FURY and Marty Wilde are among veteran British rockers who will appear in a rock revival package, scheduled to undertake a major British tour in February.

And there is a strong possibility that current Chart star Alvin Stardust, alias Shane Fenton, will co-headline the bill. Other acts set for the bill — which is

promoted by Derek Block — include Tommy Bruce, Heinz and the New Tornados. For dates and venues, see *Live-scene* page 39.

Bowie with Span

DAVID BOWIE makes a surprise guest appearance — playing saxophone — on the new Steeleye Span album now being recorded in London. The track on which he is featured — a revival of the old Teddy Bears hit "To Know Him Is To Love Him" — has already been recorded.

It is understood that Bowie's involvement was arranged by Steeleye's Rick Kemp, who is an old friend of Mick Ronson's. Another big name associated with the album is Jethro Tull's Ian Anderson, who is supervising production.

ROCK SHOWS ON ITV

ITV is planning a series of major rock shows, featuring leading British groups in concert before live audiences. The series is being produced independently by Trentdale Enterprises, who promoted last summer's London Music Festival at Alexandra Palace.

Baldry's band

JOHN BALDRY has formed a permanent band, which is backing him on his current British tour with the Faces and will accompany him on his New Year tour of America.

Line-up comprises ex-Quiver guitarist Cal Batchelor, ex-Free pianist Rabbit, ex-Spooky Tooth bassist Archie Leggatt, slide guitarist Sam Mitchell and drummer Freddie Smith — plus three coloured girl singers called Birds Of A Feather.

Mountain reforms, records

MOUNTAIN have reformed and have already played a string of warm-up dates in America. Original members Leslie West, Corky Laing and Felix Pappalardi have teamed with new man David Perry in the group, and they will shortly be going into the studios to record an album.

The Mountain reunion follows the split of West, Bruce and Laing at the beginning of 1973.

Another development in the States is the emergence of Bob Dylan from his self-imposed hibernation. He is undertaking an extensive U.S. tour — his first for almost eight years — in

CHRISTMAS ROCK ON TV

EMERSON, LAKE & PALMER are showcased in a 55-minute BBC-2 special on Boxing Day, presented by "The Old Grey Whistle Test" and introduced by Bob Harris. It is a filmed documentary of their life both on and off the road — it features them performing live on stage during their European tour earlier this year, being interviewed and relaxing at home with their friends. Music content includes excerpts from their new "Brain Salad Surgery" album as well as older material.

- Slade, David Essex and Lynsey de Paul guest in the Christmas edition of the Les Dawson show "Sez Les", to be networked by ITV on Boxing Day.

- Kiki Dee and her new band guest in Gilbert O'Sullivan's Christmas special, which ITV network on December 23.

- Slade headline the special Christmas edition of Granada TV's "Lift Off" on December 27.

January and February, accompanied by the Band.

It is not yet known whether Mountain or Dylan have any plans to visit Britain later in 1974. But their activities in America have already given rise to speculation.

IT ISN'T THE END OF THE RAINBOW

REPORTS that London Rainbow Theatre is threatened with demolition next autumn have been strongly denied by Chrysalis, the current lease-holders. There had been reports in some sections of the Press suggesting that the venue — one of Europe's leading rock centres — will be torn down in October to make way for a shops-and-offices complex. Chrysalis have now issued a statement pointing out that their lease does not expire until September, 1978.

A spokesman for the Chrysalis organisation commented: "Our present lease has options which can be exercised at six-monthly intervals by the landlord, to give notice to repossess the theatre. But we are at present negotiating a new lease, which will give us the right to four years' uninterrupted use of the Rainbow. We plan to make considerable capital investment in the Rainbow, and are confident that its future is assured for some years to come."



VAN MORRISON: Spring visit.

Argent 10-date U.K. tour

ARGENT set out on an extensive six-week European tour in late January, taking in a dozen different countries. Their schedule includes ten major gigs in this country in late February.

Chi Coltrane co-headlines with Argent on their European dates, though it is not yet clear if she will be appearing with the band in Britain.

A camera crew will accompany the band on their travels to shoot a half-hour documentary for U.S.T.V. and this will be screened to tie in with their next American tour — a five-week concert series starting late March.

VAN MORRISON SPRING VISIT

VAN MORRISON and the Caledonia Soul Orchestra are to undertake a world tour in the New Year, and their itinerary will include a series of early spring concerts in Britain.

According to Morrison's manager Stephen Pilster, the tour will start in late winter, and a minimum of four major dates in the country are being planned for the end of March or early April.

Morrison has now returned to America after spending three weeks filming and holidaying in Ireland.

- Duane Eddy returns to Britain in February for his first tour for six years, and Bill Haley & the Comets are scheduled to arrive in the spring for concert and cabaret dates.



Amanda (left) who compered the show; Reg Presley of the Troggs and Marianne Faithfull



SATURDAY AFTERNOON at the Marquee provided the setting for David Bowie's return to the stage, three months after announcing his retirement from concert touring. Backed by Mick Ronson and the Spiders, and supported by Marianne Faithfull, the Troggs, and a new group called Carmen, whose sound has been suitably dubbed 'flamenco rock'.

Bowie was on display. His voice was in excellent shape, unhampered by a recent prolonged bout of flu, his energy as obsessive as ever, the music tight and inventive, and his parade of attire more bizarre than even his own freaky standards has led everyone to expect.

All this was for the benefit of the American N.B.C. TV programme, 'Midnight Special'. Bowie himself chose the venue, pursuing further his current obsession with the period of his own beginnings in the music business. "Pin-Ups", his latest album release, consists solely of reworkings of mid-sixties British rock 'n' roll hits. Bowie has always had a special affection

for the Marquee. He used to play there with his first band, David Jones and the Lower Third. "At that time no-one would book us. We were considered a freaky band, and got booed at every gig we did. The only place that would let us play regularly was the Marquee, and then only on Saturday afternoons for a free audience".

It was some years, and several changes, both in musical style, and appearance, since Bowie last played there, but again it was a Saturday afternoon, and again it was free. "I wonder what that proves", grinned Bowie. For his return the stage and backdrop were completely rebuilt, and the walls and ceiling painted black all over. It all looked much smarter than anyone could ever recall.

On stage the Spiders, Aynsley Dunbar, Trevor Bolder, Mike Garson and Mick Ronson, who has recently finished recording his own album, and who will front the Spiders on a U.K. tour in the New Year, began to set up. After a couple of instrumental run-throughs, Ronson, clad all in white to contrast with the rest of the Spiders' black, nodded to the camera

crew, struck the first note, and nodded again to the side of the stage.

Out sprang three figures, two black, male and female, and one white, Geoff MacCormack, who played congas for Bowie on his last U.S. and U.K. tours. They performed a brief dance routine, then positioned themselves in front of their microphones, to be later introduced as the Astronettes, his vocal back-up group.

Close behind them appeared Bowie himself. He waved at the audience and grinned broadly. "And what 'ave you lot been up to?" he enquired.

When the hysteria died down, it took three takes to satisfy Bowie with the sound quality. The audience were far less discriminating, and applauded them all rapturously.

The space in the Marquee is too limited to permit the requisite number of cameras to film simultaneously, so each song had to be reshot from different angles several times. This entailed as many as five or six performances of the same song, including run-throughs. Assisted by the frenetic film crew scurrying about and the clambering

AT THE MARQUEE



on the stage during performance of the more adventurous members of the audience, the atmosphere generated by Bowie's own unique craziness swiftly transformed the clubhouse into something closely resembling a circus ring — Dali-style.

Throughout Bowie was very patient, very up. He filled in the intervals between takes rapping with the audience, teasing, laughing. After each song he would disappear immediately, reappearing dramatically on cue for the next one in a new costume.

Bowie was joined by Marianne Faithfull, in a nun's cowl and black cape, for the last song, the old Sonny and Cher hit, "I Got You Babe". He frolicked about in the true spirit of the song while Marianne watched him deadpan throughout. During one long break between takes she turned and left the stage, and paraded a pretty bare bottom, as the split in her cape flew open.



It's a hard life for a poor millionaire

Drive a Ferarri at 145 mph 'and do all the sort of things other people can do when they come home at night'.

IDON'T KNOW, maybe it's the broken tooth or the ear-ring or something, there's something there that raises some spectre in people's subconscious."

Keith Richard, the dark-eyed, hollow-cheeked Rolling Stone, is talking about himself.

Of all the Stones Keith is the one who gives off the greatest aura of evil and danger.

While Jagger has been out winning best-dressed men contests and dining with show-biz celebrities Richard has been fighting gun and drugs charges and screaming down the auto-roads at 140mph in his silver Ferrari.

On stage he plays his primitive five-string guitar with a chunky crudeness that gives the Stones their unique, pounding force.

And it is his writing, every bit as much as Jagger's, which is responsible for the group's phenomenal success.

Yet, when I saw the band on their recent tour it was obvious his role had changed dramatically from the days when he played virtuoso lead guitar to Brian Jones' wavering rhythm.

Now Mick Taylor plays the fancy bits while

Keith just jumps out the raw, laid-back power.

"Well Mick Taylor is really, really super-good at solo work.

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weren't joking so that's how that rumour got around".

Was money one of his reasons for staying with the Stones?

"I'm not primarily interested in making money. I do like money but the only thing that is great about it for me is that I can make money by doing what I like to do."

"I've been told for years I am a millionaire but what does that mean. Does it mean you earn a million dollars or a million pounds a year — yeah I suppose so."

"But what does a millionaire do if he happens to spend over a million dollars a year. That makes him a pauper you know. I could earn that title very quickly".

And despite his wealth Keith is living proof of the old saying about money not buying you happiness.

In the past few months his pet dog has been stolen, his 13th Century Sussex home has burned down, he has had two burglaries, the French police have put out a warrant for his arrest on a drug charge and the British police have charged him with possession of a revolver and cannabis.

"You've just got this vague feeling that there is somebody trying to get at you which is a drag. I just try to push it away because there's nothing you can do about it. Mick's had his fair share in his time. Now I guess it's my turn. It's just a drag."

"I have had bad luck this year but up until then I wouldn't particularly say I was unlucky."

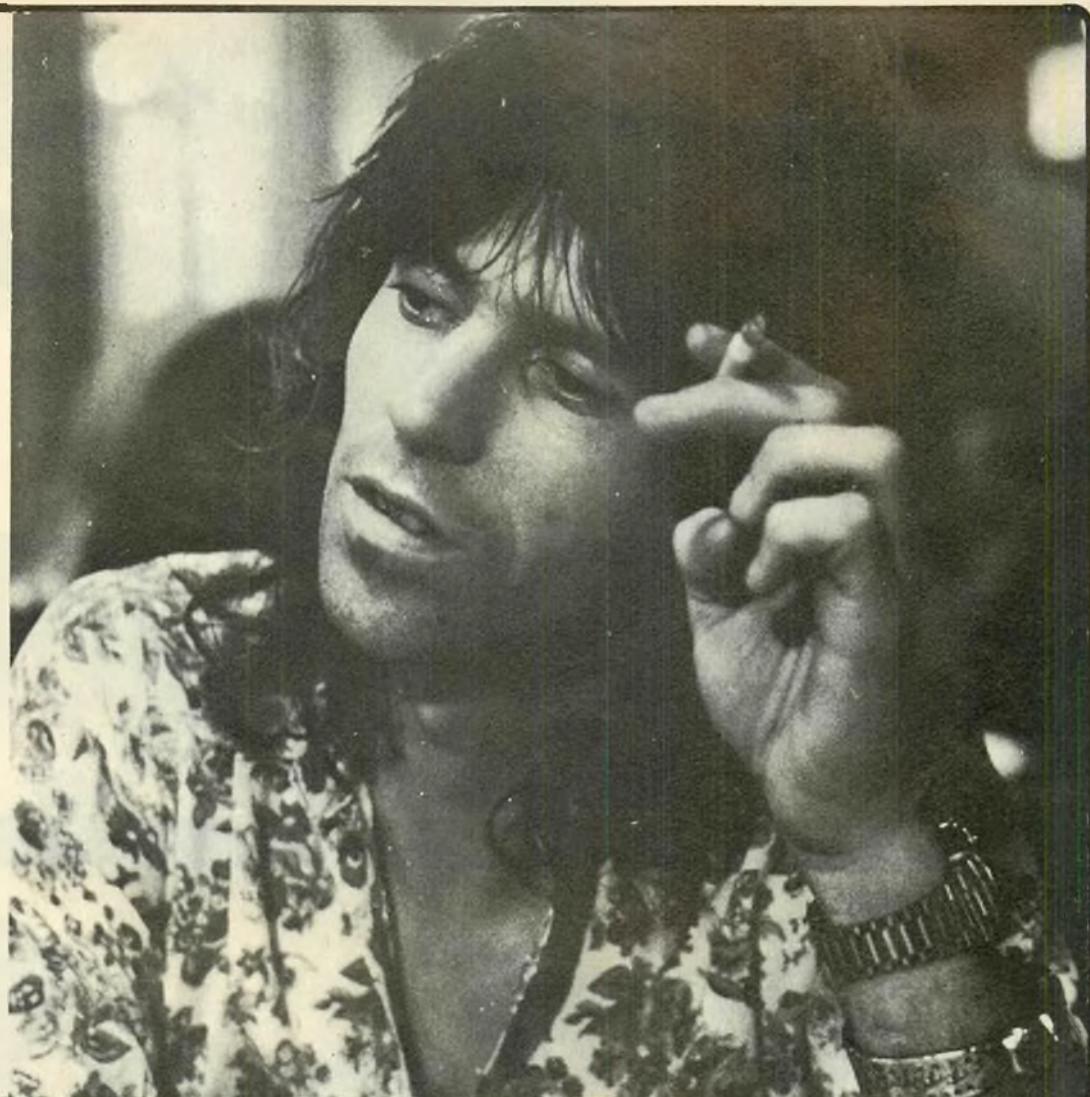
"I mean for some reason I just seem to present a high profile and people have a go at me. There's no way I can think of to avoid it you know".

When it all gets too much Keith climbs into the cockpit of his Ferrari, switches on the stereo and presses his right foot hard down to the floor.

"I find driving totally relaxing. On the continent I have driven at 145mph and I find it is one of the few times I can sit there and listen to music and just do all the sort of things other people can do when they come home at night".

words: John Blake (of the London Evening News)

picture: Pennie Smith



WHAT'S HAPPENING FOR EX-BEATLE STARR

try, some pop and a lot of you name it. There's even a Ringo tap dance on side two.

It's the sort of album which ought to sell well on both sides of the Atlantic, as "Photograph" is already doing. And that situation, unheard of for anybody English before The Beatles is becoming increasingly rare again now.

"Yes", says Ringo a little sadly, "it is getting very segregated again. If you look at what England's into now, with The Sweet and Slade and Donny bleedin' Osmond . . . there are still some breakthroughs like there always have been, but we seem to be getting our own scenes now".

England seems to have got around to where the public just has five acts or so, and that's all they want. When we went over there, we thought we'd stopped all that, and got it all universal".

Was British radio mainly to blame? "Well, I'm hoping it will get more exciting now that the commercial radios are coming out, 'cause when Caroline and London were going, and all that scene, it was just a fantastic time for music, because the competition was so great, the output was tremendous,

all the different stations would have their own specials. And when all that closed down, the music just fell apart again, and you get in the BBC rut.

"I'm all for the show bands, Alice, David and Marc. I got very bored with the James Taylor period. He's very good, James, but you can get that just by listening to the records. I don't want to go out just to listen to records, I can play them at home, sitting next to the bar".



However, thoughts of Ringo putting together the sort of live band he has on his album, which would be enough to drag anyone away from their record player, will probably have to remain just a thought. Ringo has no thoughts of forming a touring band ever again.

Just because he's not in the public eye, however, so much doesn't mean that Ringo's spending his time mooching round the house, though. "People always think you're not busy. They used to think we weren't busy when we were touring

— 'Oh, aye, they played two half hour spots, that's all they're doing live, and they make those albums, 20 minutes a side, could do that in an hour'. They always think like that.

"I still do a lot of sessions for pals, I've done my own album, I get about 50 film scripts a week. I've even designed furniture. It's very nice, you know, 'cause I can do a lot of things". Priorities? "Just whatever comes along at the time — I don't think I'll ever decide to do just films for two years, or just records for two years. I always think of myself as a record artist making films, though, and not the other way round".

One future film Ringo WON'T be in is the follow-up to the very successful "That'll Be The Day", for which Phil Spector is providing the music: "I just don't think it's right for me. The follow-up is David (Essex) making it as a star. I've done that in reality, and I don't want to go through all that torment again".

Also, in "That'll Be The Day", I was just an actor. People tended to forget about Ringo and The Beatles and all that, and I don't think that would happen with the follow-up, because it's so musical, people would keep relating me to the music situation, so I don't think I'd be ac-

cepted for the part".

Ken Russell's "Tommy" film is a possibility (Ringo played the part of Uncle Ernie singing "Fiddle About" on the London Symphony Orchestra's recording of "Tommy"), and lest we should forget The Beatles, a documentary has been made of the whole 12 years in the lives of the principals, which could be a history lesson for a few of those 12-year-olds if and when it's released.



There may be more retrospect Beatles albums too, following the huge success of the two double-albums released in 1973. "We've still got enough for another couple, but we won't put anything out for a couple of years anyway".

