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BUG 1

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THE MOVE

WHEN ALICE COMES BACK TO THE FARM/WHAT?

BUG 2

STEREO SINGLE



Distributed by E·M·I

HOT CHOCOLATE, MUSIC CHOCOLATE!

Just the job for a cold night indoors

By ALAN SMITH

"I was always fascinated by music and musicians. I felt I understood, that music was instinctive to me."

"Really, I was just hanging around pretending to write. I was writing plays and involved in drama, but then I started to try and write songs. I'd always have tunes in my head."

"Both Tony and me... I think we always get the words and the melody together. Both of us think up tunes... and then we get together and polish them up. I don't think either of us could just sit down and write a song... it just has to happen."

"In fact, the most difficult thing we've had to face is something we're doing right now. Mickie Most has this Italian song, which we're calling 'Lady Barbara,' which I believe he'd like for Herman."

"He's asked us to write the words and change around a bit of the music, but it's a bit hard."

"It's the same feeling," said Tony Wilson, "as trying to touch up a Picasso..."

Although they're the sole writers in the group, the Brown-Wilson team isn't particularly choiced that, more often than not, Hot Chocolate get the general credit for their work.

Publicity

"We don't mind," says Brown. "The publicity has been great for the group, and it does us good too. We like making personal appearances, especially when we've got a hit. When things are

good it means you can relax a bit — even stay in hotels after a gig. "When we weren't doing good it wasn't much of a kick having to travel back from Manchester overnight because we couldn't afford to stay in a hotel."

"We haven't really seen any of our money yet, so things are just about the same in many ways. The great thing is that I've been able to pay off a few of the debts I worked up in four years."

Both writers admit that, flop or not, it was the Apple release of their reggae version of "Give Peace A Chance" that got them started and then the interest of Mickie Most that really got them moving.

Said Erroll: "When we wrote the new words to 'Give Peace A Chance' we never realised they'd have to be cleared with John Lennon. If we had known, we'd never have written them, and then it was taken into John Lennon for clearance — and he liked it so much he had a master made and had it rush released."

"The record got us a lot of notice, but when nothing happened after a few months we went to Mickie Most to play him some of our stuff. 'Bet Yer Life' was taken along at the last minute. We thought it might make a follow-up for ourselves. We also played him 'Love Is Life.' Mickie's reaction was tremendous — the ideal reaction of a producer for a song. He went mad about 'Bet Yer Life.' We couldn't have prayed for anything better."

Only change

"The only thing that's changed about our writing now is that these days, we scrap the bad songs. We used to think all of them were good."

"And once a song begins to happen for us, it happens really fast. Tony took half an hour to write Mary Hopkin's 'Think About The Children.'"

"That's right," said Tony. "I don't know what inspired me. I just thought of the phrase... and then the song just happened."



HOT CHOCOLATE (l to r, top four) PATRICK OLIVE, TONY WILSON, LARRY FERGUSON and HARVEY KINSLEY (Below): FRANKLIN D'ALLIE, ERROL BROWN and IAN KING.

"WRITING songs for other artists to record," Errol Brown of Hot Chocolate told me this week — "it's our big insurance. We want to be known as writers and musicians, not just a reggae band."

"Too many groups get trapped by the image of one kind of music. And then they wonder what happened."

"And if 'insurance' is the right word for Hot Chocolate's own bid to keep out of one musical bag then, if you'll pardon the pun, it certainly looks like the policy's a good one."

Apart from their own current "Love Is Life" hit they also have the evidence of their widely-different songs for Herman's Hermits ("Bet Yer Life"), Mary Hopkin (the comic "Think About Your Children") and Julie Felix ("Heaven Is Here").

The numbers were penned by Errol Brown and the only other writer in Hot Chocolate, Trinidad-born Tony Wilson, who is a former GPO worker and who came to this country in 1951.

Group at home

He told me, as we sipped coffee in the Old Kentucky café across the road from producer Mickie Most's Oxford Street offices: "I had a group back home, the Five Flames, but we just couldn't get full-time work. The country was too small."

"I came from a musical family in which my mother played the piano and we always had instruments lying around the house. Music was in my blood and when I came over here I started with a part-time group called the Soul Brothers. We broke up and that was when I met Erroll... he lived next door to me in West Hampstead."

Unlike Brown, fellow-songwriter Errol Brown had no real musical experience. He smiles and reveals, quietly:

ROY CARR, who was in a group for five years reports...



'Groupie Girl' true to life!

IT has been said that a drowning man sees his past life flash before him during the last moments before he drowns. Well, I more or less experienced a similar situation, but without the grand finale, when I stumbled into the famed "skin-flick" palace, London's Wadmill, to see "Groupie Girl." Five years in a group wasn't without its moments, I can tell you!

No prizes

Not by the very longest stretch of the imagination is this epic going to win any awards, or put the players involved in line for any Oscars, unless they now give booby prizes (and that's not an intentional pun).

Yet despite the overall mediocrity of the entire production, there is a certain ring of authenticity about the whole thing.

It goes without saying that it's extremely corny and makes full play of the sensational angle, but then isn't life itself corny and cliché-ridden?

The short sequences in the sweetly atmospheric of the pretentious clubs, the recording studio, and the drudgery and boredom of continually

travelling the motorways are for the most part reasonably accurate. When it comes right down to the subject matter, the various young ladies involved are very true to life in their appearance and in the sheer sex.

The watery plot concerns a rather well-to-do blonde teenybopper, Sally (Eame John), who, to escape the monotony of her very small town existence, steals a lift in a group van.

Once discovered it takes her all of five seconds to make up to the singer Bob (Jimmie Edwards) in the back of the transit.

Alarming

After that she passes through a succession of groups and alarming experiences, mostly as a natural, before being totally discarded by the one person Wes (Billy Boyle) with whom she thinks she might find some kind of temporary happiness.

Perhaps one line in the script sums up the cult of groupism — "Groups get used and when they are not needed they are thrown away," sad but true.



Left: After a scrap with another groupie girl, Sally (Eame John) is thrown out by group leader Bob (Jimmie Edwards). One of the group (Bobby Parr) likes his groupies in duplicate (the Collinson Twins).

HARD WORK OVERCAME BLINDNESS HANDICAP

CLARENCE CARTER was struck by tragedy early on in his life — he lost his sight. He found a compensation of sorts, however, through his music. He became half of the Clarence and Calvin duo. Then fate struck again. Calvin Thomas was seriously injured in a car crash. Clarence was shattered, but he soon became even more determined to make it — as a solo act.

By RICHARD GREEN

While many people would have wallowed in self-pity, Clarence fought against the odds and eventually got a few hits — not very big, but big enough to justify some degree of recognition.

"Success does not come overnight, but it will come with hard work," he says now. "Someday I think what I'm trying to say in my music will reach everybody. When this happens, I'll be satisfied."

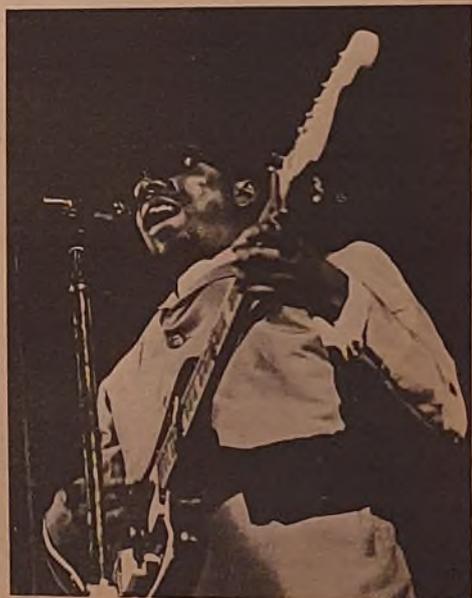
With at least four hits under his belt in America — "Toll Daddy," "Looking For A Fox," "Funky Fever" and the most predominant, "Slip For A Fox" — now got away this side of the Atlantic with "Patches," which enters the NME chart this week at No. 23.

Music is all

He feels his work deeply, explaining: "Music is my life and it has been good to me. Since I lost my sight, music has not only entertained me and earned me my livelihood, but it has been a tremendous comfort to me. When I'm down and feeling low, I just get out my guitar and sing. I enjoy singing to a large audience."

NEW to the charts

Clarence Carter



but a lot of times I get rid of my blues by singing them to myself."

As have so many soul/R&B singers, Clarence started out as a gospel vocalist. He teamed up with Calvin Thomas and they hired record producer Rick Hall's Alabama studios to cut a few tracks, one of which Hall got on the Atlantic label. It became only a minor regional hit but Hall was impressed with Clarence's talent and, after Calvin's accident, was eager to record Carter solo.

Since that time, Hall has produced Clarence, who arranges and writes as well as playing and singing. Clarence has a degree in music and he writes his arrangements in braille; they are then transcribed for the studio's other players.

It is a mark of his determination to succeed against the odds that he often sits in the studios after sessions until the early hours, playing new ideas on his guitar, piano or organ. A fine example of overcoming a terrible handicap.

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BREAD (l to r):
BOB ROYER, MIKE
BOTTES, DAVID
GATES and JAMES
GRIFFIN

QUICK - RISING BREAD

By ROY CARR

AS with the legendary knights of old, reputations or a fair damsel's heart were either won in the lists or on the field of honour. Since those medieval days we have supposedly become much more sophisticated (or so they tell us), to the point where trophies and personal honours are usually won in a much less arduous and more sophisticated manner.

But what's all this got to do with a group called Bread? I hear you murmur.

Well even today, it still holds very true that a good reputation is still the most coveted prize in the competitive pop music stakes.

This state of being, if it is to be achieved, is usually via some kind of chart entry upon which a foundation is then constructed. But in the case of Bread, it was a complete reversal of the genetic process.

Prior to making the charts with the easy-listening "Make It With You," Bread had already earned enviable tributes by word-of-mouth and a debut album which garnered considerable air-play, thereafter making it an acquired "must".

Hours before playing their first British gig, Bread invited various gentlemen of the press to have words with them at their hotel overlooking Hyde Park. As we all trundled along the thickly carpeted labyrinth we joked that we'll all been given a slice a-piece to interview (ho-ho). With mine turning up to be the leader of the pack, David Gates

Fortunate

On the subject of their well earned reputation he elaborated:

"We're really fortunate that it happened to us," he began in a slow educated drawl.

"Somehow, we've always had a very good reaction from within the industry as a whole. It's really satisfying when the head of some other record company rings you up to tell you that he likes your new album.

"It's these kinda things that make everything seem so much better. We haven't pushed things high in any way, it's all just kinda happened for us."

Now that they have accomplished a chart breakthrough, Bread are determined that their stage performances should prove to be just as equally professional as the very high standard they have set themselves on record.

In fact, this is more or less what David's personal ambition completely evolves around, for as he disclosed:

"I will be happy when we're able to get on stage and give a really good concert." But he assured me that this statement was not in any way a reflection on the

group's ability. "I really like what we've done in the studios. But on stage I would like all four of us to reach our potential and then sustain it. And believe me, that's a difficult task for any group or performer to do, but we're gonna try. It's all down to a question of time."

By that I mean you not only have to learn to co-operate as a group, but also to adjust yourselves as individuals within the format. In a group it's very important that you help each other all of the time."

With the release of their new album "On The Water" and the

re-issue of "It Doesn't Matter To Me" As a singles chart contender, David feels that as a recording group they are rapidly approaching their goal within the confines of the studios.

"But as yet we're not that experienced on stage," he candidly admitted. "However, we are becoming far more acquainted with different types of audiences. After this tour, we return to the States to undertake an extensive itinerary of college and concert dates. But I want to return to this country to try some recordings."

A change of recording environment by being over here would I'm sure prove very beneficial to us."

If it proves to be half as successful as the group's previous offerings, then the effort will have been more than justified.

from you to us

IT'S a shame that the guest appearance of artists on "Top Of The Pops" for a short interview with either Savile or Blackburn have recently become stale, unpleasant and rather embarrassing for everyone concerned.

A few weeks ago Humble Pie insulted Tony Blackburn by deliberately ignoring him and insisting on doing the post-fellow Samson. It's to Tony's credit that he was able to abridge it.

Then there was the now-infamous Kris Kristofferson appearance in early September. I suppose he thought it all one big joke, sending up a technically outstanding programme that is really quite amusing anyway.



It's about time the BBC re-thought its Top Of The Pops format and did away completely with the guest interview, which is exactly what it isn't.

Either that or future guests should take a lesson from Randy Newman's last Thursday. He was concise, serious, polite and I think that was something Tony Blackburn was thankful for. STEPHEN DARNARD, Daresbury, Beds.

I thoroughly enjoyed the Four Tops concert in Birmingham recently but was rather dismayed to discover that the official programme was on sale at 2s 6d. This programme contained the minimum of information and a few photographs, all of which were identical to the programme for another Four Tops concert held in Birmingham a few months ago.

This kind of thing would be totally unjustified and it would be interesting to see if the promoter of the concert has any comment to make. TERRY SMITH, King's Norton, Birmingham.

I read with concern last week the very good article on the Hollies. So the world's finest close harmony

group has decided to try to break onto the so-called progressive scene. They will be more respected if they keep their music and records in the commercial groove, thus aiming at the majority rather than the minority. If Allan Clarke prefers to have the boys making a lunatic noise rather than an unmistakable sound which is instantly recognisable I feel sure he is about to make the biggest blunder of his musical career. K. CAMPBELL, St Helens, Lancs.

As a semi-pro musician and a fulltime insurance inspector I think I can answer your correspondent's charge of exorbitant premiums for pop groups (FYTU Sept. 28). Insurers are not using a war, as your correspondent puts it. They are influenced only by the facts from carefully compiled statistics.

Sadly, I must tell you that the underwriting experience of pop groups is very bad and I imagine most insurers would be happy to be without the business.

I don't think it needs a lot of imagination to discover the reasons, namely long journeys resulting in greater expenses, late hours, young drivers, careless nature, etc. I'm sure you can think of a few more I dare not mention.

Individually there are many good tracks and your correspondent sounds like one of them. Such risks show a good claims experience which is ultimately recognised in bonus reductions and improved terms. F. FIELDING, Grimsby.

I would like to comment on a letter by Julie Bragg (2 PYTU Oct. 31) in which she said musical education was narrow.

I also go to school in Sheffield, as does and would like to see that apart from listening to Tchaikovsky, Beethoven and Bach we have also listened to Free Cream, Tim Paxton and the Beatles as well as learning to play the recorder and read music. I suggest she changes her music teacher. ALISON COWARD, Sheffield.

FEW bands make such demands of a producer as the Moody Blues do of Tony Clarke. Often tagged the sixth Moody, Clarke's role as a "member" of the band stops short only at the steps up to the stage.

In every other sphere of Moodies operations, from album covers to advice on gigs, Clarke is as much a member as any of them: a fact reflected in his position with Threshold, the Moodies record company, an equal directorship with the band.

A sunny day's call at his Cobham home, in a tight radius from which live the band and families, throw up some illuminating discoveries on the Moodies and the way they work as we sat and talked in Clarke's study looking out over the sloping tree-lined garden.



MOODY BLUES, pictured in the Surrey country-side at Cobham (l to r) GRAHAM EDWARDS, MIKE PINDER, JUSTIN HAYWARD, JOHN LODGE and RAY THOMAS.