Which took us back to where we'd begun. "People who had the old records bought the double-albums, because the old copies were scratched, but I think a lot of new people bought them as well. To the kids of today, we're just like a myth. Some legend of the past. That's what's going on, it's a new crowd every year".

It just goes to prove that nothing stands still for long. But then, neither does Ringo.

words: Pierre Barrault

picture: Chris Walter

A day in the life of a band called Clancy



Chris and Colin greet the noonday dawn. Below: Dave and Colin in the pub.



Colin and a Roadie (left) and (below) waiting for the time to pass.



Nigel Thomas describes the routine of a working band. Pictures taken by CAROL DAVIES.

Chris Gabrin, the manager of the band, looked confused and dishevelled when he opened the door just as if he'd only this minute climbed out of bed after a night of quiet but determined dissipation. Appearances don't lie in East Putney where he lives and where a photographer has come at the early hour of noon to take pictures of a band called Clancy.

Apart from Chris, the house holds the bass player, unbelievably named Colin Bass, a roadie, a couple of kids, their parents and black Liverpudlian lead guitarist Dave Vasco.

That's some of the cast; the plot tells of their transformation from a bunch of not so smart individuals in a band claiming their rightful place in the local torch-bearers of rock 'n' roll down at the Kensington, their regular Wednesday night gig.

It begins in the office, a corner of Chris' room where the filing system is a roll of sellotape and the wall. Chris arranges for a fruit-van to come and collect them in the evening. He makes the photographer a cup of coffee. It's a manager's job, you see, to look after all the details of running a band.

Dave comes in looking shaken, he had to get up to go to the Dentist at 7.30. It's doubtful if he can recover from such early rising in time for the gig.

Filed neatly under the light switch is their correspondence with record companies. "EMI wanted us, but it was too late. RCA just didn't want to know. Muff Winwood sort of stumbled into the Kensington one night and kind of dug it." So they were signed to Island.

"It was just an idea," says Colin, "to have a band that was a good recording band but that we had a reasonable amount of control over."

"I'd prefer to keep it on a kind of funky level. I don't like to use the word down-home because it's been

sed before. I'd like to keep it as personal as possible, without too many people to deal with.

"Me and Dave write together, though Ernie writes most of the songs."

This Ernie is Ernie Graham, a small beady Irishman who has been longer in the business than any of the others. He sang lead on a single with band called Eire Apparent which is in the juke box upstairs and he's also had a solo album released. Henry McCulloch was with Eire Apparent.

The new roadie turns up bearing gifts from the East which soon get on well with those members of the band who are around, as well as the photographer. Since it's time for lunch, Chris, Colin, Dave and the snapshot kid troop off to the pub.

Come closing time and it's back to the house, this time to the upstairs room where there's a juke box and a darts board. Some tea is drunk. Two little children are playing on the floor while their father, who's not in the group, tries on some scarves before going out; he's tying them round his ankles. "It's an exciting life," says Chris. "that's what I like about this kind of existence," says Colin. Yes, never a dull moment", finishes Chris. The room is chilly.

Colin and Dave go down to Colin's room which is gloomy and very neat. They jam together through a small gap while the photographer tries to take pictures despite the gathering gloom. It's a reminder that they're working musicians after all.

Colin talks a bit about pub-rock. They're so laid back. It's a sort of philosophy. Like they're afraid of projecting too much ego into their music. I understand what they mean. They're reacting against that pop-star scene where they jump around on stage and kick their legs in the air and that's what gets them off.

"The Brinsleys really started it all. That's what I mean about getting involved in the whole pub-rock scene: it's all tied together. Everybody's been in a band with someone. Chilly Willy, Help Yourself."

Clancy made their reputation doing pub-venues, and the Kensington, where they're playing tonight, is one of the centres of the phenomenon. See Make Honey and Ducks De Luxe, both ex-Kensington bands, though now they're a bit above that. Entrance is charged when they play. Clancy are probably the next of these bands to make it to smarter surroundings.

Pub-rock really caters for those who're nostalgic for the good-time music of the early sixties. I've heard a band doing things to "Walkin' The Dog" which merit the attention of the SPCA.

"We're not a rock 'n' roll revivalist band," says Ernie ferociously, from a tone you'd think someone had tried to suggest they were. "We're into nostalgia for the sixties or the fifties. We're in the seventies and we're all well aware of the fact."

Clancy are working on a single at last, "Steal Away", and the problems of transition are cropping up here too. The group and the company don't always see eye-to-eye. They're trying to produce us as if we were the bloody Sweet," says Colin indignantly.

The band was slowly gathering downstairs in Chris' room. Ernie Graham turned up, hard on the heels of drummer George Butler. Their manager hadn't told them about the photographer and so they're angry their pictures haven't been taken. "I sort of forgot," says Chris.

Finally Orlando arrives with the silvery van from his father's restaurants. It's to take everybody

on to the next page.



Chris listens to a rehearsal (left) and Dave waits for Orlando and the van.



On stage: the reason for having Clancy at all.



Clancy

... from previous page

down to the gig. Why can't we all have a meal in your father's place? he's asked. He says they can't so firmly it sounds serious, but he doesn't say why. However he does drive everybody down to the pub.

The Kensington is empty except for the roadies setting up the gear. Chris, as the warden of the money, buys the drinks, but sparingly, one at a time so that he has to be asked. It's not a rich band, although Ernie gets a whisky on the excuse that he needs it for his throat.

Ernie is a tiny Irishman with a habit of making the most extraordinary monkey faces when he gets excited, and he's always excited when performing. He also has the nearest thing to a performers inflated ego in the band; his career in the business has been longer and more varied than any of the others, and he takes himself and Clancy more solemnly than they do, if not more seriously.

On the perils of success he says: "For a very short period I was fortunate enough to know Hendrix. I had a very close view of what huge success can do to somebody's music. It was really weird watching how he had to play to audiences, how they wanted to hear 'Stone Free' and 'Hey Joe' three years after they were made.

"It really finished him in a way. I know that."

Quite a lot of Clancy's material is written by Ernie. "I write a song, I take it to three or four friends I play with. They know me and they know my trips. It's very easy for a mass of people to misunderstand your songs. On the whole I try to write songs and not personal statements."

Ernie is grateful to rock-music. "It took me from a Belfast ghetto and showed me so many sides of life that I would never have seen if I'd stayed there."

Finally enough people are gathered in the pub and the band begins. The stage at the Kensington is unusual in that it faces a wall. The audience is gathered on either side of the performers.

But it's here, on stage, that Clancy really justifies itself. Their sound is well paced, blues based rock and they are in good control.

George Butler, a quiet man off-stage, beats his drums in a voodoo-like trance from which he emerges only briefly. Dave shakes his shoulders, gently taps one foot and runs off the lead part effortlessly, the keyboards player. Dave Skinner is self-effacing, perhaps something to do with the dreadful electric piano he's playing. Colin Bass leaps around with hillbilly cool bending his skinny body around the mike stands and Ernie screams at the mike and plunks at his rhythm guitar. Anonymous friends of the band join them on stage with a sax or an extra guitar and after an hour's sweaty set they're all introduced to the audience, instrument by instrument, on the band's final number, "Time To Say Good-bye."

The audience really love it and work up a big sweat, which delights the pub manager, Mr Farrelly whose beer they're buying. He claims this distinction "I've sacked almost all the good bands in London," he said, and that includes Clancy, but he's taken them back now, and they'll probably carry on playing his pub till they make it.

IN NO WAY does Lee Jackson regard Refugee as a reformed, re-vamped or replacement Nice. The trio involving him with his former Nice partner Brian Davison and new keyboard man Patrick Moraz is, he insists, a completely new venture.

But people will insist that this is just the Nice back again, albeit without whizz kid Keith Emerson and when pressed, Lee says: "It has taken three years and another nationality to find a keyboard player."

Any similarities with the much lamented Nice should end with the line-up and the fact that "She Belongs To Me" and "Diamond Hard Blue Apples Of The Moon" are being retained from the old trio's repertoire.

Lee suggested that I join him for breakfast at an unholy hour and when I duly called at his smart Battersea abode he was still abed. While I perched daintily on the end of his pit, his "lady what does" provided tea, toast and marmalade while his "lady what sometimes does" provided him with other satisfactions.

Patrick was en route from Earls Court and while he travelled, Lee told me how he came to link up with himself and Brian.

"We found him in Baise in 1969 when the Nice was playing there. He had travelled from London but arrived too late for the concert so he booked into the nearest hotel which happened to be where we were staying and he found us in the bar. Emmer was jamming and Patrick asked if he could sit in. We thought 'Oh, my God' but when he sat down and Emmer started playing all these intricate runs, he kept up with him and did some improvising of his own."

"When his contracts expired he phoned me from Tokyo and came over to join me. We got hold of Brian who had been keen on the idea of re-forming a trio for some time. We had to handcuff ourselves to Brian to dry him out but once we got round to

rehearsing everything was fine!"

Patrick, who has played with such luminaries as Billy Cobham and the Swiss Symphony Orchestra plays piano, melotron, two mini moogs, an ESP synthesiser, grand piano and a Hammond organ. They all have to be balanced separately and his roadie is almost permanently on stage programming them.

Brian started off with Every Which Way after the demise of the Nice and then drifted into a sort of limbo.

"His tastes run from what we do to very avant garde things and he couldn't find anyone compatible," Lee explained.

Frequent phone calls, all of which were met with "Hello, and who's calling the Golden Shot?" from Lee continually interrupted our chat which finally ended with Patrick's arrival. While Lee showered, Patrick and I adjourned to the lounge where he expounded his theories on what makes a good musician.

The ability to interpret a work in one's own way and to improvise without being self-indulgent are, he feels, of prime importance. And that seems quite reasonable. It is now to

be hoped that Refugee will not have to live up to its name and take shelter from an onslaught of "they're not as good as the Nice" type comments from people. We've had all that with ELP baiters.

Refugee, which has just begun working and which is now starting on an album for Charisma, has two 16 foot towers on each side of the stage to carry the 3000 watt PA and lights. Lee is contenting himself with a 150 watt custom built American amp.

The name Refugee was thought of by one Gail Munt, a respected Charisma lady, in a pub called the Nellie Dean in Soho and Lee thinks: "The group is what Nice would have been if they had still been together."

Lee of course has been through successive line-ups with Jackson Heights and though there were some nice musical moments, the time came when Lee decided he had to call it a day.

"I got sick of being a band leader when you have all the problems and everyone else wants to grab the money and say how things are done," he told me.

Refugees from a Nice Past

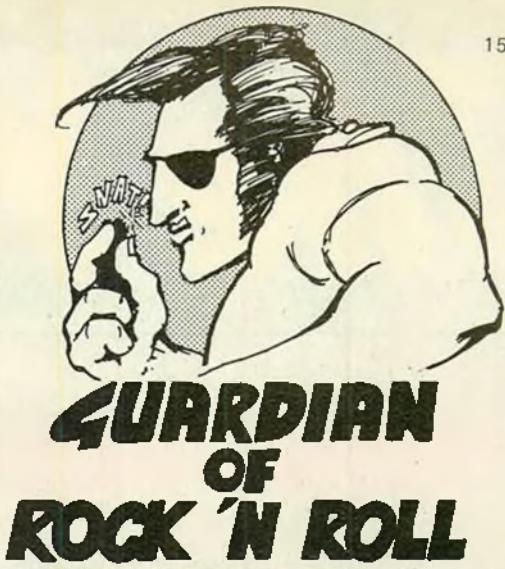
words: Richard Green



Refugee (l-r) Patrick Moraz, Lee Jackson, Brian Davison.

introducing.....

CAPTAIN RIFF

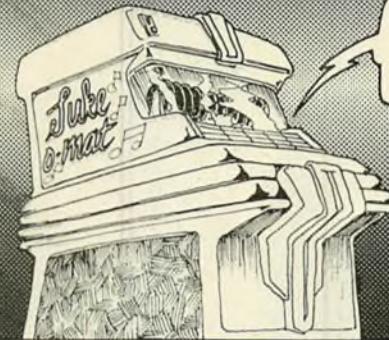


EVERY AGE SPAWNS ITS HEROES..... THE ICE AGE SPAWNED THE RASBERRY RIPPLE, THE SPACE AGE SPAWNED NOTHING, BUT THE SEVENTIES SPAWNED..... CAPTAIN RIFF - THE MAN WHO SWORE THE ONLY OATH HE COULD GET HIS TONGUE ON.

DO YOU PLEDGE EVERLASTING LOYALTY
TO THE GOLD LAMÉ DREAM? DO YOU PROMISE
TO REMEMBER THAT OLD TWELVE BAR AND KEEP
IT HOLY? DO YOU PROMISE TO SHOOBY DOO
WAH FOR EVER AND EVER
DA DOO RON RON?

I DO!

EFE! THAT'S THE SAME
FREEZER PUT MY SISTER
IN THE CLUB!!



AND SO!... A NEW HERO IS BORN, SWORN
TO UPHOLD THE CREPE-SOLE LEGEND!...



SPREADING BRYLCREEM AND FUNK
WHEREVER HE GOES!



YOU'D TELL ME IF I
LOOKED SILLY WOULDN'T
YOU GEORGE?



PUTTING THE FEAR OF GOD INTO
WOULD-BE DISSENTERS....

HE SAID IF I DIDN'T
WEAR THE GOLD LAMÉ SUIT
I WOULDN'T HAVE AN ORGAN
TO MY NAME!



AND FEEDING TO THE HUNGRY THE BEAT OF THE SACRED STOMP!

THERE CAN BE NO REST
UNTIL THE WHOLE WORLD IS
ROCKING IN THE AISLES!



TO BE CONTINUED NEXT MONTH

The Yellow Brick

Elton John-Star

The world is now aware that "Goodbye Yellow Brick Road" is one of the finest albums of the year and the tour which followed its release is coming to an end in a few days down at the Hammersmith Odeon after scenes of jubilation and delight akin to those that greeted the relief of Mafeking. So Elton John is happy. But what about the others who make up the show. Well two in particular stand out. Bernie Taupin who writes the words for Elton's songs, and Davey Johnstone whose skill on guitar and banjo is an integral part of their performance. Elton is Show-biz glamour and entertainment, but he's also a musician of rare quality, and the final effect he achieves comes from blending his own talents with those of others. On record, if not on stage, they are all stars, Elton is just first among equals.



Yellow Brick Road Mob



Picture: Ed Caraeff

Bernie Taupin-Lyricist

words: Mike Beatty

BERNIE TAUPIN writes poetry. Now this may not come as any great surprise to those of you who look upon song lyrics as poetry set to music, but for those of you who don't, you'll be pleased to know that Bernie too regards them as completely separate activities.

"I really get annoyed at people who think that writing rock lyrics is exactly the same as writing poetry. They're two completely different styles of expressing oneself. There's no way that I write song lyrics in the same vein or even in the same state of mind that I do poetry".

Did he think then, that song lyrics should be simpler and less intricate in content?

"Yes I do on the whole. I'm a great believer in telling a story in songs. I like to inject a bit of humour into my lyrics and have people understand what I'm trying to say. I don't believe in expressing myself in a way that I end up by being the only person who can understand what I've written. I like everyone to be able to follow

what I'm getting at".

But what about the poetry? How long had he been working on that?

"Well I've always doodled" he replied grinning. "But its only recently that I've started to keep anything that I've done. While we were doing the "Don't shoot me . . . album I used to spend odd spare moments fiddling about with words in a corner. Basically what I was turning out was children's 'Nonsense' poetry — sort of a cross between Edward Lear and Spike Milligan.

"I found I really enjoyed doing it and began to keep the bits of paper I'd fiddled about on. I lost interest for a while but it's been revived now and hopefully I'll have a book ready for publishing by early next year".

It's not long now since Bernie returned from Elton's American tour.

"That was one hell of an exhausting tour", he sighed. "I don't know how they managed to keep it up. I think if it hadn't been for the fact that they'd hired a 707 jet to take them to and fro they'd have completely collapsed. The whole of the

inside of the plane was refitted with sleeping accommodation, Hi-Fi sets and a small cinema. They even had the Marx Brothers' 'Duck Soup' in the film stock which was incredible".

The mention of old movies obviously brought up the subject of influences. Did Bernie find his writing particularly influenced by some of the 'oldies'.

"I guess I do to a certain extent" he replied, "but I'm not an old movie buff if that's what you mean. I can't remember who directed what and the year it was made".

A short listen to "Yellow Brick Road" shows the movie influences strongly. "I've Seen That Movie Too" is the obvious example, but a certain nostalgic fondness for the golden age of Hollywood shows throughout, especially on the tribute to Marilyn Monroe "Candle In The Wind" and in "Roy Rogers". An honest listen to any of these songs shows that song-lyrics may be different from poetry, but they involve a skill all of their own.

please turn over

The Yellow Brick Road Mob

Davey Johnstone-Guitarist

words: Ian Elliott Shircore

TO LISTEN to most of the big rock guitarists talk, you'd think they were all born to boogie, sitting in their cots with scaled down Les Pauls and belting out Johnny B. Goode while the other two-year-olds waved their rattles and sang "Baa Baa Black Sheep".

But for most of them, it's been a long road to the top. And in many cases, the first faltering steps gave no clue as to where the road would lead.

Davey Johnstone, lead guitarist with Elton John's group and the man who has been largely responsible for their more aggressive, funky sound over the last two years, started out on the Yellow Brick Road while he was sixteen and still at school.

He used to travel 40 miles every weekend to play the banjo in a second-rate folk group in Fifeshire, until his big break suddenly came.

At the time, he modelled his style on Barney McKenna of the Dubliners and when Irish folkie Noel Murphy was doing a Scottish tour and heard him play, he suggested that they team up.

Scotland was a dead and alive hole, musically, so Davey took the plunge and joined Murphy, whose eye for fresh talent had already earned him a reputation as the John Mayall of the folk scene. It was a

ridiculously successful combination.

For two years the huge, red-bearded Irishman and the skinny, pale Scot trekked round every corner of the British Isles, playing in pubs and tiny folk clubs and becoming one of the scene's legendary partnerships.

Davey and Noel played everything from traditional folk songs to "Hey Jude" and "Midnight Rambler". "It was amazing. We slept on stations and did gigs with two full crates of Guinness on stage, so that Noel could have transfusions between the verses of the songs." And everywhere people were knocked out by the warmth of Noel's personality and the blinding skill of Davey's playing. They'd really ham it up.

Davey was playing mainly mandolin and banjo, with a bit of guitar thrown in, and he'd switch from left to right-handed playing in mid-solo, rip off dazzling runs with the instrument held behind his back and still go through five or six pints in the course of a set.

It was glorious entertainment, but it couldn't last for ever. Davey left and Noel went back, after a short while, to working the circuit on his own.

Davey joined Magna Carta, a successful folk group without much spunk but with a very commercial line in knights-and-ladies-lackaday romanticism.

I saw one of Davey's last gigs with the Magnas and it was quite extraordinary. For most of the set, he played delicate, con-

structive acoustic guitar, filling out the sound and adding little touches here and there which made some of the weak material sound really impressive. But he was obviously feeling frustrated and restricted by the group's format and songs.

He'd recently started playing electric lead on stage on a couple of numbers and eventually he broke loose and screamed off into a long, deafeningly distorted Hendrix-style solo which was an absolute negation of the Magnas' gentle lyricism. It was brilliant, but we somehow guessed he'd soon be leaving the group.

Davey had been in demand for quite a lot of sessions for other people at this stage, including several tracks on the Bernie Taupin solo album, but it took him completely by surprise when Elton John rang up and asked him to join the group.

"I was so staggered that I put the phone down and then rang back to check that it wasn't some kind of a joke.

"I knew we'd worked well together on the sessions and I think Elton liked the way I'd pick up a song by ear and add something to it. That's one of the things you learn from the folk scene and he's just like that himself. He's so spontaneous. He has amazing ideas and he goes straight ahead and carries them out immediately."

Since he joined the band in January '72, life has been pretty hectic. "It's all moved so fast. We've only had about five months at home in England. We've made four albums abroad, done three major US tours, two in Britain and others in Italy and Germany."

It was originally decided to record "Goodbye Yellow Brick Road" in Jamaica. But although things didn't work out like that, the time the group spent rehearsing there was tremendously important.

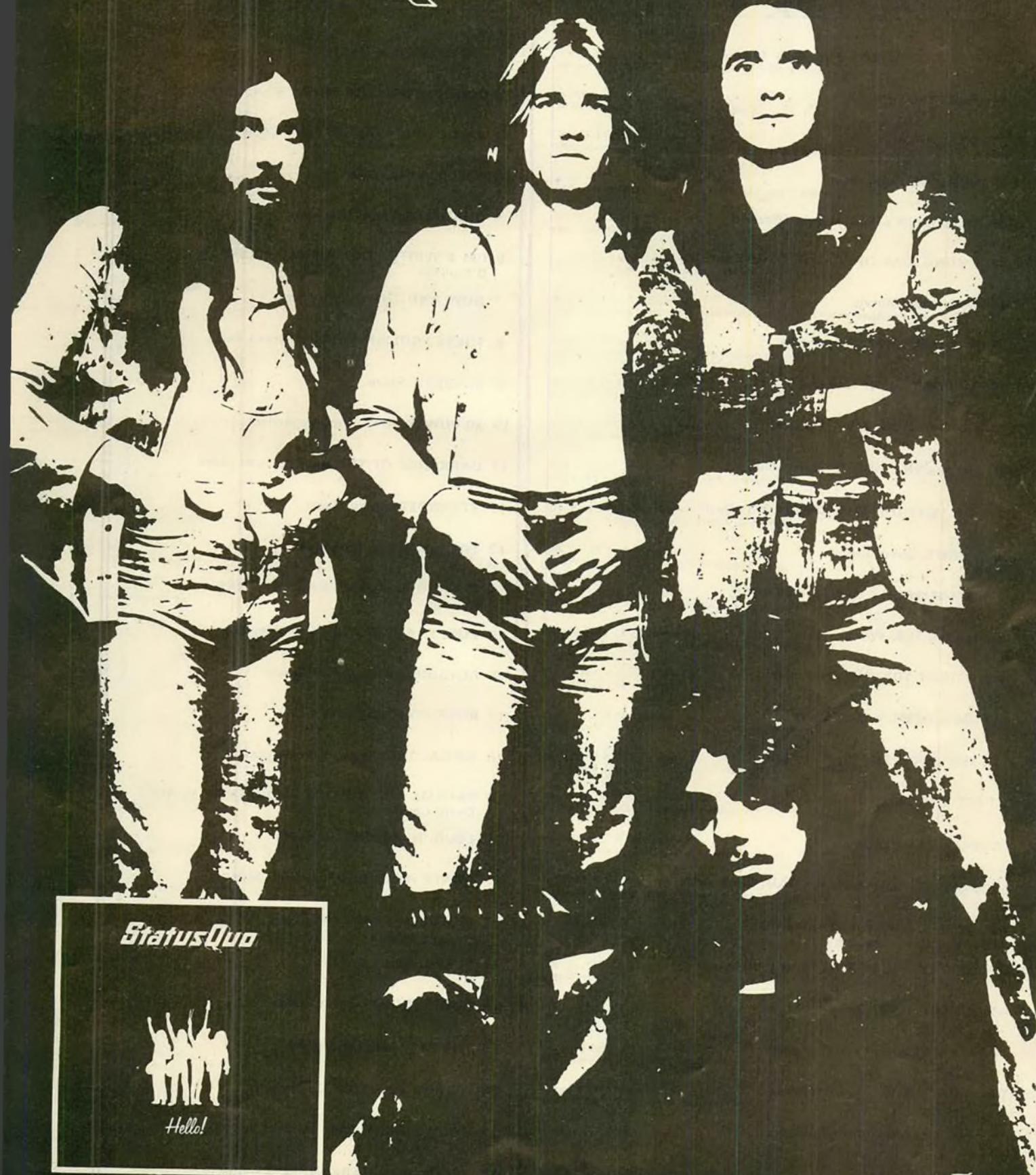
Elton wrote 14 new songs in the space of two or three days and everyone came away with a new spirit of confidence. Eventually the whole double album was done in a month at the legendary honky Chateau, near Arles, in the heart of Van Gough country in France.

They're all delighted with the way it turned out and the way people have reacted to it. "It's like the singles thing, you see. Up until 'Rocket Man', the singles just weren't getting through and people had us down as an album band. Now we're covering all sides of the market".

It's a hell of a long way from folk in Fifeshire to playing at Madison Square Gardens and hitting gold with every record the group makes, but Davey's taking it calmly. He's made one solo record, "Smiling Face", and another is planned for next spring. "The nice thing about being with Elton John is the fact that it gives me the chance to do whatever I want to do. And people even encourage me. It doesn't freak me, because it's what I always wanted — it's all just worked out right."



Status Quo



Status Quo



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 phonogram



- 1 **I LOVE YOU LOVE ME LOVE**, Gary Glitter (released 9.11.73 on Bell) Composed: Mike Leander/Gary Glitter, prod. Mike Leander
- 2 **LET ME IN**, The Osmonds (released 19.10.73 on MGM) Composed: Osmonds, prod. Alan Osmond
- 3 **DYNAMITE**, Mud (released 5.10.73 on RAK) Composed: Nicky Chinn/Mike Chapman, prod. Nicky Chinn/Mike Chapman
- 4 **PHOTOGRAPH**, Ringo Starr (released 12.10.73 on Apple) Composed: Ringo Starr/George Harrison, prod. Richard Perry
- 5 **WHEN I FALL IN LOVE**, Donny Osmond (released 16.11.73 on MGM) Composed: Young/Heyman, prod. Mike Curb/Don Costa
- 6 **PUPPY SONG/DAY DREAMER**, David Cassidy (released 5.10.73 on Bell) Composed: Terry Dempsey/Harry Nilsson, prod. Rick Jarrard
- 7 **SORROW**, David Bowie (released 12.10.73 on RCA) Composed: Feldman/Goldstein/Gottschalk, prod. David Bowie/Ken Scott
- 8 **TOP OF THE WORLD**, Carpenters (released 5.10.73 on A&M) Composed: Carpenters, prod. Karen and Richard Carpenter
- 9 **PAPER ROSES**, Marie Osmond (released 9.11.73 on MGM) Composed: Torre/Speelman, prod. Sonny James
- 10 **MY COO-CA-CHOO**, Alvin Stardust (released 5.10.73 on Magnet) Composed: Alvin Stardust, prod. Peter Shelly
- 11 **DO YOU WANNA DANCE**, Barry Blue (released 12.10.73 on Bell) Composed: Blue/Roker/Shury, prod. Barry Blue
- 12 **WHY OH WHY OH WHY**, Gilbert O'Sullivan (released 26.10.73 on MAM) Composed: Gilbert O'Sullivan, prod. Gordon Mills
- 13 **LAMPLIGHT**, David Essex (released 2.11.73 on CBS) Composed: David Essex, prod. Jeff Wayne
- 14 **WON'T SOMEBODY DANCE WITH ME**, Lynsey De Paul (released 5.10.73 on MAM) Composed: Lynsey de Paul, prod. Lynsey de Paul
- 15 **HELEN WHEELS**, Wings (released 19.11.73 on Apple) Composed: Paul & Linda McCartney, prod. Paul McCartney
- 16 **THIS FLIGHT TONIGHT**, Nazareth (released 5.10.73 on Mooncrest) Composed: Joni Mitchell, prod. Roger Glover
- 17 **DAYTONA DEMON**, Suzi Quatro (released 29.9.73 on RAK) Composed: Nicky Chinn/Mike Chapman, prod. Mickie Most
- 18 **FOR THE GOOD TIMES**, Perry Como (released 10.8.73 on RCA) Composed: Kris Kristofferson, prod. Chet Atkins
- 19 **STREET LIFE**, Roxy Music (released 2.11.73 on Island) Composed: Bryan Ferry, prod. Chris Thomas
- 20 **CAROLINE**, Status Quo (released 31.8.73 on Vertigo) Composed: Status Quo, prod. Status Quo
- 21 **GOODBYE YELLOW BRICK ROAD**, Elton John (released 21.9.73 on DJM) Composed: Elton John/Bernie Taupin, prod. Gus Dudgeon
- 22 **YOU WON'T FIND ANOTHER FOOL LIKE ME**, New Seekers (released 16.11.73 on Polydor) Composed: Stevens, prod. Tommy Oliver
- 23 **ROLL AWAY THE STONE**, Mott the Hoople (released 9.11.73 on CBS) Composed: Ian Hunter, prod. Mott the Hoople
- 24 **AMOUREUSE**, Kiki Dee (released 9.7.73 on Rocket) Composed: John/Taupin, prod. Elton John/Clive Franks
- 25 **EYE LEVEL**, Simon Park Orchestra (released 3.10.72 on Columbia) Composed: Park, prod. Simon Park
- 26 **DECK OF CARDS**, Max Bygraves (released 14.9.73 on Pye) Composed: Texas Tyler, prod. Cyril Stapleton
- 27 **GHETTO CHILD**, Detroit Spinners (released 14.9.73 on Atlantic) Composed: L. Creed/T. Bell
- 28 **TRUCK ON**, T. Rex (released 16.11.73 on EMI) Composed: Marc Bolan, prod. Tony Visconti
- 29 **KEEP ON TRUCKIN'**, Eddie Kendricks (released 5.10.73 on Tamla Motown) Composed: Eddie Kendricks, prod. Wilson/Castor
- 30 **MIND GAMES**, John Lennon (released 9.11.73 on Apple) Composed: Lennon, prod. Lennon

- 1 **PIN-UPS**, David Bowie (released 19.10.73 on RCA) Composed: Various, prod. David Bowie/Ken Scott
- 2 **GOODBYE YELLOW BRICK ROAD**, Elton John (released 5.10.73 on DJM) Composed: John/Taupin, prod. Gus Dudgeon
- 3 **AND I LOVE YOU SO**, Perry Como (released 6.7.73 on RCA) Composed: Various, prod. Atkins
- 4 **HELLO**, Status Quo (released 20.7.73 on Vertigo) Composed: Status Quo, prod. Status Quo
- 5 **QUADROPHENIA**, The Who (released 9.11.73 on Track) Composed: Pete Townshend, prod. Pete Townshend
- 6 **I'M A WRITER NOT A FIGHTER**, Gilbert O'Sullivan (released 21.8.73 on MAM) Composed: Gilbert O'Sullivan, prod. Mills
- 7 **NOW AND THEN**, Carpenters (released 15.6.73 on A&M) Composed: Various, prod. Karen & Richard Carpenter
- 8 **THESE FOOLISH THINGS**, Bryan Ferry (released 5.10.73 on Island) Composed: Various, prod. Bryan Ferry
- 9 **SLADEST**, Slade (released 20.8.73 on Polydor) Composed: Holder/Lea, prod. Chas Chandler
- 10 **20 POWER HITS**, Various Artists (released 11.7.73 on K-Tel) Composed: Various
- 11 **DARK SIDE OF THE MOON**, Pink Floyd (released 4.7.73 on Harvest) Composed: Pink Floyd, prod. Pink Floyd
- 12 **STRANDED**, Roxy Music (released 9.11.73 on Island) Composed: Manzanera/Ferry/Mackay, prod. Chris Thomas
- 13 **THE PLAN**, The Osmonds (released 8.7.73 on MGM) Composed: Osmonds, prod. Alan Osmond
- 14 **SELLING ENGLAND BY THE POUND**, Genesis (released 29.9.73 on Charisma) Composed: Genesis, prod. John Burns
- 15 **SING IT AGAIN ROD**, Rod Stewart (released 8.7.73 on Mercury) Composed: Various
- 16 **ALADDIN SANE**, David Bowie (released 4.7.73 on RCA) Composed: David Bowie, prod. Bowie/Scott
- 17 **ROCK ON**, David Essex (released 2.11.73 on CBS) Composed: David Essex, prod. Jeff Wayne
- 18 **SINGALONGAMAX**, Max Bygraves (released 9.7.73 on Pye) Composed: Various, prod. Cyril Stapleton
- 19 **DREAMS ARE NUTHIN' MORE THAN WISHES**, David Cassidy (released 2.11.73 on Bell) Composed: Various, prod. Rick Jarrard
- 20 **LOUD 'N' PROUD**, Nazareth (released 26.10.73 on Mooncrest) Composed: Nazareth, prod. Roger Glover
- 21 **GOATS HEAD SOUP**, Rolling Stones (released 6.9.73 on Rolling Stones) Composed: Stones, prod. Jimmy Miller
- 22 **MOTOWN CHARTBUSTERS**, Vol. 8, Various Artists (released 10.7.3 on Tamla Motown) Composed: Various
- 23 **RINGO**, Ringo Starr (released 16.11.73 on Apple) Composed: Various, prod. Richard Perry
- 24 **HUNKY DORY**, David Bowie (released 17.12.71 on RCA) Composed: David Bowie, prod. Ken Scott
- 25 **THE BEATLES 1967-1970** (released 4.7.73 on Apple) Composed: Lennon/McCartney, prod. Martin
- 26 **A SONG FOR YOU**, Carpenters (released 11.8.72 on A&M) Composed: Various, prod. Richard & Karen Carpenter
- 27 **GOOD VIBRATIONS**, Various Artists (released 15.9.73 on Ronco) Composed: Various
- 28 **SIMON AND GARFUNKEL'S GREATEST HITS** (released 7.7.73 on CBS) Composed: Simon/Garfunkel, prod. Various
- 29 **TATOO**, Rory Gallagher (released 11.7.73 on Polydor) Composed: Rory Gallagher, prod. Rory Gallagher
- 30 **ERIC CLAPTON'S RAINBOW CONCERT** (released 12.10.73 on RSO) Composed: Various, prod. Bob Pridden

Dave Wadmore



SPIRIT: Twelve Dreams Of Dr Sardonicus (Epic)

This is really a cheat. The album's a re-release, albeit most welcome and opportune, but it still serves as a great example of Randy California and Jay Ferguson (now Jo Jo Gunne) combining superbly.

"Animal Zoo", "Nothin' To Hide", "Space Child" and in fact all the tracks are gonna make excellent listening for a few more years. Surely there ain't no better test than time? And it's always nice to let a little Spirit affect your brain.

Richard 'The Beast' Green

RICK WAKEMAN: The Six Wives Of Henry VIII (A&M)

Based around Rick's interpretations of the musical characteristics of the wives the album features the virtuoso on nine instruments. His sense of timing, structure and mood would be hard to fault, his enterprise, experimentation and success are beyond criticism.