They've literally bled for their music reveals producer

TONY CLARKE

MOODY BLUES — BLEEDING DEDICATION

"WE were like long lost brothers" is how Tony Clarke recalls his first encounter with the Moody Blues. "I was a staff producer at Decca but had never met them. I'd heard they were moody, that they ate producers and things like that. Dick Rowe came into my office one day and laid a pile of tapes on my desk and said: 'If you see anything in them then record them; if not don't.'"

"We went into the studio and met for the first time there and that first session, when we did 'Fly Me High,' was the easiest I had done. Three weeks later we were doing 'Nights In White Sails'... that night was incredible. It was as if a shaft of light had just come through the studio roof. That sounds vague and flowery but it was. It was just a perfect session."

Apart from recently receiving the accolade of a request to produce for Tamla groups Four Tops and Rare Earth, Clarke has worked with no other groups since, such as his involvement with the Moodies set up. "It is never the same working with anyone else," he maintains. "They know more about me than I do myself and I know more about them. There are no barriers."

A gas

"I really can get as much out of them as there is to get. I have been dubbed the sixth Moody, which is a gas, because I can do everything... except play on stage with them."

All Moodies albums, reveals Clarke, are entirely studio creations, a principle which involves a good deal of faith in each other when "thousands of pounds worth of studio time" has been booked. "We don't ever meet to talk about an album before the studio. We might have said it will be a World Cup album or about tropical fish and sent it up, or we might have discussed using different instruments. We have this Mr Micawber thing of something always turning up."

"Usually we arrive at the studio, all round a coffee table armed with acoustic guitars, and everybody is most reluctant to

By NICK LOGAN

start. While we are in there is no Threshold business or phone calls... We do a lot of talking first, everything from the state of the world to the price of fish and then we will grab somebody into being the first victim. One of them will say I have this verse and chorus but no middle eight and then we're away."

"There's always a theme to an album. On 'Children's Children' we'd decided it would be a spacey thing and spent the first day in the Planetarium just staring up at the sky. That gave everyone ideas. Normally the first few days are spent making the Decca studios look like home; joss sticks, armchairs and colour television sets being among the imported "furniture."

"Through one album the group watched the American circumnalar trip, on another the World Cup. On that occasion they even rigged up goal posts in the studio and played the technicians at five-a-side."

"That kind of thing relieves a lot of tensions," comments Clarke. "The studio becomes like a colony for the time we are in there and I would like to move in completely. fit it out with camp beds and that."

The time booked for the next Moodies album gives an idea of their schedules. Looked to go in on November 3 they will take three / four days off from November 8 and then work through until the end of the month.

Not that their footballing antics should suggest any frivolity over what the Moodies regard as an operation of acute dedication

Clarke tells, revealingly how Ray Thomas has practiced oboe till his lips bled, how Mike Pinder worked to master cello with blisters on his hands and how they might spend three full recording days looking for the right instrument to convey one particular passage.

He points out that the group never has any fixed ideas about arrangements, and emphasises their trust in each other. "I don't make a habit of it but I can carve up a song. I can change tempos, rhythms and even melody lines. "So many bands think that that is not the producer's territory; they get paranoid about what he might do. But we are passed all that. The only thing that matters is the album."

Mixes alone

When recording is completed, says Clarke, raising a hand to demonstrate, "It is a pile of tapes this high. The boys go away at that stage. They are never there at the mix and, although they have some ideas, they never know what the final running order will be. They hand it over and say, more or less, 'Do your worst.'"

Clarke attempts the mixing in one operation, over a two day period with a sleeping break of three or four hours, and when he's finished organizes a playback in a studio or theatre which is attended, as a kind of ritual, by the group and their families.

"All the lights are turned off and then WHAM!"

If it is in fact possible, this is the nearest any band can come to

must reflect the musical product, is never started until that point. Of necessity it's a rushed job.

Tony's advice will be sought here too, and he and the group might even have to go as far as doing some of the work themselves, like on "A Question of Balance" when experts said the interior design was impossible and the group rigged up their own attics projectors to prove otherwise. On that album too, Tony's wife volunteered to sit up through one night typing out the song lyrics.

Of all the Moodies albums he's worked on, Clarke reserves a good deal of fondness for the first "Days Of Future Passed," because "it did so many good things" for the group. He points out — as it is still misconstrued 3/4 years later — that the Moodies contribution was monumentally greater than that of the orchestra. "They were never in the studio at the same time," he explains, adding that his first encounter with the full orchestra set up in the studio frightened the

life out of him. "The Moodies did five weeks of recording on that album and the orchestra's part was done in a morning and afternoon."

He still gets an enormous kick from listening to the results and can remember vividly Justin Hayward being near to tears on hearing for the first time the orchestra playing his "Tuesday Afternoon" composition

Own studio

Of the six of them today, Clarke believes that their social structure is completely self-supporting. They are thinking of transferring the entire Threshold operation to pretty Cobham and have dreams of their own studio there — a kind of "communal lounge" to all their houses.

"This is one of the most important things in the coming months," said Clarke as he strolled around the garden. "I hope the next album will be the last outside our own studio."

WHO'S WHERE

- Week beginning Friday, October 9.
- ONE NIGHTERS**
- PENTANGLE:** Manchester Free Trade Hall (9); Tonbridge Wells Assembly Hall (11); Nottingham Albert Hall (12); Portsmouth Guildhall (14).
- FOUR TOPS:** Cardiff Capitol (9); Southampton Gaumont (10); Mererith Odon (12); Nottingham Theatre Royal (12).
- FAMOUS CONVENTION:** Portsmouth Guildhall (9); Manchester Elms (10); Leeds City Hall (14).
- DEAD!** Reading Lincroft (9); Newcastle City Hall (10).
- JETHRO TULL / PROCU HARUM:** Southampton Guildhall (10); Royal Albert Hall (13).
- TREMELOES:** Hatfield Technical College (9); Breckstead Utopia Club (10).
- EMERSON, LAKE AND PALMER**

- Dundee Caird Hall (11).
- TRAFFIC / MOTT THE MOOPLES / IF / QUINTESSENCE:** Liverpool Stadium (10).
- DEEK AND THE DOMINOS:** Perthhouse Scarborough (9); Leeds University (10); London Lyceum (11).
- INCREDIBLE STRING BAND:** Brighton Dome (10); Croydon Fairfield Hall (11).
- WHO:** Sussex University (10); Birmingham Theatre (11); Leeds Leazes (12).
- DES O'CONNOR:** Bournemouth Winter Gardens (10); Leicester De Montfort Hall (11).
- JOH NISEMAN'S COLOSSEUM:** Darlington Technical College (10).
- DEEP PURPLE:** Edinburgh Eldorado (12); Glasgow Electric Garden

- (12); Aberdeen Music Hall (14); Dundee Caird Hall (13).
- GORGIC FANCLAN PRICE / MAYNARD FERGUSON BAND:** Newcastle City Hall (12).
- CHER BAKER'S AIRBORNE!** Boston Starlight (10); London Royal (11).
- JACQUES LOUISIER TRIO:** Royal Festival Hall (9); Chichester Festival (10); Guildhall Civic Hall (12); Bournemouth Winter Gardens (14); Hasilton Arts Centre (13).
- FAMILY:** Devizes Corn Exchange (9); Dunstable Civic Hall (12).
- CADABET**
- (For one week beginning Oct. 11) TINY TIM: Batley Variety Club.
- (For one week beginning October 12) NEW SEEKERS / KAREN YOUNG: Stobton Pleasa.
- TREMELOES: Ebbwell Cavendish

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TOP SINGLES REVIEWED BY DEREK JOHNSON



Move bridge gap between pop & progress

MOVE ★ When Alice Comes Back To The Farm (Fly) **HAVING** now completely dispensed with the teenybopper sound that stamped some of its earlier hits, the Move lays it on really thick and heavy in this latest routine. It's a juddering penetrating sound, and the fact that it's been recorded on echo seems to intensify the earthiness.

BOOST FOR JIMMY

JIMMY RUFFIN: ★ It's Wonderful To Be Loved By You (Tama Motown)

JIMMY has just started a lengthy visit to Britain which lasts until Christmas, and this is bound to boost his already-considerable reputation in this country.

And I reckon it will also guarantee him another hit, even though this isn't such strong material as his last two.

At least it doesn't appear quite so strong superficially, because of the faster pace — which always seems to detract from the melodic content. But I suspect it's a song that grows on you, and certainly the fans will have plenty of opportunity of hearing it during the coming weeks.

A happy-sounding rhythmic ballad with a characteristic Tama shuffle beat, it's a good showcase for Jim's distinctive voice. And the focal point is the hook chorus, which revolves around the title phrase.

Written and produced by Roy Wood, it's a thrilling and gutsy work-out, made all the more exciting by the injection of a super-charged rock beat. But make no mistake, this isn't underground music of the kind that commands only a specialised appeal.

Indeed, it's extremely commercial, with a catchy melody line for the youngsters to join in. All things considered, a very good pop record that successfully bridges the gap between conveyor-belt mainstream and the more way-out progressive sounds.

THE BAND: † Time To Kill (Capitol). A slightly heavier yet that we normally expect from the band, although the group's basic country roots still shine through.

Chugs along at a relaxed mid-tempo pace, and spotlights some super guitar picking behind the vocal.

It's a catchy little song, too — and this, coupled with the group's musical cohesiveness, should ensure that it appeals both to blatant pop fans and to the more discriminating.

See also album review on page 10.

WHITE LIVING: Back In The Sun (Parlophone). An absorbing ballad with an unmistakable classical influence. In fact, it sounds like a pop version of a Bach fugue. And this, coupled with the mellow organ quality in the backing, makes me feel that it owes a lot to Procel Batum. The song has been a big hit in France.



MOVE (l to r): BEV BEVAN, RICK PRICE, JEFF LYNNE and ROY WOOD. A new sound that's tipped for the Charts.

MORE PUNCH FROM PLAINS

WHITE PLAINS. ★ Julio, Do Ya Love Me (Dorac)

A CHANGE of style and policy for White Plains. For the first time, they've waxed a song which wasn't specially written for them — in fact, it's a cover version of the number with which Bobby Sherman has just sold a million in the States.

And, as opposed to the fluffy up-beat nature of the group's previous hits, this is appreciably slower and more punchy. Taken at a jog-along pace, with a thumping beat and shrill brass blaring away in the backing, it has a very commercial hook chorus,

which I'm sure will soon be on the lips of all Chart fans.

The vocal blend is ear-catching, the production is tight and polished, and the whole thing emerges as a good mainstream pop disc. I haven't yet received the Sherman original, even though it's being issued here this week, but I would think Plains will have a head start in Britain.

BETTY EVERETT: Getting Mighty Crowded (President). This was a smallish-hit for Betty two or three years back and I'm not sure why it's suddenly been re-issued. Even so, it's a disc well worth having in your collection — a vital and stirring of an immensely catchy number with a toe-tapping beat and bustling backing.

Eric Clapton: surprisingly commercial

ERIC CLAPTON: † After Midnight (Polydor). As you may have read in last week's NME, the projected debut single by Derek and the Dominos was abandoned at the last minute, and this track is being rush-released in its place. Comes from Eric's solo album, produced in America by Delaney Bramlett, and is a frantic gallop pace, with the beat accentuated by rattling tambourines. The vocal is edged on by spirited chanting and swarming organ, and the celebrated Clapton guitar — though only heard in small doses — is as pungent and strident as ever.

Both melodically and lyrically, the number is very repetitive and insistent, thus making it much more a commercial than one might have expected. It's nagging, compelling and inspiring — and could well make its presence felt.

JAMES TAYLOR: Fire and Rain (Warner Brothers). George Fame's version of this song was issued a couple of months back, with no significant result.

Now comes the composer's original wazing. It's slower and more restrained than the Fame disc, and as befits the lyric. A beautiful and moving track, taken from the "Sweet Baby James" album. But whilst appealing to the discerning listener, I imagine its impact will be limited.

LAURA NYRO: Up On The Roof (CBS). Strange choice of material for Laura. Instead of putting out one of her own songs, she's revived the Drifters' ten-year-old hit.

Mind you, it's a very different treatment from the original — slow, subtle and pensive, bringing out the full meaning of the lyric.

The backing group is delicate and gentle, complementing Laura's perceptive styling to full advantage.

LINDA HOYLE with AFFINITY: EU's Comin' (Vertigo). Much has been written about, and predicted for, Linda Hoyle. And in this up-beat semi-standard, she is able to demonstrate her vocal dexterity and flexibility to full advantage.

I particularly like the subtle use of harmonic multi-tracking. Affinity has what is an extremely colourful scoring.

It's a very commendable work-out indeed, but one with strictly limited appeal. And that, I regret, will be the story of her life while she remains in this groove.

JAMES GANG: Funk 49 (Probe). Here's a wild palpating freak-out from the James mob — with reverberating guitars, penetrating beat and shout vocal.

For me, the drummer is the star of the act — he lifts the whole routine. A solid and hard-driving sound, which I would describe as heavy rather than funky. Produced by Bill Szymczyk — and how about that, then.

Bobby Sherman sings

Julie do ya love me

Ask now for his smash U.S. hit single CBS 5144

NEW on CBS

Bobbie's best

BOBBIE CENTURY: † Party (Capitol).

AFTER missing out with her last two releases, Bobbie has shrewdly returned to the Delta style which brought her to fame. And she does handle this type of material better than any other singer I've heard in this last. A self-penned story-song, it has a pronounced "Billie Jean" flavour to it — except that the melody isn't quite as strong, and the lyrics are rather more controversial.

If you dig Bobbie's home-bred Chickasaw style, you'll go for this in a big way. Its success probably depends upon how many TV guest spots she can pick up (remember that her own series, when in production, isn't being screened until January) — but I would say it has greater potential than her last two singles.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

Million selling Starr

EDWIN STARR: ★ War (Tama Motown). **PARADOXICALLY**, this is an anti-war number! And this probably accounts for it being a million-selling chart-topper in the States.

It's a powerful sizzling hunk of propaganda, and Edwin delivering the message in a fiery and frenzied outburst, aided by tribal-like impassioned chanting. The heavy orat is punctuated by staccato bursts of brass, and the whole routine has a spell-binding and spine-tingling effect.

Sounds like one of those production numbers that might have come from a rock musical! A gripping and exciting piece, lacking a substantial melody line, but which nevertheless rivets the attention of the listener. Although rarely angled at the U.S. market, I expect to see it do quite well over here, too.

POIGNANT CHARLES

RAY CHARLES: † Till I Can't Take It Anymore (Stateside). **RELEASED** to coincide with Ray's British performances (later this month, this is a wistful country ballad similar in style and conception to "I Can't Stop Loving You" — though rather more poignant).

Ray's plaintive blues-tinged treatment is supported by lush strings and choral voices. It's melodic, hummable, moving, fitting and highly sentimental.

I always feel that this type of material doesn't do full justice to Ray's artistry and ability, but I have to admit that it's a darned sight more commercial than his pure jazz approach.

And let's face it, he does have a remarkable flair for transforming good into quality! With plugs, this could break out.

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MORE SINGLES



J. VINCENT EDWARDS: 'Along Live Live' (CBS). I would say that this guy is just about the most underrated artist currently recording. He's turned out some great discs, and they've been persistently ignored by the fans. For his latest attempt, he's switched from quality to commerciality — and that could do the trick. It's a "peace" song with a repetitive sing-along chorus, in which he's joined by a lovely backing group. Here or long in the "Every-thing is beautiful" mould.