DUANE ALLMAN: An Anthology (Capricorn)

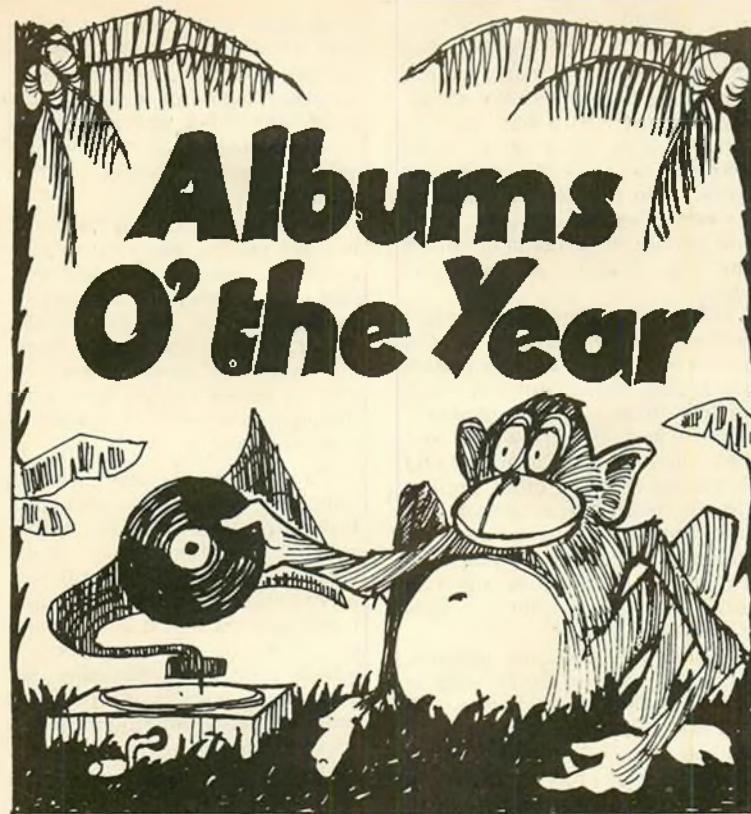
It was a toss up between this and Wakeman's album for my pick o' the year. To my mind Duane's version of "Goin' Down Slow" is one of the most poignant numbers ever and my mates are beginning to wonder if I ever play anything else. Duane's contribution to rock music was vast and his loss is great. Let us be thankful that this double album is around to serve as a constant reminder of his work.

VARIOUS ARTISTS: Music From Free Creek (Charisma)

Slick people like Emerson, Dr John, Harvey Mandel, Chris Wood, Mitch Mitchell, King Cool and Linda Ronstadt into Madison Square Garden for a few days, let 'em jam and record the lot. That's what happened here and the result is remarkable. You can almost sense the freedom and enjoyment on numbers like the remarkable version of "Lay Lady Lay". Perhaps if contracts weren't so tight there'd be more like this.

CAT STEVENS: Foreigner (Island)

Another guy regarded as one of the foremost singer/songwriter talents. Cat devoted one side of the album to his eight-movement "Foreigner Suite", among which "Heaven Must Have Programmed You" and "Sweet Blue" are works of true beauty. Each step he takes serves to further



Two hundred and ninety-three album reviews have graced the pages of "Music Scene" during the past year and of these, our clinical team of reviewers have seen fit to bestow upon seventy-eight of them the accolade of a Guy Award, a recommendation not to be taken lightly.

From those favoured albums, a mere sixteen have been selected by reviewers the Beast, Nigel Thomas, Dave Wadmore and Bob Clegg as their personal choice for Album's O' The Year.

The Who, Mott the Hoople, Rick Wakeman and Spirit emerge as first choices. And when you consider that something in excess of four hundred albums were received, to rise to the top of the pile takes some doing. Here are each person's fave raves.

underline his talent and by surrounding himself with such musicians as Phil Upchurch and Herbie Flowers he adds to the appeal of his product.

Nigel Thomas

THE WHO: Quadrophenia (Track)

A late starter, Quadrophenia must be first choice for album o' the year for any person sound of hearing. Townshend's story of Jimmy the mod, the four sides of his character and his odyssey to Brighton in search of himself is the most perceptive comment on record about the sixties: whence we all came, and also shows that the Who are still leaders in music, treading where no band has rocked before.

Two years in the making, Townshend's second attempt to get more onto record than a collection of songs is constructed round four themes and the interplay between them makes the music constantly interesting.

And its a gas to listen to.

BOB MARLEY & THE WAILERS: Catch A Fire and Burnin' (Island)

The thinking man's reggae group. Marley is a stupendous singer and writer, and the Wailers, although they eat no meat, are a gutsy Jamaican band who keep the fire of their home

country and dress it up with a musical sophistication that never palls. Undoubtedly the most exciting new sound of the year; anyone who hasn't yet bought one of these records should do so at once.

ELTON JOHN: Goodbye Yellow Brick Road (Rocket)

A top double for Elton and Bernie. Four sides of songs of different moods and styles, a few parodies, a tear or two, some rock 'n' roll and a couple of jokes. Cynics and intellectuals may sneer but there's not a single dud and if you want music you like to listen to, then this is definitely one of this year's best.

VAN MORRISON: Hard Nose The Highway (Warner Bros)

Great news to have an album from the soulful rocker from Belfast which keeps the standards up. "Snow In San Anselmo" and the title track are good showcases for a style which is completely original and as nice to listen to as honey on toast. Smooth and sweet with a hard crunchy bit underneath.

ROY WOOD: Boulders (Harvest)

The epitome of a one-man effort, Woody having written, arranged and produced the album, played everything and sung everything on it and designed the art work. Undoubtedly one of the supreme world musical talents. Roy never ceases to come up with something newer and more fascinating than last time and I await his next album with eagerness.

Bob Clegg



MOTT THE HOOPLE: Mott (CBS)

For one moment I forgot about the lady I was with when this hard rockin' album came on. It's that good! Ian Hunter and his bunch of demons have come up with a collection of songs not to be missed. Among the tracks are "Honaloohie Boogie" and "All They Way From Memphis" (the best track) and there's a brilliant sax contribution from Roxy's Andy Mackay on the latter.

JOE COCKER: Something To Say (Cbs)

Cocker has the finest soul voice to have come out of England. All the more surprising that it should have been developed in Sheffield. This collection of old standards "St James Infirmary Blues" and originals like the title track is a setting for a voice that sends shivers up and down the spine. On form he's unstoppable and he's on form here.

PINK FLOYD: Dark Side Of The Moon (Harvest)

The Floyd carry on their own sweet way, but this time they've made more concessions to where everybody else is at. A fine album with hints of the old space music, a freaky rhythmical cash-register and more than a hint of straight modern rock. This is probably the nearest thing the Floyd will ever do to easy listening, and it's certainly no pain to hear.

ROXY MUSIC: For Your Pleasure (Island)

"The Bogus Man" still rates as one of my most-played numbers of the year, emitting as it does all manner of weird and wonderful sounds which conjure up interesting pictures in your mind. It's a pity that Eno's gone now, but the album remains as a reminder of how Roxy once sounded. An exceptional band producing exceptional music.

GILBERT O'SULLIVAN: I'm A Writer Not A Fighter (MAM)

As an observer Gilbert O'Sullivan stands head and shoulders above most other contemporary songwriters. Listen to most of his songs and you'll spot everyday things creeping in, things that others don't even bother about, but which make all the difference. Gilbert's love songs are the best on this album, "They've Only Themselves To Blame" being far and away the best.

PAUL SIMON: There Goes Rhyming Simon (CBS)

The masterful midget proved once again that he doesn't need a partner to keep him going. Two of the tracks, "Take Me To The Mardi Gras" and "Loves Me Like A Rock" became hit singles while "Kodachrome" got a lot of radio action and "American Tune" looks destined to become a classic.

GILBERT O'SULLIVAN is a star. The shy, lovable little Irishman has had three huge single hits in the States but his albums have failed to register and he has only a couple of TV appearances to his credit. So when he paid his first visit to America recently he was still something of an unknown quantity.

Sure they'd heard of and seen pictures of this grubby little guy who wore knee length trousers and a dirty striped tie and they'd also heard that the character had matured under the gentle guidance of manager and mentor Gordon Mills (say, isn't he the guy that gave us Tom Jones and Englebert?) and was now wearing American high school garb complete with huge letters and polished black shoes. The new image had been accepted in England and Europe, but how was America going to react?

Initially the Americans gave him a more than warm welcome, the kids came out in force to cheer and mob him and the

general feeling was, as Gilbert told me himself, "Incredible! The strangest thing is that they are familiar with nearly all the songs. We haven't had a bad concert yet, the kids have been really marvellous. They're really a lot wilder than they are in England. I mean, I've had dresses, skirts and sundry other items of female clothing thrown up onto the stage".

Gilbert was convinced, before going, that the extent of the American public's familiarity with his music would not go much further than "Alone Again", "Clair" and "Get Down". "But they must have all been listening to the albums and other singles. There's been no extensive pre-tour promotion, very little TV and only a couple of magazine features, and still they seem to know every song after a couple of bars".

There has been one problem, Gilbert is used to performing in more intimate surroundings than the vast auditoriums he's been booked into Stateside. Everywhere he plays has a capacity in excess of 10,000 people which he finds very unnerving.

"When you've done several Theatre tours of Britain where the

audiences often number fewer than a thousand it's very difficult to get used to those kind of numbers. Some of their halls are pretty incredible, and frightening . . . especially if it's the first time you've ever played before audiences that size".

But it wasn't the big halls and the fact that he was relatively an unknown quantity that had worried Gilbert before embarking on the venture: "It was the possibility of flopping completely, coming home a reject from the country where I could earn more money in a week than in a whole year in England.

"Not that money was the most important thing, you understand. I still put writing music before actually performing it . . . but I heard so many tales about British acts falling flat on their faces and I was worried that it should happen to me . . . worrying about it was a good thing, basically, because the more I worried the more I became determined that it shouldn't happen.

"But I was very sceptical" I heard that T. Rex and Slade had died the Death in America and, to be quite honest, when I first got there all I wanted to do was

fly straight home again. But as we progressed through the tour things got better and better.

And, whilst Gilbert was conquering America, he had a new album and single released in Britain on which absence has had very little effect because both the album "I'm A Writer Not A Fighter" and the single "Ooh Baby" moved pretty swiftly into the charts. Both "Get Down" and "Ooh Baby" are on the album and that's a fact that would worry most stars, "It does a little and if it had been my decision then it wouldn't have happened" said Gilbert, "But I leave that sort of thing to my management and record company, so it's out of my hands".

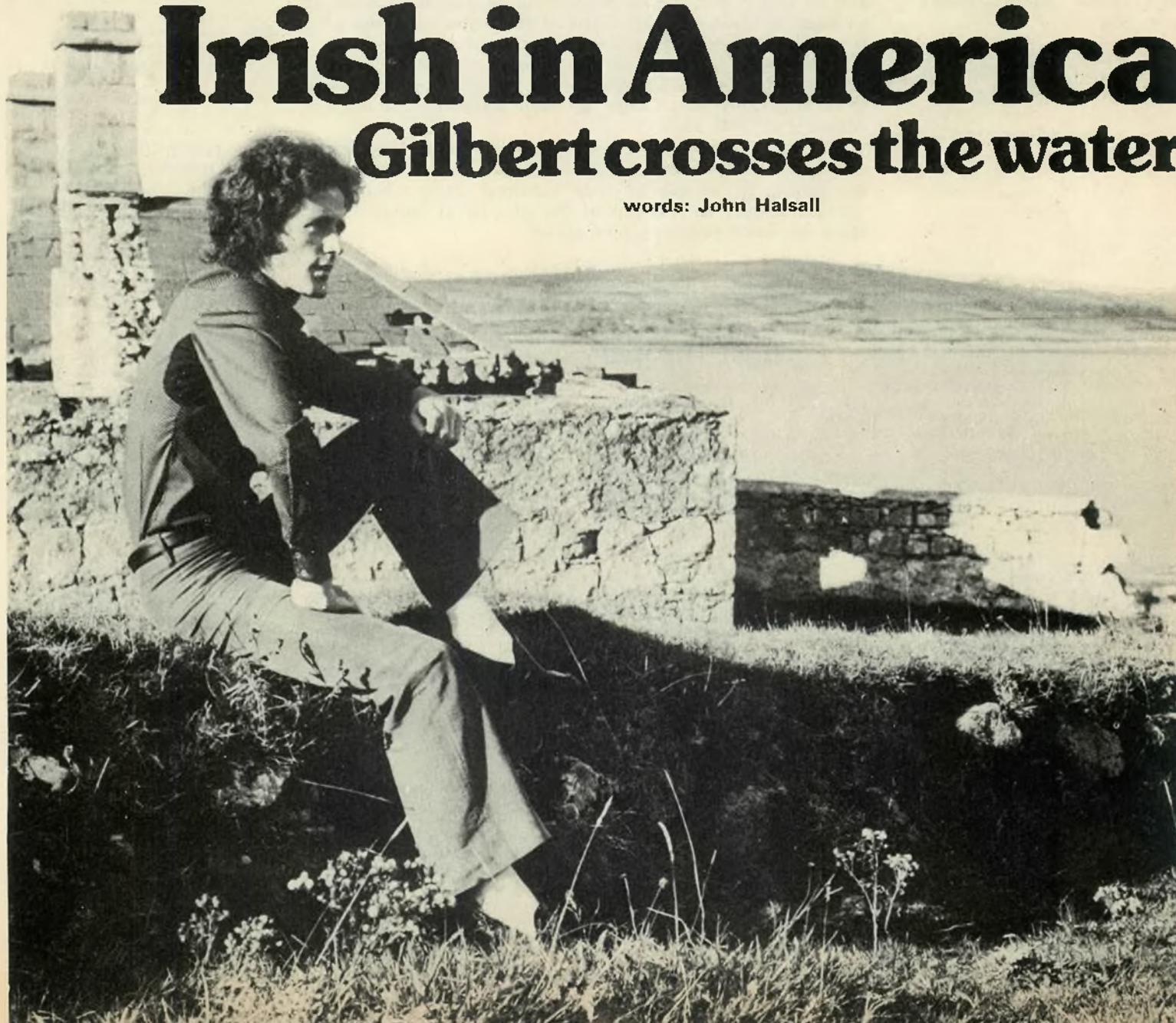
The album, which has come in for some criticism even from Gilbert's most ardent fans in Britain, features funkier, more lively, arrangements with hints of Stevie Wonder thrown in . . .

"I'm delighted with the way that the whole thing has turned out. I wrote the songs with the idea that they would only need a simple backing and a more lively feel. I think the title track is positively the best thing I've ever done".

Irish in America

Gilbert crosses the water

words: John Halsall





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Band of the Month





words: Richard Green/colour picture: Armando Gallo

UNTIL PETER GABRIEL happened on the scene perhaps the eeriest thing around was Vincent Price in all manner of gruesome guises in film adaptations of Edgar Alan Poe horror stories. Then the Genesis singer put an end to all that with an act that is at best intriguing and at worst spine-tingling.

Gabriel has his own tame mask maker who turns out such delights as bat wings, fox's heads, illuminated geometrical hats, flowers, old men's moosh's and God knows how many other creations.

As if this is not enough, Peter has perfected the knack of appearing on a darkened stage with his eyes gleaming from the blackness like Christopher Lee with a bad attack of the late-night blood lust. Theatrics play a large part in Genesis' music and it's all preconceived.

While admitting that his partially-shaved head is a gimmick, Peter says: "The difference between us and other bands who are into theatrics is that when we've recorded a song we decide how best to present it on stage rather than just put on costumes which bear no particular relation to the music."

Genesis are working on the idea of using cartoons to further enhance their act and in the meantime have devised a whole new performance which has recently been unleashed on the Americans.

"We are trying to create images and moods with the music and we want to use any tools at our disposal to enhance the music. We never want the visual aids to dominate the music and I don't feel it ever gets to that stage with us as it does with certain other cases. I would like to see our stage act as being strange in an introverted fashion rather than an extroverted fashion and I don't think that's a contradiction in terms."

"As long as what I'm doing is coming from what I feel rather than routine or contrived effect then I'm quite happy that it's justified."

Another idea the band has in mind is that of using a portable theatre where the audience would be involved in a fantasy during the two/three hour show, not only from the stage but via things going on around them.

"We work under a fantasy and my part has been to conceive all the characters and masks I can from a piece," Peter points out. "The visuals are really just an adaptation of something that's already been written. They began out of necessity; with gaps in the playing the door was left wide open to me. Visuals can only succeed if the music is just as satisfying, it's actually a means to an end."

"Visuals should provide some images that sink into the music, so if you're listening at home you've still got traces of the characters floating around inside your head."

Genesis' rise to stardom had not been instant. Those who think of an overnight success story are quite mistaken. The band was formed at Charterhouse, where all the original members were educated, in 1966. They made a rough demo tape which met with customary disdain from the majority of the music business until whizz kid Jonathan King took an interest in the group and spent the princely sum of £10 financing another demo recording session.

Decca issued three singles and an album between 1967-68 but none of them did a lot of business and the group soon found itself in debt. Peter Gabriel had this thing about becoming a drummer rather than a singer and what with one thing and another the band was on the verge of splitting up several times.

"But I had this confidence that if we stayed together we would achieve success," he now recalls.

Then Rare Bird heard Genesis and recommended them to Tony Stratton

Smith who signed them and appointed John Anthony their record producer, a job that is now filled by John Burns and the group themselves.

Of those early days when things weren't too happy, keyboard man Tony Banks says: "Jonathan King was really quite kind and he liked our songs and didn't try to influence us. I don't think we'd really sorted out a direction at that time though and we were still rather amateurish in the studio."

As time elapsed, the songwriting talent of Genesis became more mature and now in these days of the "Selling England By The Pound" album the writers are recognised as being among the most promising of the current crop.

"People place all kinds of interpretations on our songs but I think that's healthy, it shows some kind of thinking, a contribution on their part," Tony considers.

Genesis started life as Peter Gabriel, Tony Banks, bassist Mike Rutherford and guitarist Anthony Phillips. Drummer Chris Stewart joined later only to leave after a year or so and be replaced by John Silver who was in turn later succeeded by John Mayhew in 1969. The following year Phillips and Mayhew left and Phil Collins joined on percussion and drums. The latest recruit was lead guitarist Steve Hackett in 1971.

One music paper recently described Genesis as "Definitive glam-rock" but I would argue with this description. It implies glitter and tinsel and poovey make-up, none of which is evident in Genesis' act. Their embellishments have a purpose rather than being purely for decoration and the music has closer affinity with the supernatural than with rock.

A year ago I tipped Genesis for stardom after hearing the band and its albums and listening to Phil Collins talk about the plans for the future. Genesis have made it and what is more satisfying, made it on the strength of their music and related actions.

Discography

SINGLES

1967 **The Silent Sun**/It's Me (Decca-deleted)

1968 **Winter's Tale**/One-Eyed Hound (Decca-deleted) **Where The Sour Turns To Sweet**/In Hiding (Decca-deleted)

ALBUMS

1968 **From Genesis To Revelation**. Where Sour Turns To Sweet/In The Beginning/Fireside Song/The Serpent/Am I Very Wrong?/In The Wilderness/Conqueror/In Hiding/One Day/Window/In Limbo/Silent Sun/Place To Call My Own. (Decca SKL 4990)

1970 **Trespass**. Looking For Someone/White Mountain/Visions Of Angels/Stagnation/Dusk/The Knife. (Charisma CAS 1020)

1971 **Nursery Crymes**. The Musical Box/Harold The Barrel/Seven Stones/For Absent Friends/The Fountain Of Salmacis/The Return Of The Giant Hogweed. (Charisma CAS 1052)

1972 **Foxtrot**. Get 'Em Out By Friday/Time Table/Mr Hall/Watcher Of The Skies/Can-Utility And The Coastliners/Supper's Ready (Lover's Leap/The Guaranteed Eternal Sanctuary Man/Ikhnaton And Itsacon And Their Band Of Merry Men/How Dare I Be So Beautiful?/Willow Farm/All Change/Apocalypse In 9/8/As Sure As Eggs Is Eggs. (Charisma 1058)

1973 **Genesis Live**. Watcher Of The Skies/Get 'Em Out By Friday/The Return Of The Giant Hogweed/Musical Box/The Knife. (Charisma class 1) **Selling England By The Pound**. Dancing With The Moonlit Knight/I Know What I Like (In Your Wardrobe)/Firth Of Fifth/More Fool Me/The Battle Of Epping Forest/The Cinema Show/Aisle Of Plenty. (Charisma CAS 1074)

music scene

turns you on to

MIKE OLDFIELD

"Tubular Bells" has been perhaps the most surprising, and encouraging, chart success of the year. **NIGEL THOMAS** takes a first tentative step towards illuminating the mystery of the man who made it.

MASTER OF CEREMONIES, Viv Stanshall comes in after fifteen instrumental minutes to introduce a range of instruments each of which takes up the theme. "Grand Piano" he says, in the voice of a waiter announcing the Chef's special at the Ritz. The final announcement, "Tubular Bells" is the climax of a track that finishes on the gentle notes of an acoustic guitar after twenty or so meditative minutes of beautiful but undramatic music.

One track to a side, the first release on the new Virgin label and coming to you from a completely unheard of performer. Mike Oldfield is a most unlikely figure for chart success. He is a retiring figure who spent a year planning "Tubular Bells" and another six months making it; a process which is said to have involved 2,300 overdubs. The record spent 15 weeks in the NME top thirty, 13 of them in the top ten. Oldfield's reaction to this success was to buy a house way out on the borders of Wales and retreat from the city to where "there's a lot more room to breathe and be normal."

"There's a very large hill and this house is built on top of it. It's on National Trust land. The balcony on the house is supposed to represent the bridge of a ship. In fact the whole house is meant to be like a ship. There are big rooms with ceilings about twenty feet high and small bedrooms like cabins."

Perched in his ark on top of a hill Mike is planning to do it all over again. "I'm writing another piece of music. I've already got half of it finished. The last one was two pieces of music, this will be just one. The drag'll be that you'll have to turn the record over."

"Tubular Bells" really took off

after a performance at the Queen Elizabeth Hall, one of the bunkers in the Siegfried Line of culture on the South Bank of the Thames. Kevin Ayers, Mick Taylor and the personnel of Henry Cow together with some girl singers for background effects. Viv Stanshall compered the show and Mike Oldfield went down a bomb.

Reviewers dredged up their whole battery of superlatives. "A Masterpiece", "A genuinely new development in music". For the time being Mike can truly be said to have arrived as a cult figure who will get the attention he asks for, but also from whom much will be expected. His next record will either establish him firmly or drive away his audience. None of these considerations seem to be bothering him at all.

"I don't think I will change with success. Not really, well I'll

just go on the same as I always did, though I'm obviously far more confident now."

MIKE OLDFIELD has obviously committed himself to extended pieces of music, and this is a tendency which the most musical side of rock has been exhibiting for some time. As the limitations of the three-minute track become more evident many artists have been looking for an alternative form.

Most of these attempts have been dreadful. The successful triers have usually either tried linking their songs together round an idea, as Townshend has done, or they've gone in for long inventive jams. These last, in the hands of a band like Traffic are truly superb, but all too often the improvisational flair is lacking and it's a pain in the earhole.

"Tubular Bells" is a tightly constructed record playing around a couple of themes imaginatively and, which is much more important, interestingly. In this it is a genuine contribution to the attempt to make long-lasting rock worthwhile, but it would be dangerous for either the musicians or their critics to ignore the novelty value of the tinkling sound or the once-only nature of the climax to the record.



MIKE'S MUSICAL CAREER started at fifteen. "I left school at fifteen and together with my sister I made an LP called 'Children Of The Sun'. We did go round doing gigs, we were called Sallyangie, but I was a bit young to know what I was doing."

So he stopped that and formed a rock group called "Barefoot". "I was writing songs in those days. We did some gigs, but we packed up after one disastrous performance".

Mike then joined Kevin Ayers' new band The Whole World where he stayed for two years, until he left to begin "Tubular Bells" which had been occupying his mind as they travelled around to performances. He supported himself during the recording with the occasional session work, and kept costs down by living with his mum.

When he had a demo ready he started taking it round record companies. Four or five of them. "Virgin were the first but they hadn't started their own label then, they were just selling records. When they did decide to start making them as well they gave me a ring."

History has proved them right. Neither artist nor company could possibly have asked for a better beginning.

IN THE PRESENT climate of glitz and superstars, Edgar Broughton and his merry men stand out. They retain the quality of honesty and directness which has characterised music since they first came to the notice of the music public in the late sixties. For Edgar there has been no compromise. The stance of dissent and the desire to express a communal awareness have not been watered down to enable the band to pursue material wealth and personal glory as has been the case with many of the other so-called underground musicians of the late sixties. Edgar Broughton is his own man, and this has inevitably led him into many awkward situations.

The events of two summers ago are legend in the annals of rock 'n' roll. The Broughtons did what many claim they are prepared to do but few actually follow through. They decided to take a truck round England and play a set of free concerts in certain towns.

In two of the towns, the ultra conservative Brighton and Redcar, they came up against local authorities who seemed to believe that the band would have a generally detrimental effect on their communities. But the locals were for it and the band was rarin' to go; so they set up. In each town the local police trotted up and led them off for a night in the cells. And the next day they were charged with criminal activity. Incitement to riot, or trespassing or something of the kind. They paid their fines, but left undaunted.



Earlier in that same summer they undertook what turned out to be a very strange and not altogether pleasant tour of Germany. Now the Broughtons have always been well-known for their free concerts and cheap tickets, and general social consciousness, so when they heard the kids on their early gigs calling them 'capitalists' and when they saw how small the crowds were considering their great popularity in Germany they knew something was up. And it was. The promoters were charging exorbitant entry prices.

When Edgar realised this, he declared the rest of the tour free concerts, which didn't endear him to the promoters, the MAM agency. At the last gig in Hamburg, they tried to impound the group's equipment to pay for what they said were debts, and pulled in a troop of "assistants" to effect this.

They didn't succeed but the night ended in a long and crazy chase up and down Hamburg's Reeperbahn. By and large the band enjoyed all the fun and games. They're not too short on fist power themselves, but the odds were unreasonably stacked against them, so they decided that blind heroics were not the order of the day.

The general bad feeling generated by the events on this tour meant that the band were unable to return to Germany for nearly two and a half years. But when they did, they were knocked out to find that they had not been forgotten and were packing them in at every venue they played. In Hamburg in what looked like a monster version of London's old Arts Lab, the kind of place the band revel in, the kids went wild. Really wild. And in Germany that is a serious affair. This time they were one member larger than before, original member, Victor Unitt, joint lead guitarist with Edgar, having returned to the fold in the interim after stints with the Pretty Things and other such notables. Along with Edgar, Steve Broughton on drums, and Art Grant on bass, Victor pumped his lunatic orgies of electric tinglings into the aggressive, demanding

Edgar Broughton



audience.

In fact what they want more than anything is a response, a real involvement on the part of those for whom they play. If it doesn't come they get wilder and wilder, crazier and crazier. You wonder how anyone can actually contain as much liquid as the Broughton brothers sweat out in a one and a half hour show.

They remain the people's band above all. They are accessible, communicable, and concerned. And for them, the money, hit records, and the usual fare of the pop scene, are of minor importance. Whatever they get out of their position as rock performers, materially or otherwise, they want to give back. Already, on very limited resources, they have begun to organise, just outside London, a communal arts centre, which will serve both as a practise and recording place for the band, as well as a place where anyone with serious creative intent can go to organise their scene.

One of the greatest qualities required by intelligent and sensitive performers today is resilience. The pressures on successful musicians are constant, for they are ever in the public eye. And one quality this band will never be short of is durability.

And on this German tour they needed to call upon this quality as much as ever. There was constant trouble with the equipment truck, and the Landrover which had been brought over to carry the band about. But they bore it all well, with few complaints and what troubled the brawny, charismatic Edgar far more than any physical discomfort was the fact that not all the audiences would work to get themselves 'off'.



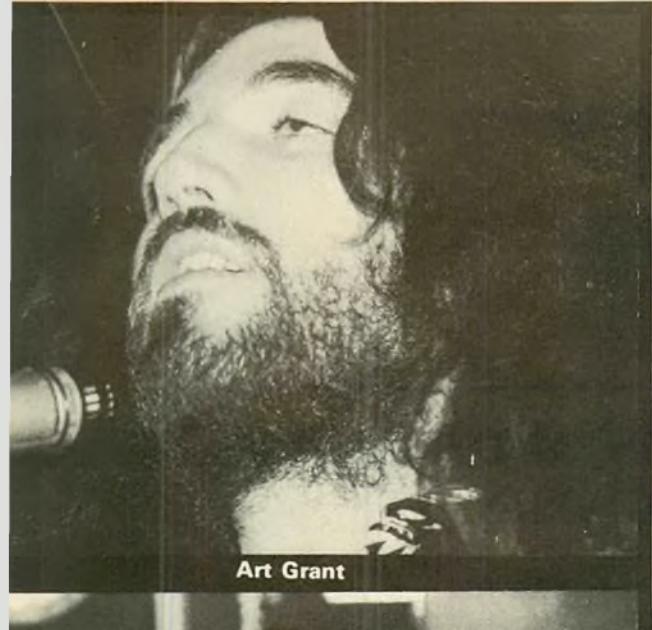
The tragedy of many rock audiences is that they pay their money and then expect the band to do it all. They seem incapable of releasing their psyches from their inhibitions. However, it must be firmly stated, the more mediocre receptions were the rareties, and Hamburg and Heidelberg in particular, both gave powerful evidence to contradict the views of any of the music critics who believe that Edgar and his mighty men are on the wane.

Each night a hall full of fury sweaty little figures screeched and stamped themselves into lunatic oblivion as they roared along to the Broughtons anthem 'Out Demons Out'. It was a sight to scare the living daylights out of any avid satanist.

Edgar Broughton, who has been dubbed the great rock anti-star of our time, is a man for all seasons and climates, and though popular recognition in the form of chart success may still elude him (little though he cares!) there can be little doubt that his (and his worthy band's) energy and resolve will keep him going when so many of the lesser but more commercial stars which shine today have long since burnt themselves out.

Broughton battles on

words and pictures: Mick Rock



Art Grant



Steve Broughton



Victor Unitt

HI EVERYONE! Just take this list of goodies, "Leader Of The Pack", "Chapel Of Love", "Maybe I Know", "Don't Ever Leave Me", "People Say", "Be My Baby", "River Deep Mountain High", "I Can Hear Music", "The Look Of Love", "Do Wah Diddy", "Do Do Ron Ron", "And Then He Kissed Me", and "Hanky Panky".

That's some list and what they have in common is; they were all written by a lovely blonde lady called Ellie Greenwich.

Currently in the States she has twenty songs on compilation albums doing the rounds and if you want sale figures up to this year of '73 then read, of those single records that went Top 20, over 11 million were sold, of those that went Top 60, over 9 million and that makes 20 million records purely on American chart positions of 1 to 60, without the UK and Europe.

□ □ □

Now Phil Spector moved in on songs like "River Deep Mountain High," with a sparkling arrangement for the fiery, torrid attack of Ike & Tina Turner. Spector did marvels in the background for "Do Do Ron Ron", "Be My Baby" plus "And Then He Kissed Me" and of course many more. Spector we remember, but what of the girl who wrote the songs, the girl who has given countless artists million sellers, isn't it about time she stepped out of the shadows?

"Let It Be Written, Let It Be Sung" says the extremely attractive blonde 32-year old ('call me 30') for she's coming to the pop scene in person. Those words form the title of an album; Ellie's. The songs on the disc are hers. Many of them were listed earlier in this article.

It wasn't as easy as it may sound. I mean when you hear some of the songs your head is already full of another version.

□ □ □

"I think what I did was to capture the kind of emotional entanglements you go through when in one's teens. My songs were at times unashamedly soap operas. They were short stories, little dramas, like 'Leader Of The Pack'.

"On the Shangri-Las disc we went out to capture the excitement of the time. People were into motorcycles, the noise of the revs and girls went for the guys in their leather gear as they roared down the roads at incredible speed.

"You know often on these discs I did the demo. I wrote the song and then recorded it myself. I then took it to someone and played it to them. At one time in the mid-Sixties everything I seemed to do turned to re-

cord gold. It was something I suppose few go through, the constant exhilaration of records zooming up charts new stars hitting the scene with hits, big ones. Just crazy, that's the way it was.

"Actually at one time I did make a couple of hits with a group called the Raindrops. I was the group. I laid down the piano, drums and we dubbed six times and then I was the group! Someone said get out and play some live gigs. I did a few and took my sister and friend to give the sense of a group. In those days of course one mimed to hit records, just as well!

□ □ □

"You ask about my reactions to songs I've had recorded well there's also a story in my production side of life. The recording world is very male orientated. They are not used in the studios to a woman and one who gives orders. I had to prove that I

could cope, maybe more than a guy would have to.

"All through this of course I had to play roles. I mean I'm one thing to get what I want with one group and another with a different set of people.

□ □ □

"The thing I'm sorting out now is who Ellie Greenwich is. I'm going to write a book, I think, called *What Is An Ellie Greenwich?*

"At the moment I'm getting together quite a few new songs and one day I'll burst forth, though even the thought of a live show is quite something. I mean give me a studio and I'm at home!"

Do you know Ellie Greenwich could just hit the scene with a gaiety and sparkle it needs? First though go and listen to her versions of her songs and you'll know for once she's talking sense when she says, "Our tunes made it."

Greenwich's time to sing

words: Rodney Marlowe



ROCK INTO '74

NME is the music paper to read in '74. Every week it carries the widest, brightest reporting in the business. Big names. Big exclusives. Albums and singles coverage. The national's comprehensive guide to the best of pop and rock in live performance. And much, much more. Get your copy every Thursday, 8p

NEW MUSICAL EXPRESS

THE ONE THEY WARNED
YOU AGAINST

GENESIS AND RON GEESIN

by Andy Harris

THE CONCERT was held at the Dome in Brighton on the 15th of October. It was sold out, and tickets were expensive due (as I was told by Mike Rutherford: bass) to cost of new stage act. The poster and record package for 35p was also expensive, but for Genesis fans — worthwhile.