MOURNTAIN Sittin' On A Rainbow (Bell). One of America's leading bluesy groups, which some U.S. authorities have liberated into Cream

Well, certainly they work up a storm in this pleasuring item with its near-break solo vocal. It's noteworthy for some fluid guitar and a general atmosphere of elevation I'd have thought the analogy was closer to Canned Heat than Cream.

JULIE ROGERS: Children Of My Mind (Ember). One of the discs chosen to represent Britain in this month's Luxemburg sale gala. Julie turns in an emotional and expressive rendition of this ballad, with choral support in the hook chorus. The lyric is well-conceived and deep-thinking, but I'm just wondering if the melody is quite strong enough. Nice record, well produced.

MARCIA CRIFFITHS: Band Of Gold (Merz). This gal is better known as one half of the Dob & Marcia team, and here she offers a re-interpretation of Freda Payne's chart-topper.

But although her performance is thoroughly acceptable, I'm afraid the styling is very drabby as compared with the sparkling incoherent version. Two other reggae releases this week show how much the idiom has improved with the introduction of more colourful and professional arrangements — they are "What Greater Love" by Teddy Brown and "Salt Of The Earth" by the Cables. Both on Trojan.

NME TOP 30

(Week ending Wednesday, October 7, 1970)

1	BAND OF GOLD	Freda Payne (Invictus)	5	1
2	BLACK NIGHT	Deep Purple (Harvest)	5	2
3	YOU CAN GET IT IF YOU REALLY WANT	Desmond Dekker (Trojan)	6	2
4	MONTEGO BAY	Bobby Bloom (Polydor)	6	3
5	WHICH WAY YOU GOIN' BILLY	Pappy Family (Decca)	6	5
6	PARANOID	Black Sabbath (Vertigo)	3	6
7	CLOSE TO YOU	Carpenters (A & M)	4	7
8	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Tamla Motown)	5	8
9	GIVE ME JUST A LITTLE MORE TIME	Chairmen Of The Board (Invictus)	8	2
10	ME AND MY LIFE	Trelawny (CBS)	3	10
11	TEARS OF A CLOWN	Smokey Robinson & The Miracles (Tamla Motown)	10	1
12	STRANGE BAND	Family (Reprise)	5	12
13	LOVE IS LIFE	Hot Chocolate (Rak)	8	7
14	DON'T PLAY THAT SONG	Aretha Franklin (Atlantic)	6	12
15	BLACK PEARL	Horace Faith (Trojan)	3	15
16	THE WONDER OF YOU	Elvis Presley (RCA)	14	1
17	MAKE IT WITH YOU	Bread (Elektra)	9	5
18	BALL OF CONFUSION	Temptations (Tamla Motown)	3	18
19	GASOLINE ALLEY BRED	Hollies (Parlophone)	1	18
20	STILL WATERS	Four Tops (Tamla Motown)	3	20
21	MAMA TOLD ME (NOT TO COME)	Three Dog Night (Stateside)	8	3
22	OUR WORLD	Blue Mink (Philips)	2	22
23	AS LONG AS I CAN SEE THE LIGHT	Creedence Clearwater Revival (Liberty)	6	21
24	WILD WORLD	Jimmy Cliff (Island)	9	7
25	PATCHES	Clarence Carter (Atlantic)	1	25
26	JIMMY MACK	Martha & The Vandellas (Tamla Motown)	6	16
27	WOODSTOCK	Matthews' Southern Comfort (UNI)	2	27
28	IT'S SO EASY	Andy Williams (CBS)	9	15
29	25 OR 6 TO 4	Chicago (CBS)	11	7
30	GET UP I FEEL LIKE BEING A SEX MACHINE	James Brown (Polydor)	1	30

Britain's Top 20 LPs

1	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)	35	1
2	GET YER YA YAS OUT	Rolling Stones (Decca)	5	2
3	A QUESTION OF BALANCE	Moody Blues (Threshold)	10	1
4	PARANOID	Black Sabbath (Vertigo)	3	4
5	LED ZEPPELIN VOL. 2	(Atlantic)	49	1
6	COSMO'S FACTORY	Creedence Clearwater Revival (Liberty)	6	2
7	DEEP PURPLE IN ROCK	(Harvest)	16	5
8	SOMETHING	Shirley Bassey (United Artists)	6	7
9	CANDLES IN THE RAIN	Melania (Buddah)	2	9
10	ORIGINAL GREATEST HITS	Everly Brothers (CBS)	3	10
11	LET IT BE	Beatles (Apple)	22	1
12	PAINT YOUR WAGON	Soundtrack (Paramount)	36	2
13	EASY RIDER	Soundtrack (Stateside)	42	2
14	BEACH BOYS' GREATEST HITS	(Capitol)	3	10
15	ON STAGE	Elvis Presley (RCA)	12	3
16	CAN'T HELP FALLING IN LOVE	Andy Williams (CBS)	9	9
17	WORLD OF JOHNNY CASH	(CBS)	8	10
18	MOTOWN CHARTBUSTERS VOL. 3	Various Artists (Tamla Motown)	37	1
19	BAND OF GYPSYS	Jimi Hendrix (Track)	6	12
20	ANDY WILLIAMS' GREATEST HITS	(CBS)	28	2

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5 YEARS AGO

TOP TEN 1965
Week ending October 22

1	1 YEARS	Ken Dodd (Columbia)
2	ALMOST THERE	Andy Williams (CBS)
3	IF YOU GOTTA GO, GO	Howie Mandel (IMV)
4	MANG ON SLOOPY	McCoy's (Immediate)
5	EVE OF DESTRUCTION	Sandie Shaw (Pye)
6	MESSAGE UNDERSTOOD	Darryl McCall (RCA)
7	MAKE IT EASY ON YOURSELF	Walker Brothers (Philips)
8	LOOK THROUGH ANY WINDOW	Hollies (Parlophone)
9	IT'S GOOD NEWS	WBK Medaheppers Anonymous (Decca)
10	EVIL HEARTED YOU	Yardbirds (Columbia)

10 YEARS AGO

TOP TEN 1960
Week ending October 14

1	ONLY THE LOVELY ROY	Orbison (London)
2	TELL LAURA I LOVE HER	Ricky Valance (Columbia)
3	AS LONG AS WE BEBOPS	Shirley Bassey (Columbia)
4	THE BLUES	Frank Sinatra (Capitol)
5	THE BEBOP AND I	Caterina Valente (Capitol)
6	CLOSE THE DOOR	Star-gazers (Decca)
7	HEY, THERE	Rosemary Clooney (Philips)



Two consistent chart-makers for the past few years PAUL MCCARTNEY and MICK JAGGER, who get "Satisfaction" from their work.

AMERICAN TOP 30 SINGLES

(Thursday, October 8, 1970)

1	CANDIDA	Dawn
2	CRACKLIN' ROSE	Neil Diamond
3	WELL BE THERE	Jackson Five
4	DOOR	Creedence Clearwater Revival
5	I'M LOSING YOU	Bare
6	NO MOUNTAIN HIGH ENOUGH	Ann Murray
7	ALLO ALLO	Blues
8	RIGHT NOW	Ben Taylor
9	WE'VE ONLY JUST BEGUN	Cobby
10	LOVE ME	Sherran
11	GREEN BEYOND	Lady Sugar Leaf
12	OUR WORLD	Blue Mink
13	OUR WORLD	Blue Mink
14	IT'S A SHAME	Spinners
15	CONDOM	Pasha Simon & Garfunkel
16	IT'S ONLY	"MAKE BELIEVE"
17	LOLITA	Kinks
18	WATER (LOVE)	Four Tops
19	WHERE I WANT	WINDING
20	YOURSELF	Watts 1970 St.
21	SOMEBODY'S BEEN	SLEEPING IN
22	WAR	Edwin Starr
23	WALK	Clarence
24	LOVE ROCK & ROLL	Thrasher
25	AND VAN	Winkle
26	FIRE & RAIN	James Taylor
27	IT'S ONLY	"CASH BOX"
28	LOLITA	Kinks
29	WATER (LOVE)	Four Tops
30	YOURSELF	Watts 1970 St.