Ron Geesin opened up. His act is comical, with chairs on the grand piano, his Welsh jokes, his two-stringed banjo, but it was too indulgent.

Genesis started with "Watcher Of The Skies", and then began to go through the excellent tracks of their new album. The new stage-act is greatly improved with slide projections, and they have still maintained the aura of mystery in the form of Peter Gabriel's costumes and acting.

Steve Hackett has changed for the better — he's not such an introvert; and one can hear more of his excellent guitar work. Mike Rutherford and his double-necked Gibson also proved a showstopper.

All the group participate a great deal, but I often feel the need for short solos from Steve and Phil Collins. Centering the act on Peter is often too much, and more of the group should participate.

The music is excellent, and the stage show needs just a little to make it perfect. Music combines with spiritual feelings from Peter's acting to provide a most satisfying concert.

Genesis are musically a mixture of Yes with music hall theatricals. But are so original I find it hard to classify them further.

ROXY MUSIC

by Sue Wray

THE ROXETTES were certainly out in force on Saturday night when Roxy Music played the Liverpool Empire. Andy Mackay-type hair-styles (complete with coloured streaks), silver boots and a glimpse of a pink satin suit in the foyer all added to a tremendous atmosphere which was climaxed by the appearance of messrs Ferry, Mackay, Jobson, Manzanera, Thompson and Maida onstage.

Roxy opened their set with their new single "Street Life" which promises to be as great a success as its forerunners "Virginia Plain" and "Pyjamarama", and by interspersing their repertoire with numbers from "Roxy 1", "For Your Pleasure" and introducing several new numbers from their forthcoming "Stranded" album; how could they fail to please?

Dressed in white tuxedo, black trousers and red cummerbund Bryan Ferry pirouetted around the stage like a youthful Bogart showing himself to be even more polished and professional than ever. In numbers such as "Psalm", a devotion of peace (to quote Bryan Ferry) which worked remarkably well, and "Mother of Pearl" (an Andy Mackay composition) Eddie Jobson proved that he has more than compensated for the departure of Brian Eno in July.

Combined with the many talents of Andy Mackay, Phil Manzanera, Sal Maida and the lovable Paul (Thundersticks) Thompson, Roxy left the crowd stamping and cheering for an encore which was doubly satisfying in the shape of "Do The Strand" and "Remake-Remodel".

After their departure I spent 5 minutes trying to climb down from the back of my seat (where I had been lodged for the past 75 minutes), exhausted but more than delighted.

Supporting Roxy for the night was Leo Sayer who acted as a marvellous apertif for the Roxy set. What more can be said — a great time was had by all!

SKID ROW

by John McEntee

THE NATIONAL STADIUM is not the most opulent looking building but it is the place where most of the good concerts happen; like last Wednesday when I travelled by bus to see the proverbial phoenix rising from the ashes, in this case Skid Row.

The only survivor from that group is Brendan "Brush" Sheils who is probably Ireland's foremost bass player. Eamon Gibney, the lead vocalist is an ex-member of Alice. John Wilson and Eddie Deans completes the foursome.

Angel gave a good warm up and we were then treated to a blind busker from Dublin who did a number or two. After the obligatory wait the group were announced and John Wilson took up his position at the kit and started to beat the skin out of his drums, then the rest of the lads came one. Brush Sheils plugged in his bass and started to leap across the stage, the band kicked into action and the whole thing seemed to fall into place.

Skid Row have one or two rusty patches which they may have to iron out but Gibney is a fine vocalist and Deane played some outstanding bottleneck. Brush Sheils is the driving force behind Skid Row, he provides a very good visual front backed up by some fine bass work. He did a great harp piece getting the crowd to give him a rhythm, he also did a fine country song.

It was a good night but one thing bothers me how come everyone waited till the encores to get up and boogie?

BEAST'S MONTHLY ROAR



The GUY symbol
indicates a highly
recommended album



ROXY'S BEST EVER

ROXY MUSIC: Stranded
(Island £2.30) Maybe a subtle weirdness in the music is what makes this Roxy Music's best album to date. There has been a steady improvement since the debut elpee and the promise shown on that first and continued on the second has almost been totally fulfilled on this third.

There are one or two areas in which perhaps Roxy have room for improvement, there is a tendency for a certain "sameness" to affect successive numbers, particularly on the lower tempo pieces, but on the whole the standard of entertainment — for this is closely allied to Roxy's music — is high.

The most rabid Roxy fans (c'mon stand up and let me be counted among them) will love it and those as yet unconverted will join the rank of the true believers.

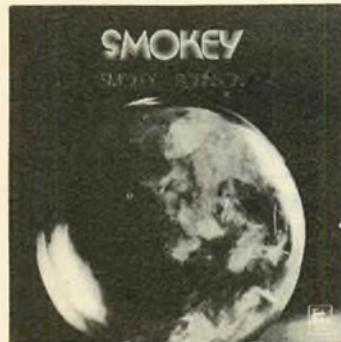
Bryan Ferry again takes most of the composer credits, being responsible for six numbers on his own and co-operating on the remaining two. Phil Manzanera puts pen to paper for "Amazona" and Andy Mackay helps out on "A Song For Europe".

The opening track, "Street Of Life", is not only the hit single but a close-sounding relative of "Loving You Is Sweeter Than Ever". Ferry's clipped vocals are his trademark and put the Roxy Music stamp on all the band's songs, this being a typical up-tempo Roxy bit. It sets the pattern for what is to follow. The questions about "Just Like You" are: is he gonna break into tears? Will he get through the song without weeping? Is not Manzanares's guitar stylishly evocative? And the answers are: not quite, yes and yes.

The involved backing, including synthesiser, makes "Amazon" what it is and there's no doubt that the added ingredient of the London Welsh Male Choir add greatly to the dramatic

appeal of the beautiful "Psalm". New boy Eddie Jobson's violin and synthesiser add to the effect of the latter and it's not until the end that you realise how much Mackay has contributed to it. "A Song For Europe" is at times almost classical and at others a rocker. Johnny Gustafson's bass is saying rather a lot and Mackay's sax leading away on a nice cross melody. And what about those Frog lyrics!

Perhaps "Mother Of Pearl" and "Sunset" aren't immediately too strong, but give them a few listens and you'll be able to pick out little touches of ingenuity in the background, even after a crammed Dionne Warwick reception followed by a visit to New Zealand House. Don't try to work it out, just bear with me. **RG**



simply great performers nowadays. Smokey Robinson has come from the Miracles and on his first solo album he shows that he is a truly superb singer who has the musical taste and wit to do material which is well suited to his high-pitched and haunting voice. "Holly" and "Will You Love Me Tomorrow" are two songs which show most clearly just how controlled and yet heartfelt a singer he is.

A great album from somebody we must now consider as one of the best black solo vocalists around. **NT**

The argument is whether this is as good as "Caravanserai", I think it's better, some think it's slightly worse but it's undoubtedly at the same high level of quality and a worthy recipient of the Guy award for excellence.

I presume "Yours Is The Light" has something to do with his religion but an old agnostic like me finds it great to listen to. "Going Home" is another of those "Caravanserai" style tracks where a contrived beginning leads you gently by the hand into a maze of superb guitar playing in a fine background sound.

Santana himself is more held back than before, exactly the reverse of McLaughlin's development, and he allows the other musicians to come forwards more, including McLaughlin on "Flame-sky". A very worthwhile buy. **NT**

DAVID ESSEX: Rock On (CBS £2.17) A very interesting first album from Mr Essex. Starting with what I consider a poor imitation of Leon

Russell's "Tightrope" under the name "Lamplight" the album steadily improves through the voguish 50's version of "Turn Me Loose" to a nicely romantic "On And On". That single is naturally included but don't be put off. "Ocean Girl" starts side two in calypso style complete with waves on shore.

Seven of the eleven tracks are written by the lad 'imself, but the arrangements and production by Jeff Wayne puts the seal of excellence on this package. I wonder if D. Essex is related to Susan Hampshire — or even Clark Kent? **DW**

FOUR TOPS: Four Tops Story 1964-72 (Tamla Motown F3 10)

1964-72 (Tamla Motown ES.10)
You'd have to be some sort of Four Tops fan to sit through all four sides of this double album at one sitting and even then you would be bound to notice something of a sameness about many of the tracks. Perhaps if the tracks had been issued in a two-part series it would have attracted greater sales, especially from those people who like their Tops in small doses.

The tracks range from the very early "Baby I Need Your Loving" and "I Can't Help Myself" with their typical early sixties Tamla sound to the comparatively recent "Macarthur Park" and "Nature Planned It" which are representative of a more modern trend in music. **RG**



albumscene

continued from page 37



QUICKSILVER MESSENGER SERVICE: Anthology (Capitol £2.14)

Quicksilver was one of those underground type American bands that rose in the late sixties and enjoyed a few years of comparative popularity, mainly among musicians and groovy people, before sinking again. For those people and for all of you who missed them first time round, this is the double album for you.

The contents range from "Pride Of Man" and "The Fool" from the first album in 1967 to "Hope" and "I Found Love" from the seventh in 1971. In addition there is Nicky Hopkins' stay from 1969-70 during which they recorded one of their best numbers, "Edward, The Mad Shirt Grinder" featuring nice Hopkins/lead guitarist John Cipollina interplay. With a lot of the rubbish that is about today getting so much attention, this collection could show the light. RG



FOCUS: At The Rainbow (Polydor £2.29)

EARTH AND FIRE: Atlantic (Polydor £2.15)

Two Dutch groups whose approach is quite different but whose net result is pleasantly similar — the listener enjoys sitting and listening for a change rather than jumping about. Focus of course need no introduction and it only remains to be said that this "live" album includes "Hocus Pocus", "Sylvia" and "Eruption". It is also excellent.

Earth and Fire is a five-piece with a girl singer who has a good range. The musicians, particularly guitarist Chris Koerts, know their jobs and turn in an emotional performance. The first side is sub-divided while the second uses standard tracks to continue the sorrowful theme. A group worth listening to. RG

ROLLING STONES: No Stone Unturned (Decca £2.15) Hands up all those who knew that the Stones had a new album out? I see no hands, not even those of Masters Jagger, Richard, Wyman, Watts and Taylor. And why do you think this is? Yes, you're right, Decca have done it again.

Once again setting out to prove that you can squeeze blood out of a Stone, the Thames-side company have got together yet another collection of obscure and ancient Stones tracks and put them together as an album. All you need to know about this latest attempt to make money with a minimum of effort is that

among the tracks are "Surprise Surprise", "Long Long While", "Poison Ivy", "Money" and "Stoned" and if that isn't just about the weakest collection of pebbles you've heard, what is? RG

DR HOOK & THE MEDICINE SHOW: Belly Up (CBS £2.19) First, an apology for not mentioning their previous album, "Sloppy Seconds" which is even better than this one.

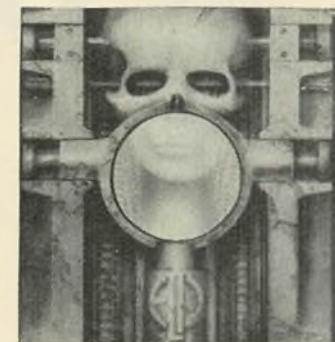
When a bunch of hard, solitary rough and ready men get together to play songs by Shel Silverstein, the sick genius of Playboy, then two characteristics predominate. First the comradely bawdiness of life on the road where "Roland the roadie loves Gertrude the groupie, but Gertrude the groupie loves groups" or their blasé attitude to personal disaster, as on "Penicillin Penny", but most of all there's a sort of hard-boiled sentimentalism based around the necessity for parting. Mother and her "Soupbone" and the nice girl back home.

That's the image anyway, and it's put across by one of the tightest and potentially the funkiest bands I've ever heard. Although "Seconds" is a better record, this one is great too. So I suggest you buy them in the order they came out. NT



VARIOUS ARTISTS: Motown Chartbusters Vol. 8 (Tamla Motown £2.14) One of the best of the series that has proved a must for Tamla fans and a strong pull for discerning listeners. I'd have got the album anyway just for "Papa Was A Rollin' Stone" and the memories it evokes of a go-go girl called Maureen in the Chelsea Bird's Nest, but there are other reasons for people buying it.

Stevie Wonder's "Superstition" has to rate as one of the funkiest numbers of all time and who doesn't want to remember "Ben", "Take Me Girl, I'm Ready", "Help Me Make It Through The Night" and "You Are The Sunshine Of My Life". Sixteen tracks in one collection proving that a compilation doesn't have to be a money-grabbing rip off. RG



EMERSON, LAKE AND PALMER: Brain Salad Surgery (Manticore £2.40) Bloody sacrifice! To the pits with these people! Burn them at the stake! "Jerusalem", "Jerusalem", the song that all of us sing in the bath and even then treat with respect has been mutilated, sodded about with and heathenised by those three per-

petrators of weird noises. If there's ever a re-make of "The Devils Of Loudon" let me suggest ELP jointly playing Oliver Reed's role.

Apart from that, should this album not be titled Ron Grainer and the BBC Radiophonic Workshop Play The Best Of Dr Who? Come on, let's have you staunch ELP defenders, what's it all about? Is this a cacophony or are my ears mis-tuned? Is it really the theme music from "Noddy Meets The Prince Of Darkness"? RG

KIKI DEE: Loving And Free (Rocket £2.30) **LYNN ANDERSON: Top Of The World (CBS £2.17)**

Kiki's name has been around for quite some time but somehow she's never made it in any way until Elton and Bernie came along, one to help produce and one to write some of the material on this album and naturally it shows. As a complete piece the album is most pleasant — though her single "Amoreuse" is not the strongest song. "Loving And Free" is nice and smooth, good listening. "Lonnie Josie" nostalgic in the country style and "Supercoal" is good John/Taupin work.

Lynn is one of the top C&W singers in the states I am reliably informed by the Beast so she must have something. As a style of music the yodeling and yowlings of the pseudo-cowboys is bad enough but more than a few minutes of the female of the species is enough to make me wish that the Colt .45 was just a bit more efficient. Nice enough for the middle-West with similar-sounding tracks including "The Night The Lights Went Out In Georgia" and "Kill Me Softly With His Song". Hmm BC



WET WILLIE: Drippin' Wet Live (Capricorn £2.17)

Any band that can combine the force of J. Geils, the subtlety of Duane Allman and the frenzy of Little Richard and still add something to the caboodle has gotta be a winner. Wet Willie don't just strut, they leap, whipping up a storm of high-level rock which will keep you outta your chair.

Leader Jimmy Hall's harp playing is reminiscent of Magic Dick's style on "That's All Right" and by the time the band gets round to the untrained boogie of "No Good Woman Blues" with all the stops out, you're up and boppin'. Jimmy's brother Jack lays down the bass pattern for lead guitarist Rick Hirsch to work on and it's during "Red Hot Chicken" that the cooking starts to boil over.

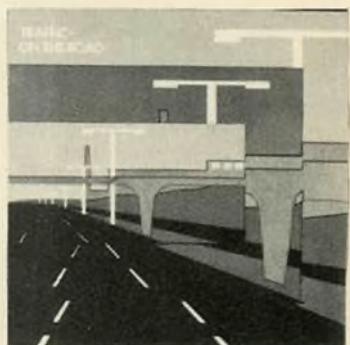
But Rick shines most during his sensitive Allman-type solo on "Macon Hambone Blues", a nine minutes-plus piece that develops into a frenzy of half-spoken Little Richard vocals. Drummer Lewis Ross isn't exactly idle, thrashing away like a dervish and holding things together. You need no encouraging to "Shout Bamalamalama" on the final track, by which time you should have got it together with your chick and be heading for a new life in New Zealand or some other far flung place, though I doubt that even that's remote enough to escape the frenetic attention of Wet Willie. RG



GREENSLADE: Bedside Manners Are Extra (Warner £2.17)

This is the first I've really heard of Greenslade and I wonder what I've been missing. The combination of the two keyboard men — Dave Greenslade and Dave Lawson — is excellent. Their crossplay is a joy to listen to and as either one or the other had a hand in composing all the tracks, hand the bouquets around.

The title track features some sensitive vocals by Lawson and "Pilgrims Progress" has a build-up reminiscent of the early Nice. "Drum Folk" on side two features drummer Andrew McCulloch and influences from his days with King Crimson are discernible. You'll be hearing a lot more from these lads, so make sure you don't miss this 'un, there's a good reader. DW



TRAFFIC: On The Road (Island £3.14)

You've really gotta be a confirmed Traffic addict to get a big high out of this double album that was recorded on a German tour. There are only seven tracks and though for fans of the wandering minstrels this is a good omen, others may find the 17 mins. 35 secs. of "Low Spark Of High Heeled Boys" and the 20 mins. 49 secs. of "Glad" and "Freedom Rider" a bit much.

I can take any amount of the lads' music and found "Light Up Or Leave Me Alone" at 10 mins. 30 secs. the best track, Steve's intricate guitar work and Barry Beckett's keyboard playing outstandingly good. Because it will appeal mainly to specialists, the package won't quite qualify for a Guy, but there's no reason at all why music lovers shouldn't give it a spin. RG

CARAVAN: For Girls Who Grow Plump In The Night (Deram £2.15)

A five piece band who've made quite a reputation in a quiet way. The album features a big picture of a beautiful and pregnant girl on the cover, although despite the original intention, it was deemed necessary to have her fully dressed. The girl in question is now delivered of a child which has gained much publicity for the band in the papers.

This is all wrong. Their name should be noised abroad for the fine and thoughtful quality of the music they make. Classic British electronic rock and a delight to listen to. Apart from Mike Ratledge's "Backwards" all the songs are written by the band and I especially like "A Hunting We Shall Go". NT

STRING DRIVEN THING

With their first single "It's A Game", very nearly a smash hit, the band undertake the following dates:
 Newcastle S. E. Northumbrian Tech. December 19
 Burton Town Hall 20
 Stafford High School 21
 Manchester Stoneground 22
 High Wycombe Nag's Head January 10 20
 Halifax Clarence's 12
 London Marquee 14
 Sidecup Marlow Rooms 17
 London Bedford College 18
 Manchester Polytechnic College 19

BAY CITY ROLLERS

On the strength of a previous hit single, Bay City Rollers should create enough curiosity at the following Scottish gigs:
 Cumnock Town Hall December 24
 Newton Grange New Hall 25
 Inverurie Town Hall 28
 Airdrie Count Down Disco 30
 Dundee Marriott Hall 31



BECK, BOGART, APPICE

The band undertake their third tour.
 Glasgow Apollo January 8
 Edinburgh Caley 9
 Newcastle City Hall 10
 Manchester Free Trade Hall 11
 Leeds University 12
 Leicester De Montford Hall 13
 Wolverhampton Civic Hall 14
 Brighton Dome 16
 Cardiff Top Rank 17
 Lancaster University 19
 Liverpool Empire 20
 Sheffield City Hall 22
 Birmingham Town Hall 23
 Bristol Colston Hall 24
 Portsmouth Guildhall 25
 London Rainbow 26 (two concerts)

FANTASTICS

Typical Black harmony sounds.
 Sheffield Bailey's December 16-22
 Barnsley Bailey's December 16-22
 Leicester Bailey's 23-29
 Dunstable California Ballroom 31

JOHN BALDRY

John Baldry special guest on the Faces tour, has a new single released to coincide with this.
 Oxford New Theatre December 23
 Edmonton Sundown 24

FUMBLE

This band, often compared to America's Sha Na Na, provide their own brand of entertainment on the following dates:
 Torquay Victoria Hotel December 20
 London Rainbow 21
 London Marquee 31
 Hanley Top Rank January 2
 Birmingham Barbarella's 4/5
 Didsbury College of Education 8
 Stoke North Staffs Polytechnic 11
 Bognor College of Education 12
 Bath University 18
 Swansea College of Education 19

TEMPEST

Founder member John Hiseman, formerly of Jazz/Rock band Coliseum, now working as a three-piece.
 Newcastle Polytechnic January 11
 Glasgow University 12
 Keele University 16
 Manchester Stoneground 18
 Coventry College of Education 19

THE GLITTERMEN

Appearing without Gary Glitter at Cleethorpes Pier Pavilion December 21
 Goole Vikings 22
 Barnsley Civic Hall 23
 Hornsea Floral Hall 24
 Rawmarsh Leisure Centre 26

THE ALLMAN BROTHERS

Known for their lengthy sets, and as America's No. 1 Rock Band, The Allman Brothers will play the following dates as part of an extended European Tour.
 Birmingham Odeon January 12
 Manchester Free Trade Hall 14
 Apollo Glasgow 16
 London Rainbow Theatre 18/19

GILBERT O'SULLIVAN

This will be Gilbert's first cabaret appearance in his career
 Batley Variety Club January 13-19

NEW SEEKERS

Continue their round-the-country cabaret dates.
 Liverpool Shakespeare Theatre Club January 6-12
 Stockton Fiesta 13-19
 Sheffield Fiesta 20-February 2
 St Agnes Talk of the West 10-16
 Wakefield Theatre Club 17-24

GLENCOE

Originating from the Highlands of Scotland, Glencoe should pull in numerous followers after their highly successful supporting role with Agent.

Manchester Stoneground December 21
 London Marquee January 3

TOM JONES

Gyrating his way back on to the club and cabaret scene for the first time in five years.
 Bailey Variety Club January 20-26

TOOTS & THE MAYTALS

With more than 50 hit singles to their credit in Jamaica, the band will be headlining a mini-package reggae tour.
 Leeds Cat's Whiskers December 23
 Birmingham Locarno 26
 Bristol Top Rank 28
 London Edmonton Sundown 30
 Gloucester Jamaican Social Club 31
 Derby Tiffany's January 3
 Doncaster Top Rank 6

CAPABILITY BROWN

A band of six excellent musicians with good, close harmony vocals — and a lousy P.A. system.
 Slough Community Centre December 21

Ipswich Baths Hall 22
 Guildford Civic Hall 30
 London Marquee January 4
 Nottingham Boat Club 4
 Farborough Technical College 12
 Bath University 18
 Aylesbury Friars 19

KILBURN AND THE HIGH ROADS

This band were chosen to support Who on their American tour, after doing so successfully on their British tour.

Hemel Hempstead	December 21
Bookham Youth Centre	22
Aylesbury Friars	29
Guilford Civic Hall	30
Southend Zero Six	31
London Greyhound	January 6
Doncaster Top Rank	7
Crewe College of Education	12
Erdington Firebird	14
London Imperial College	18
Waltham Forest N.E.P.	19

HAWKWIND

"The Ridiculous Road Show Starring The Silly Hawkwind Brothers", will be unveiled on this massive tour.
 Glasgow Apollo December 21

Edinburgh Empire	22
Bletchley King George's Hall	January 1

Leicester De Montford Hall	
Portsmouth Guild Hall	3
Southend Kursaal	5
Oxford New Theatre	6
Dunstable Civic Hall	10
Clacton Town Hall	11
Liverpool Stadium	12
Norwich St. Andrew's Hall	16
Cheltenham Town Hall	17
Derby Kings Hall	18
Bournemouth Winter Gardens	19
Guilford Civic Hall	23
Edmonton Sundown	25
Wolverhampton Civic Hall	28
Swansea Brangwyn Theatre	31
Plymouth Guild Hall	February 1
Belfast Whida Hall	5
Lancaster University	8

ROCK N' ROLL REVIVAL SHOW

A chance to polish up the leather gear, and rev it up with Billy Fury, Marty Wilde and a possible sprinkling of Alvin Stardust.

Barrow Civic Hall	February 1
Halifax Civic Theatre	2
Darlington Civic Theatre	3
London Lewisham Concert Hall	5
Grays Civic Hall	7
London Battersea Town Hall	8
Hemel Hempstead Pavilion	9
Crewe Lancastrian Hall	12
London Barking Assembly Hall	14
Chatham Central Hall	15
Leamington Royal Spa	16
York Theatre Royal	17
Manchester Wythenshawe Forum	18
Aldershot Princess Theatre	20
Southend Cliffs Pavilion	23
Croydon Fairfield Hall	24

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.

BILL HALEY might have twirled his head and sent the curls falling back in '55 but no one then could have envisaged in the Seventies an album as powerful as "Quadrophenia" from The Who.

The group have now been on the scene for ten years without personnel change. Among their songs have been "My Generation," "I'm A Boy," "I Can See For Miles And Miles" and "The Seeker". They made one of the all-time great albums in the double-record, "Tommy". "Quadrophenia" comes in the same category, a mighty tour-de-force, essential buying, an album running with consistent high standard through yet again, four sides. Townsend is one of my heroes and I went down to his home in Twickenham to talk with the group's lead guitarist.

I talked about The Who being on the scene for some time and mentioned the interesting fact of Yvonne Elliman on guitar with Pete having just recorded The Who's first hit, 'I Can't Explain'. Did he remember those days?

"Course I do. I relate back quite a lot. Those were good years and all that! Ten years is quite a chunk to remember but they seem pretty vivid. A lot of time in fact sees nothing happening... I mean there were certain landmarks like 'My Generation', a song which has remained with us ever since. A chunk of this period of time is on 'Quadrophenia'."



The Who have always been associated with current events. 1965, "My Generation", and running parallel was the Mod craze. Some linked "I Can See For Miles And Miles" with the acid craze of around 1967.

"People may have thought that but it wasn't in my mind. It's the case of the writer being taken for something he didn't say or rather mean. I mean someone said to me one day, 'hey man, very groovy, very groovy those lyrics, what are you getting at?' Eric Burdon was there at the time and in his broad Newcastle accent with firm deliberation he said, 'It's about a guy with great eye-sight'!"

"The Seeker" was another song to fall in



Quadrophenia

Four sides of Who

words: Tony Jasper

pictures: Richard Fitzgerald/Andre Csillag

some people's trio of hits from The Who and related to a time-phase. It came in 1970 and if you remember the lyrics it summed up the pop world's dissatisfaction at not finding any answers from Dylan, Timothy Leary and Maharishi. Did Pete see "japhenia" picking this sense of individual search?

"Not really though there is some similarity. It was a song about ego involvement involved in spiritual search. It wasn't really a pointer to the future, although Jimmy the Mod on "Quadrophenia" is engaged in finding out who he is."

"I have always wanted to be direct in lyrics, to say what I was really thinking. If I've wanted to talk drugs I have and sex the same. I find it much healthier."

Background over in conversation we moved directly to "Quadrophenia". "Quadrophenia" came from a simple source. I saw a way of hitting things which were very much part of me head-on. In many respects it's very basic life-stuff rather than say the fantasy world which was 'Tommy'. I wrote the songs and produced it, but it was more than ever a Who effort.



a mod archetype. He has a love for scooters, clothes and all the meat and potato stuff we share as a group, our memories of the Sixties, of Brighton and all that.

"Jimmy is worried about real down to earth problems. I mean his things, his problems may seem small but they become enlarged for him, dramatic and big and they turn into a total spiritual one for him.

"I mean it's us there in what he goes through. I don't think all that much is needed to make him tick because he belongs to what has happened. He goes and looks around from his later time vantage point and tries to see what is left.

"Everyone can read, everyone can fight and goes through a period when they feel a tough nut, a lot of people have said more! So you see Jimmy is a member of our generation and I picked him, the mod rather than the rocker because that group is more interesting.



"Jimmy is an archetype in his own way, he's a member of our audience, he's built of the same stuff as us. We share his emotions, live things out for them."

In 'Quadrophenia' Jimmy during his reflective look back and his search to find out what life is and what makes him tick, recoils from many so-called authorities like the teacher or the general adult. Where do you find some answers?

"I dunno on the first, I think everyone has to find their own answer. I think there is this sense of rebellion in many. I think one has to go through a great deal, get to desperation before the right questions become asked. It happens on the album in Dr Jimmy. There Jimmy's diverse qualities come together thus the tough, the abandoned, the romantic, the spiritual all clash. You know the tough part tries to win over by filling himself with dope, the inner struggle goes on all the time.

"It's 'Love Reign Over Me' which becomes the song where, if you like, he surrenders, gives up the ghost and tackles reality. He begins to find out what things are about."

So what Pete, I asked, is this LOVE?

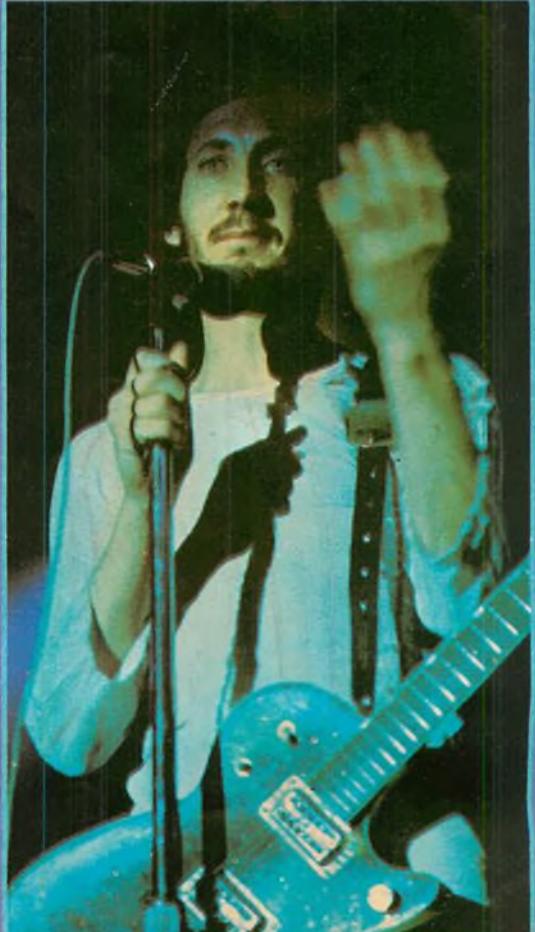
"Well, it's like rain falling from the sky.

There's something incredibly symbolic about it. You get wet and once wet say to yourself you might as well enjoy it, why bother to complain. Rain isn't a mystery yet it's part of nature. I mean maybe Jimmy is really surrendering to God's Love and yet he hasn't really got to that stage....."

And will there be a sequel to tell us where Jimmy might have gone after 'Love Reign Over Me'? "No, I don't think so."

'Quadrophenia' is The Who being more ambitious than ever before, encompassing in recorded form something of The Who, something of ourselves. It's a great album, a land-mark for The Who and "we've been pretty quiet the last two years."

Not now, Pete.



"Jimmy goes through four stages and each of us plays or rather sings him through the particular one. I went through old record material with our past producer Kit Lambert and got things together and when the rest of the group heard the material it wasn't in a stage of say possible re-doing. There weren't any incomplete answers like 'Tommy'. Musically things of course had to be filled-in.

"I wrote about forty to fifty songs, one or two came from a previous record session like 'Love Reign Over Me' when we had intended to do an album, one of the muddles of '72. Then I didn't feel it was right but now I took it as a pivot for the rest of the album after the first record which ends with an imaginary suicide move from Jimmy."

Jimmy is the main character, or come to think of it the only one on the album but he appears on disc in different guises.

"I tried to make Jimmy a human being, as

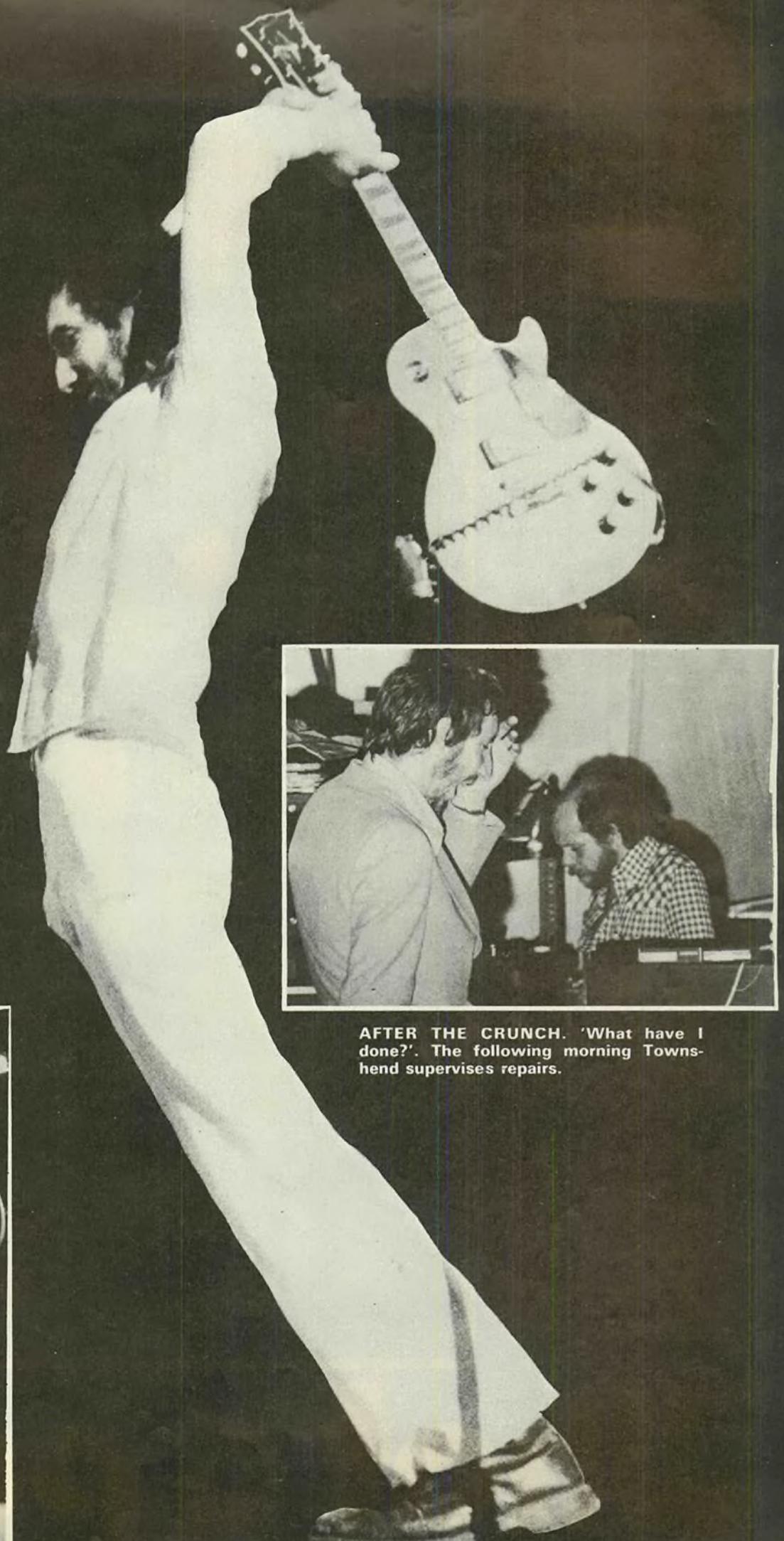
a
music
scene
picture guide

How to get the most from your guitar

Fine adjustments with Pete Townshend



pictures: Graham Hughes



AFTER THE CRUNCH. 'What have I done?'. The following morning Townshend supervises repairs.