ALBUMS

(Tuesday, October 6, 1970)

1	COSMO'S FACTORY	Creedence Clearwater Revival (Liberty)
2	HAD DOGS AND ENGLISHMEN	Joe Cocker (Epic)
3	WOODSTOCK	Original Soundtrack (Capitol)
4	CHICAGO	Chicago (CBS)
5	HELL DIAMOND	GOLD Neil Diamond (Capitol)
6	A QUESTION OF BALANCE	Moody Blues (Threshold)
7	STAGEFRIGHT	Band (Polygram)
8	SWEET BABY	JAMES Taylor (Capitol)
9	CLOSER TO HOME	Grand Funk (Capitol)
10	AFTER THE GOLD RUSH	Neil Young (Capitol)
11	DIANA ROSS	Diana Ross (A & M)
12	BLOOD, SWEAT & TEARS	3 Blood, Sweat & Tears (A & M)
13	TOMMY	Who (Polygram)
14	DEJA VU	Crosby, Stills, Nash & Young (Capitol)
15	THIRD ALBUM	Jackson 5 (A & M)
16	CLOSE TO YOU	Carpenters (A & M)
17	JAMES GANG RIDES AGAIN	James Gang (Capitol)
18	THE WATERS	Bread (Capitol)
19	JOHN BARILEY	HORN MUST DIE Traffic (Capitol)
20	ABSOLUTELY	Rare Earth (Capitol)
21	SPIRIT IN THE DARK	Archie Franklin (Capitol)
22	THE STAMPEDE	STREET BOOK & HEY (Capitol)
23	HISTORICAL PERFORMANCES	RECORDED AT THE MONTEREY INTER-CONTINENTAL (Capitol)
24	WALK & PLACE	Edwin Starr (Capitol)
25	LEFTOVER	WINE Melanie (Capitol)
26	ADRIANAS	Santana (Capitol)
27	SIGNED, SEALED, DELIVERED	Steely (Capitol)
28	FIRE AND WATER	Free (Capitol)

ZEPPELIN SOLD GOLD

LED ZEPPELIN III (Atlantic De Luxe stereo 2401002 47s 6d)
 ONE CAN only applaud them for sidestepping what might seem the obvious course — though a further dose of dramatic silence and orgasmic climax could have dropped them in an unsurpassable rut. And although it remains to be seen how far Zeppelin lovers will go along with what is a pretty drastic switch in direction, the album charts can be cleared this instant for another 50-week run.

I must admit, though, that I was left slightly confused at the first playthrough of an album that in days gone by could have been titled "Both Sides Of Led Zeppelin" and featured rock leather snaps on the front and folkie suede on the rear.

First impressions generated by the first side, nearest to tone to the accepted Zeppelin style, were of a barrage of conflicting styles in search of an arranger, though subsequent listenings bring order to the initial chaos.

Side two, on the other hand, pursuing vigorously as it does the acoustic slant on Led Zeppelin II is a solid case from start to finish. Led Zeppelin III is a subtle album, the grab-you-by-the-demon Zeppelin having seemingly disappeared up the final feedback of Led Zeppelin II.

Important turning point in the group's career, I am left with several memories high among them being the nuances that have crept into Robert Plant's vocals, the delicate

Track by track by Nick Logan

artistry of Jimmy Page's acoustic work and the textural quality of the new style's arrangements.

Track-by-track the album runs as follows:

IMMIGRANT SONG, the Page/Plant opener, is a moody up-tempo piece reminiscent of the Doors for its pounding back beat. Includes a full, sweeping guitar straight out of "Ball III".

Archaic guitar and bongos lead into **FRIENDS**, Jimmy Page distributes some electric chords which, coupled with the beats of strings/choral leads, lays a feeling of impending occurrence. A good song, with just a touch of the Moodies about it.

A strange grinding fade unfolds into the next track **CELEBRATION DAY**, which is either a horrible cacophony or a subtle interplay depending on your head and the number of listenings.

ALBUM Edited by Alan Evans

REVIEWS

SINCE I'VE BEEN LOVING YOU (71 min.) is already in the group's repertoire. A slow group-penned blues featuring the John Paul Jones organ and some understated Page guitar it builds towards some taste, full, sweeping blues guitar that coasts to a high emotional plane.

OUT ON THE TILES, the side one closer, isn't one of the best tracks. Sounds highly reminiscent of something Marretti and Lane might have written for the Small Faces!

The basically acoustic side two kicks off with **CALLOWS POLE**, a five-minute long traditional lullaby magnificently arranged by Plant and Page. One of the group's foremost achievements to date, it opens with delightful acoustic chords and acquires a pounding bass and John Bonham drums as the way towards a powerful climax.

TANGERINE is credited to Page (and is again mostly acoustic — there's a false start left in — and is a building reductive song with traces of country influence).

THAT'S THE WAY is another that ranks with the group's best. Borne along on some delicious acoustic guitar work, it's a finely featured song after the style of Plant's *Idol* Arthur Lee.

Again acoustic for the cheery country love song **BROWN-AUR STOMP** with yodel Plant vocal. Brown-Aur, according to the sleeve, being a small derelict cottage in South Snowdonia which helped provide much of the album's musical inspiration.

And just to round off an album of surprise, the set closes on **MATS OFF YOU (BOY)** which is described as a traditional with arrangement by Charles Bobac — which translates to be a hairy blimey ballad on some shimmering Page guitar that will make the hairs on your neck stand up. Add in just a vocal that sounds like Sid Sny Boy come alive and the authenticity is remarkable.

Note off to (Led) Zeppelin

PINK FLOYD: ATOM HEART MOTHER (Harvest stereo SHVL 781 45s)

ARE we to presume from Atom Heart Mother that the Floyd are concerned themselves with man's eternal conflict with machines, and of the contrasts and gulf between the extremes of the two, or is it just that it makes a lumpy little? And that the maternal moow coos on the cover make for a pretty pastoral score.

The evidences inside tends to suggest that the Floyd aren't being Bipolar; Atom Heart Mother being the title of the album's major work and one of the Floyd's most grandiose compositions to date.

Spread over the whole of side one and split into six movements, glorifying such Floydian titles as *Brain Minky* and *Wind Your Throat's Please*. It is a mixture of contrasting themes; from pastoral to 21st century schizoid electronics, the latter bearing the mark of fifth composer Neo Genesis.

Opening with trumpets in a Westernized theme, leading into whinnying horns and reeling motorbikes, it develops into a typically expansive Floyd piece which passes through electronics into a gentle soothing passage. Earle voices the John Aldiss Choir — coast over a wistful before a glorious section of lush work, superb organ and light guitar, that would give Booker T a run for his money. Couldn't be anything else but Funky Dung.

It's not without its clichés but, as a whole, stands as testimony to a constantly progressing group.

Side two gives expression to the gentler, individual facets of the group; by Roger Waters, *Summer '68* by Richard Wright and *Fat Old Sun* by David Gilmore, with each other for practitioners. Wright's is the most beastly, and a shade *Doatfish* with its strident trumpet breaks.

Another group composition, Alan's *Psychic Headfall*, in three parts, concludes the album and contains some nice moments from piano and acoustic guitar. I think, though, that I could have done without — Alan talking to himself, whispering, pouring his coffee, crunching his breakfast and listening to his Rice Krispies going snap, crackle and pop. —ML



ZEPPELIN on stage — visually and musically exciting (l to r) JOHN PAUL JONES, JIMMY PAGE, JOHN BONHAM and ROBERT PLANT.

YFO: UFO 1 (Baccan stereo DFAS 12 35s 11d)
 Young loud-rounder "Heavy Lead" — Mick Bolton lead guitar, Pete Wyn bass, Andy Parker drums, and Phil Moggi, singer. Won't be taking off anywhere with albums like this, their debut set.