Quo on stage

So they tore up six front rows and caused Quo to pay out £400 at Liverpool Stadium, but it was only a few Quo fans being somewhat over-enthusiastic. The night following at London's Rainbow excitement was rife and tension was high but it was good natured. The music was too good for the following to bother with playing around.

Quo's concerts are some of the best around if you want to really enjoy yourself and get right into things. The foursome get deep into the music. They work hard, they sweat, grunt, yell and scream at the audience to get with them, to feel the music shooting right through them.

The audience are something. Almost as soon as the first thudding guitar notes scream their way through the theatre the fans are up and about. They don't sit, ever. They stand and link hands and sway. Those who aren't into hand-holding hold them aloft and wave, clench fists or just simply clap. When they arrive for a concert they seem almost totally devoid of colouring. Everything seems very dour, there's a kind of determination on everyone's faces. When the fans are boogying to one of those right on Quo riffs the sullenness goes and the smiles come.

And for the music critic squatting deep in his seat there's no usual scene. He either gets up or he remains burrowed in a hole or he makes for the back of the theatre.

Quo look great from the back. They seem huge and larger than life. Apart from Francis they pace up and down the stage and when the Quo men pace they do it threateningly.

"Great 'aint it," said a gorgeous girl beside me that Rainbow night. Obviously she knew Music Scene writers are a bit special. OK, she's bright enough to realise if you tag along with this writer, squeeze



What a perfor



Francis (Mike) Rossi, Rick Parfitt, Alan Lancaster and John Coughlan are the Quo. The first three are coming on like the Shadows on the left, John is top right, Mike just below him and Rick Parfitt top centre.

his hand and give him a few ideas (which don't materialise) he'll take you to meet the real people, the stars.

"I mean see that sexy strut. He must make it good." "Yeah", I muttered.

Francis Rossi has heard plenty of this chatter. He smiles when he hears it. "Yeah, well, it would be rather good to see ourselves. Maybe one of these days we'll come along and get a film made of the whole thing; then we can either think, 'great' I suppose) or 'crikey' and emigrate fast. Well, we wouldn't do the latter unless it did look awful and then we would have to think why the people came!

"You're right about the audience bit though. They're very important. They make it happen. We find this out when we go to the States and have to play clubs. We suddenly find lack of room. We can't get going so easily. We like to let loose."

And what were the numbers at the Rainbow? Well, there was "Paper Plane", "Caroline", "Big Fat Mama", "Don't Waste My Time" and "Roll Over Lay Down". "I've been twenty times or more to see 'em", said the girl and "they get better. I used to love 'em when they were almost nuthin' a few years back. Look at them now."

Alan talks about future concert ideas. "People say how

about Wembley or Earl's Court. You have to be very careful about those kind of events. They can do a lot of harm if they don't go exactly right, remember Bowie's?

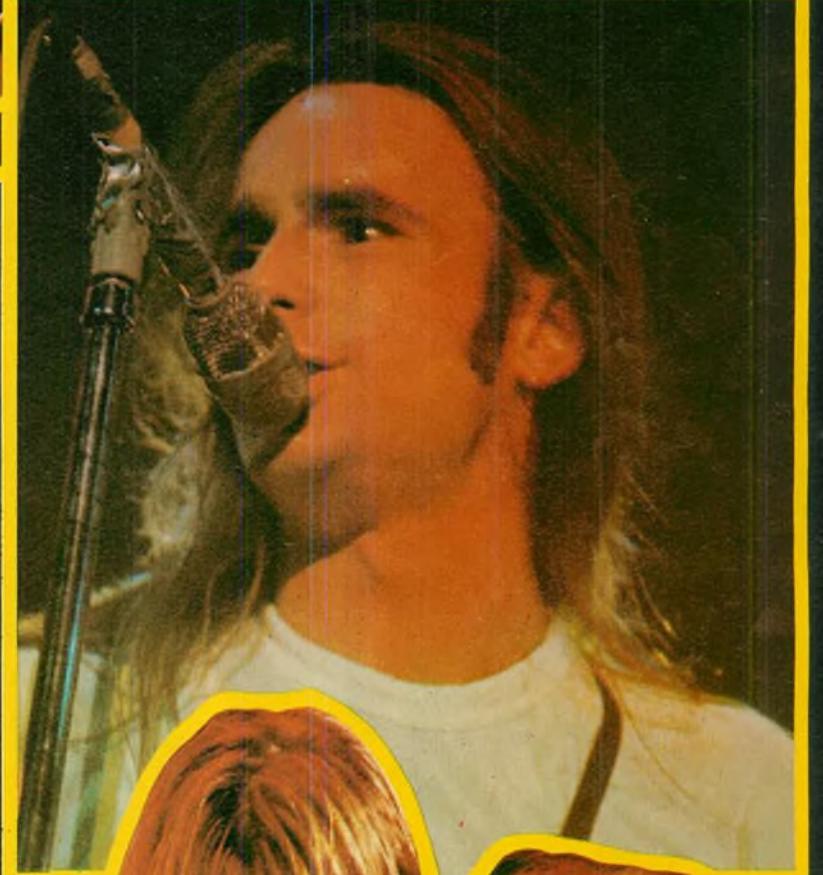
"If we do a really big, big venue then it has to feel right as well. We must want to really do it and not get carried away by thoughts of something big.

"I think our being together for so long musically and as people will help us from making any rash moves, you know the kind of thing which could occur when you're elated as we are with this autumn's single and album successes.

"I mean eleven years is a long time for a group and our togetherness must really rub off in those live gigs and for us it's good to be on the road.

"Actually when we do appear on stage, despite of knowing we've got this following we do have goose-pimples! No kidding. You feel right cold and then the audience picks up our riffs and suddenly they're all jumping and clapping and feeling warm and it spreads! We get into a nice groove and it's quite amazing to look out and see the audience!"

And that's where we came in, those audiences, those live concerts Hey, where's the girl gone. I mean she can come backstage and meet the four and then



nance!

words: Tony Mitchell
pictures: Mike Putland / Richard Fitzgerald

AFRICAN McCARTNEY

words: Larry O'Boise
picture: Barry Plummer

PAUL McCARTNEY has lost nearly half his band, been robbed, gone down with tropical fever . . . and he is looking happier than ever.

He is still deeply tanned after three weeks spent recording in Nigeria and he is talking with pride about his new album, "Band On The Run" released on November 30th. (See review page 36).

"We're really chuffed with it," he said. "It's far and away the best we've ever done."

Though most of the LP was recorded in sunny Africa it was far from being a lazy, holiday kind of recording session.

First Henry McCullough split just before the trip, after a row over the way a few notes on one of the songs should be played.

Then drummer Denny Seiwell left because he didn't fancy the idea of working in Africa.

So Paul and his wife Linda flew to Lagos with their three children but no band, feeling decidedly fed-up.

Soon after dawn next morning Denny Laine flew in to Lagos.

"So with Linda and Denny I had two Wings — luckily that's enough to fly with," joked Paul.

But within a few days they were longing to fly home.

First they all became ill with some kind of mild tropical fever, then Paul and Linda were robbed.

"We were walking around late at night in the residential area

where we weren't supposed to be.

"A car came up and I thought the driver wanted to give us a lift so I said 'no thanks it's very nice of you old chap.'

"Then these four guys leaped out and proceeded to rob us of all our gear.

"One of them had a knife so I thought 'hello I'm not going to argue with him!'"

Paul originally planned to recruit local people for the sessions but he was shunned by some Nigerians who claimed he had gone to Lagos to steal African music and ideas.

"I suppose, looked at straight, I'm daft to have gone to Nigeria. There's all the extra expense and the studios and equipment aren't as good as they are in London.

"But I wanted to give the record extra sparkle by going somewhere where there was some kind of scene. And I think it has worked."



CROSSWORD

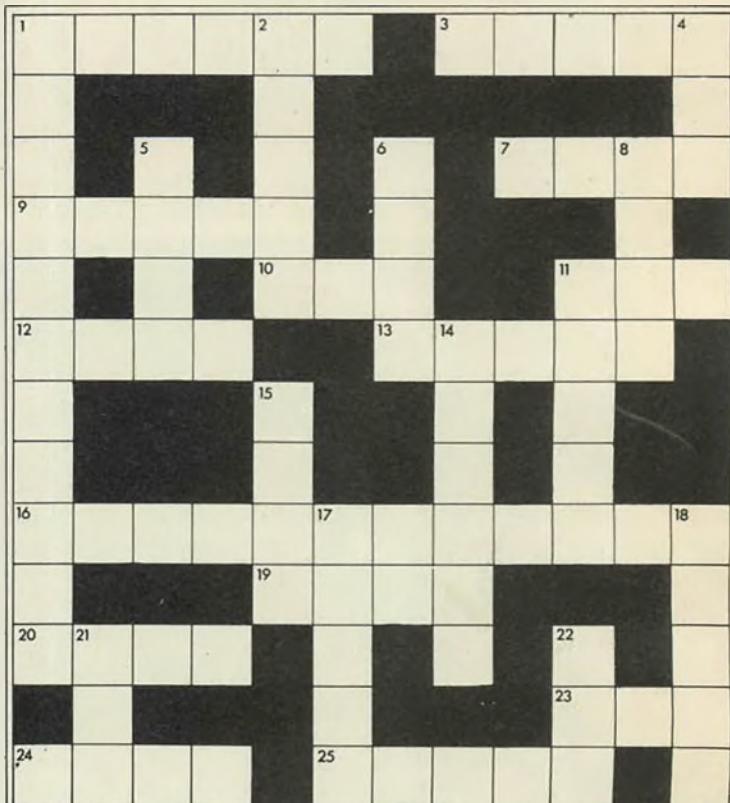
CLUES ACROSS

- 1 Pieman?
- 3 Record company
- 7 Gallagher's partner
- 9 In the Pink!
- 10 Nash's first name; her last.
- 11 Heavenly knocker.
- 12 Close to it.
- 13 John.
- 16 Wizzard number.
- 19 Boo was this man's best friend.
- 21 First name of Canadian rock star.
- 23 Heavy in every sense.
- 24 The eye of steel.
- 25 Denny.

CLUES DOWN

- 1 Joy bringer. (2 words)
- 2 You could get a ticket for it. (2 words)
- 4 Kefford
- 5 Electronic
- 6 Group with son of actor father
- 9 Mad dog pianist.
- 11 Merseybeats' pinup.
- 15 Critics' reviews forced retirement.
- 17 Dutch treat.
- 18 Rock group — don't spell it wrong!
- 21 Brain surgeons.
- 22 They said he loved Doris!

ANSWERS NEXT MONTH



ANSWERS

TO LAST
MONTH'S
CROSSWORD



**GIVE YOU AND YOUR
NEWSAGENT A HAPPY
CHRISTMAS — PLACE A
REGULAR ORDER FOR 'MUSIC
SCENE' NOW! NEXT
MONTH'S ON SALE FRIDAY
JAN 18.**

THE IRISH PROBLEM

I AM AN enraged Nazareth freak from Northern Ireland. "Ugh, Northern Ireland" you think. Yes that is the reaction I get from a lot of bigoted people. The very name of my not quite so blessed homeland almost strikes terror into the hearts of folk who think that my country is a raging inferno (good that?) with bombs popping off every day!! But this is a completely untrue picture. I myself have never seen a bomb (apart from on the telly!) have never heard a shotgun or anything of that nature.

I wish people would understand that Ulster people are not great two-horned beasts who run around with machine guns tucked under each arm. We are perfectly normal human beings and in fact it is only just under 1.5% of the population of Northern Ireland who actually cause trouble.

I think a lot of groups have a built-in fear that if they "come across the water" they are putting their lives in danger. This is utter nonsense. Rory Gallagher played in Belfast and not one hair of his head was harmed. Also he got one almighty reception (from what I have heard), from the rock-starved youngsters of Belfast. Nobody kidnapped and held to ransom Mungo Jerry when they played in Portrush, a small town on the north coast. So come on all you artists, Ulster's waiting for you.

ALISTAIR WHITE: Coleraine, Ireland.

ALL THAT'S GARY DOES NOT GLITTER

I HOPE this gets published, even if I do live a few thousand miles away. I am writing this letter to complain about the recent Gary Glitter concert here in Adelaide. The first thing that made me angry was that we paid \$4.10 a ticket (about £2.10) while a friend of mine got in just after the concert started for 50c (25p). The second disappointment was the sound — we could hardly hear his voice above the guitars (which was another thing — he said his voice was sore and therefore he only sang about seven songs.)

There was also nothing to say that he was the King of Glamour Rock — as far as I could see he wasn't wearing any glitter, and his clothes weren't all that stupendous. The final thing was rather humourous — he bent over and his pants split!!

MARK O'BRIEN: St Marys, South Australia.

ERROR

ONE DAY as I sat around my front room listening to "Hello" by Status Quo and flicking through the pages of the October edition of Music Scene, I was utterly astonished "as my eyes beheld an eerie sight." "My monster from the slab" appeared in the form of a picture of Focus which was printed as a mirror image of the original.

Dear Editor,



The 'e' on Jan Akkermans can of coke can be seen printed the opposite way round. And if you observe Pierre Van Der Linden's or Burt Reiter's hair and then flip your eyes across the paper to page 14, their hair can be seen as though the wave was combed the other way.

TREVOR HAMILTON, Carrickfergus, Co. Antrim.

Congratulations Trevor, on spotting our October edition's Deliberate Mistake.

BAD SHOT

I'D JUST LIKE to say that Bryan Ferry is gorgeous, and for you to print that terrible pic on the cover of last month's Music Scene is unfor-giveable.

As for Gary Bell who took the picture, I hope yer instamatic jams!

Apart from that your mag was superb.

Yours disgustedly: Bryan Ferry er, I mean,

BRYAN FERRY FAN: London

RUDE LETTER

I WRITE THIS letter as a reply sent to the one sent in by Lesley Burton of Cobham, Surrey, whether she wants one or not.

My first reaction on reading your letter, Miss Burton, was to roll around the room in hysterics. After pulling my head off, as any normal person would do in these circumstances, I set about writing this letter, which, to all intents and purposes should serve as a deterrent to all budding ELP fans.

ELP splitting to re-form the Nice would probably be the best thing to happen to the British Music Scene in many a year. How supposedly intelligent human beings can sit down to listen and enjoy the garbage produced by KE and his tarkus lovers, I shall never understand.

I must say that you have a bloody nerve to say that Lee Jackson's vocals would ruin the beautiful music (?) created by Emerson. Lee's singing is a damn sight better than Greg Lake's, whose vocals and lyrics (I

must agree with you) are in a class of their own. **THE WORST.**

I'm sorry, I'll take that back, let's give the lad a bit of credit. I reckon that he is on a par with the American version of Quasimodo, the only person alive today who can curdle milk merely by singing two bars of "Long Haired Lover From Liverpool". Yes!! it's Little Toady Osmond, a fictitious tape recording created by Richard Milhouse Nixon to fool the American Senate and People.

Sorry, back to ELP, this isn't a 'knock America' letter. If you believe that castrating and assaulting (we have substituted this word for the one originally written in the interests of public decency — Ed.) Hammond Organs produces beautiful music, I pity you, that is if you aren't a necrophiliac.

As for Carl Palmer's drumming (I'm sure that is an alias for Gary Glitter) well, what can I say. Coming from where you do, Lesley, you must realise that Billy Cobham's drumming is far superior to Mr Palmer's. The only way a comparison can be made between the two is by playing, for example, "Tank" at 78 rpm and "One Word" (from "Birds Of Fire") at 16 rpm.

The Nice have to be one of the greatest bands to emerge from Britain and I wish every success to Lee Jackson, Brian Davison, Patrick Morantz who return as Refugee.

That's all for now folks, so long live the Giant Hogweed and best of luck to Ann, Mark and Doublet.

JOHN STARKE: Colchester, Essex.

please let's have at least one interview with Amon Duul II.

SCROG: Felixstowe, Suffolk.

A good idea. Please send more letters to the editor telling him to send his staff on trips abroad to meet these bands. We all need a holiday

POEM

AFTER READING the last couple of poems in Music Scene about David Bowie I was inspired to dig out this one which I wrote during the height of the Ziggy Stardust era (circa 1972).

I've had Music Scene since it first started and it gets better every month. (Why doesn't it come out weekly?)

You have a special magic
That the others cannot find.
You're a star that will never fade.
One of the rarest kind.

Androgynous beauty
Your pale haunting face
Belongs to another time
And a different race.
Yet some don't understand
Make snide remarks and jeer
What can you tell them
The ones who will not hear?

You're almost a living legend
With your thoughts among the stars
David I love you very much
Did you really come from Mars?!

CANDY a Bowie freak: Folkestone, Kent.

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yours disgustedly



WINGS

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