Continued, and at some points unmusical, it often fails to manage even the clichés correctly. Phil Moggi's lame vocals turn Eddie Cochran's *C'mon Everybody* into a travesty while the title track, *Unidentified Flying Object*, is a mediocre instrumental complete with pathetic space effects that remind me of the *Torpedoes* Telstar.

DR STRANGE: HEAVY PITCHING (Vertigo stereo 3346 009 45s 6d)
 A weird, uncontrollable sleeve heralds the Doctor's arrival on Vertigo from island, a more whimsical in some musical changes too. Strongly Strange are what they say, strange bands and everyone's crew by a long shot but worthwhile listening for anyone open to fringe taste.

Earlier obvious comparisons with Incredible String Band are far less vicious now, with heavy Pitching, Ivan Tawie, Tim Bunch and Tim Mason have added some needed bite into their — barnyard.

Guiding of this corner by way of Sid New lead guitarist Gary Moore and Fairport drummer Dave Matlock who put drive into pieces like *Mary Malone Of Moscow* and the lengthy *Cave My Love An Apple*, which also benefits from Moore's basic, then Ian Bush's *Contrasting* strings against the simpler items like *I Will Lift Up My Eyes* and shilling, heavy Pitching is a more definite statement that the trio's *Red Island* offering that.

Mason's solo makes superb listening

DAVE MASON: Alone Together (Harvest SHTC 251, 45s)
 ONE of the month's best albums is the long awaited solo debut of ex-Trafficker Dave Mason. *Alone Together* has been on sale for some time at chosen import shops in London but now it is available everywhere on EMI's Harvest label.

You have probably heard several tracks already as John Peel and Peter Drummond have played the album on their programmes quite a bit in the past few months.

Mason is a first-class songwriter although the lyrics occasionally leave a desire for a feisty accompaniment, particularly in "Just A Song". His gentle voice is ideally suited to the material he writes and the songs, varied in tempo and mood, cleverly verge on commercialism.

It's not an artificial electronic ego-trip; just gentle and soothing with basic guitars, drums, organ and piano. For me the most memorable track is the melancholic "Sad and Deep As You".

Mason has used his West Coast friends to put this album together. Delaney and Bonnie Bramlett, Leon Russell, Carl Andriano, John Simon and Rita Coulidge are all doing their bit towards making this a superb piece of listening.

BAND: A COUNTRY ROCK HIT
THE BAND-STAGE FRIGHT (Capitol EA-SW 425 (39s 11d))
WOW! When musical talent like these boys own between them, Country rock seems to be a popular style of music at the moment but the Band are the originators of this clear cut funky sound.



The Band (l to r) RICHARD MANUEL, GARTH HUDSON, LEVON HELM, ROBBIE ROBERTSON and RICHARD DANKO. Originators of a clear, lunky sound.

for their record collection. This album will appeal to anyone who takes the trouble to listen to it, no matter what kind of music they prefer.

It is difficult to pick out best tracks because they are all so good, but my favourites are *Strawberry Wine*, *Daniel And The Sacred Harp* and their current single *Time To While—GS*.

Other tracks: *Sleeping Just Another Whistle Stop*; *Alt La Clara*; *The Shape Fm In*; *The W.S. Walkcott Middle School*; *Stage Fright*; *The Ruapor*.

ROCK BUSTER (CBS, PR 44/49, 7s 11d)
 Modern rock fans, here it is, a big double album with a cover to knock you off your feet. A 100-page type showing of his various musics. Not done inside is a great programme, a sampler to end all samplers. About 30 minutes of music. And featuring Bob Dylan (Days Of 43), Bleeding Heart (New York Rock Ensemble Coming On), Johnny Winter (Guns I'll Go Away), Santana (Black Magic Woman), New York Rock Ensemble (Don't Wall Too Long), Flock (Urban Circus), Black Widow (Mary Clear), Al Kooper (Country Road) plus a lot more groups playing one number each. 38 tracks in all, which works out at just over a shilling a track. Can't be bad. AE.

"HAIR" ORIGINAL OFF-BROADWAY CAST (RCA International, INTS 133, 1s 13d)
 A bargain price album of the principal songs in the hit musical. The album is a recording of the original Broadway production, featuring the cast which did the musical in 1967 and had this LP recorded. The songs are by Sting-Lee Gordon. It's a great bargain, one of the writers of the musical. Nineteen numbers in all.

DOROTHY SQUIRES (Jay, JAYS 172, 25s 11d)
 Here's good news for the many Dorothy Squires fans who've been left with aching hearts by her self-produced LP. It's a new album, backed by a stringed orchestra conducted by Mickey Welsh, who does the arrangements. And not only does Dorothy sing tones like *Look Around*, *Two Strangers Met*, *Precious Love* and *Torment*, very well, but she wrote them and all the others on this pleasant LP, sharing composing credits with Emile Duntall on four of them. Few singers of today have the easy, sinuous flow of Dorothy Squires when singing a pop song. AB

Other titles: With All My Heart, Tammy Telle Me True, The Good News Point Of No Return, When There's Love In Your Heart, Where You've Your Flowers Arrived Too Late, Stay In The Sun.

'LIVE' STEVIE WONDER NOT WORTH TROUBLE

STEVIE WONDER "LIVE" AT THE TALK OF THE TOWN (Tania Motown STML 11164 39s 11d)

THIS LP was recorded on Stevie's recent visit to England and I wish Motown hadn't bothered. I don't enjoy listening to tracks that have already been released, either on other LPs or as singles, and most of the numbers here have been done before.

Added to this the orchestra is weak and Stevie is not the ideal complement to Stevie Wonder's dynamic added to Stevie Wonder's dynamic voice. Dabbling vocals are provided by Neil and Pat. —ML

Why is it that "Live at the Talk of the Town" albums are chucked out so often? It really doesn't add anything to the reputation of the artist concerned and the "souvenir" appeal must be very limited.

EMI's Norman Smith has made the best of a difficult job — *Bride Over Troubled Water* — which has a shamefully weak introduction, a schizoidly spoken track on this LP — a really good arrangement added to Stevie Wonder's dynamic voice. Dabbling vocals are provided by Neil and Pat. —ML

ISLEY BROTHERS: GREATEST HITS (Regal Starline stereo SR3 5043, 1s 11d)
 One of Tania Motown's most popular groups, the Isley Brothers continue a great deal of excitement with good singing and this new track album shows the group at its best. This one hour LP is included. Along with such gems as *Put Yourself In My Place*, *I Hear A Symphony*, *Stop In The Name Of Love*, *Nowhere To Run* and *Behind A Painted Veil*.

Seven of the songs are Holland-Dalear-Holland compositions and though most of the tracks have been recorded by other artists, the Isley Brothers retain their individuality throughout. An excellent album. RG

MARY WELLS: MY GUY (Regal Starline stereo SR3 5043, 1s 11d)
 Though Mary Wells never attained the recognition in Britain that she deserves, her native America she is still a very acceptable singer. My Guy was her biggest hit here and it's interesting to hear how her style matches that of many of her contemporaries.

Her own composition, *Dye Dye Baby*, vies with number one, *Dye Dye Lovers*. You Lost The Sweetest Boy, When I'm Gone, *Two Is So Hard For One* and *One, Two, Three, Love You For Insouers* RG.

DE JOHNETTE COMPLEX (CBS 6507s stereo 39s 11d) Jack de Johnetta plays a Melody. Sounds like her and has a bit of organ. He also drums, and has a bit of piano, bass and drums with him as his accompaniment. It is very strangely interesting.

Another infallible Motown collection

MOTOWN CHARTBUSTERS VOLUME 4
 Tania Motown STML 11162 (39s 11d)

ALBUMS like this cannot fail. The current popularity of Tania Motown will boost this into a monster seller.

Sixteen tracks of Top Ten Tania: Jackson Five, Diana Ross and the Supremes, Stevie Wonder, Marvin Gaye, and The Temptations. Sleeve notes are provided by the archangel of sleeve, Tony Blackburn — and metallic look as Volume 3 but doesn't quite have the same impact. Nevertheless, it's a most important happy hours of party music for ever. —ML

Tracks: *I Want You Back* (Jackson Five); *ABC* (Jackson Five); *Up The Ladder To The Roof* (Supremes); *Two Busy Thinking About My Baby* (Marvin Gaye); *Cloud Nine* (The Temptations); *Yesterday, My Dear* (Stevie Wonder); *Union Song* (Marvin Gaye and Tammi Terrell); *I Can't Help Myself* (Four Tops); *I Can't Get Next To You* (Temptations); *Someday We'll Be Together* (Diana Ross and the Supremes); *Never Gid A Dream Come True* (Stevie Wonder); *Farwell Is A Lonely Place* (Al Green); *What You Gotta Be* (Four Tops); *Second Thought* (Diana Ross and the Supremes); *And the Temptations*; *What Do You Love* (Jer. Walker and the Four Tops); *Reach Out And Touch Somebody's Hand* (Diana Ross).

MUSIC MAKES THE MOVIES (AMLO 1612). Lallo-American soundings versions of top movie tunes by Herb Alpert (San River and Talk To The Animals), Plus Lisa Minelli, Claudine Longet, Sandpipers, Bob Backhart, Quincy Jones and others.

JUCY LUCY — PROBLEMS PAST AND PRESENT

JUCY LUCY are a practical band in all respects, fully realizing that the band that continually plays together — stays together. As far as they are concerned the only way to build up a good reputation and a strong following is to evolve a good stage presentation and then go out gigging nearly every night of the week.

Jucy Lucy may have originally wangled her way into our hearts as a voyeur's delight surrounded by some discreetly positioned fruit and a blatant barrage of publicity, but it was the group's uninhibited stage performances — nothing more — nothing less, that eventually elevated them as one of this country's most in demand club attractions.

Having already consolidated their initial impact and slightly reshaped their personnel, both Paul Williams and slide steel guitarist Glenn Campbell have become critically aware of the importance of their public image.

So for the last couple of months J.L. have been hard at work rehearsing a whole new approach to their explosive act while during the interim they have been pulling the final touches to their new album, which bears the rather salacious title "Lie Back And Enjoy It".

From talking with both Glenn and Paul it's quite apparent that both of them have a very positive view about the economics and the pitfalls of being a part of a successful travelling band. For as Paul took great pains in emphasizing

BY
ROY CARR



Plus track-by-track of their 'Lie Back' album

by Paul Williams and Glenn Campbell

Narrowing

"The circuit is rapidly narrowing for these bands in the \$500-\$600 a night bracket. But if like ourselves you choose to put yourselves in the mid-price bracket you can virtually work nearly every night of the week.

"It makes everyone happy and keeps the band happy as an entity, and that's important. It's on the club circuit that it all happens."

Paul declared with the voice of experience.

Let's face it, the clubs have not all the best stages, the right

atmosphere and most important, the good appreciative crowds.

"You really can't expect to get a good personal contact in a big place. What's the use of getting the big bread if neither you nor the audience aren't totally satisfied."

Georgie Fame, Zoot Money, John Mayall and Eric Clapton all made it in the clubs and it's paying off for them now.

Glenn, who had been listening most attentively to Paul's comments with his familiar wire frame glasses perched on his nose, decided to take up the conversation.

"O.K., so on the club circuit you find that you work more nights for virtually the same money as the bigger names, but then we're a band who really enjoys working."

"Now if some bands were far more realistic about their prices then I feel that more clubs could operate and the scene would be a whole lot healthier."

"Discussing the basic economics of the business Paul revealed:

"To survive, you've got to make \$500 a week clear profit. There's a lot of us in the group, three roadies plus two vans and a heap of equip-

ment that's always in need of some kind of repair.

"To be quite honest, we had a bit of a rough time during the summer, but this was because we were trying to get our new album out, replenish our stage act and break in our new guitarist Mike Moody. But now everything is hunky-dory," he proclaimed rolling his eyes.

"Yeah, but we've always had some kind of hang-up," Glenn informed me.

"Our most recent one has been with the Musicians' Union."

"Here we go again."

"Our first trip to the States has been delayed on a number of occasions with the result that for six weeks we didn't have any bookings, for as you know you have to secure gigs in advance. On top of that we had a big tour of Germany planned, but the police over there stopped quite a number of tours and concerts. So we've been drawing wages at a time when no income has been around to offset it."

"American by birth, Glenn spoke about their forthcoming trip to his homeland. "I'm really looking for-

ward to taking the band to the States, 'cause the sounds that we want to hear are over there."

"I really like the idea of the band having second billing to Eric Clapton's new group, because it will take some of the pressure off."

With regard to their change in musical policy, Paul elaborated: "I feel that people get fed up with stopping music for an hour and a half, so we've now decided to split our act into three complete sections."

"Our first four numbers are usually very rhythmic and different from each other. Then we take a breather for about two minutes while the roadies reset the stage for an acoustic set. This enables both the audience and the band to catch a quick breather."

"The acoustic part is very raw,

very basic but still rhythmic even though we don't use drums for the first two songs. Then for the remainder of our act we go all-electric and save it up to the very end."

"Personally, I think this policy has saved us and made us different from so many other bands," Glenn interjected. "Also it's very satisfying to everyone concerned."

However, not all of Jucy Lucy's problems have been solved. For as Paul explained: "There's a demand for our new single 'Pretty Woman', but it seems that a lot of shops haven't got it in stock. Troubles with distribution again."

Commenting on this state of affairs Glenn continued: "If the agencies, record companies and others did their job properly then economically things could be a whole lot better."

LIE BACK AND ENJOY IT (Vertigo 6360/014 42s 6d).

SIDE ONE

THINKING OF MY LIE, Paul Williams I wrote this one first of the band fancied doing it and the Family Stone and the other half wanted to do it another way. So we combined the two and the result is something like soul and funk.

BUILT FOR COMFORT, PW This is a Willie Dixon song that Lowell Wolf made famous. As you can hear we've done it straightforward with input from Glenn and Chris Mercer on sax.

Glenn Campbell A lot of people have shied away from these kind of numbers because they are so distinctive and they'll say "Oh the Stones! But I hope people will dig it not because it's a Wolf number but because of our interpretation."

PRETTY WOMAN, PW This is a different take than the single in that it's quite longer. Basically a straight blues number, which drops pits what other people may say or think, we like.

GC It's not really, but it's unique to anything that's around at the moment, so in that aspect it's commercial.

WHISKY IN THE JAR, PW This is quite nostalgic for all of us. We used to come home from a small pub just outside of Peterborough hearing on the juke box... the band's "Rag Mama Rag"... it's more or less a drinking song.

SIDE TWO

HELLO L.A. BYE BYE BIRMINGHAM, GC. This is a song which was originally written and recorded by Delaney Bramlett. So many artists have been given this number to do, but no one has ever done it right. It's one of those songs that you just can't change. You've got to do it like Delaney's version.

PW: At one time we considered this as a single. Someone someday will have a big hit with this song.

CHANGED MY MIND, PW. Actually, I prefer the second side of the album to the first. Rather country-land with three part harmonies.

THAT WOMAN'S GOT SOMETHING, PW: This was written with Robert Johnson in mind and features the one and only Glenn on mandolin.

WILLIE THE PIMP, PW: This usually lasts for about 45 years on stage. We just use Zappa's song as a basis and then we go our own way. We included it because it's one of our most popular stage numbers.

GC I still haven't made up my mind if I like the song or not.

LIE BACK AND ENJOY IT, PW This is just me... about on the piano in the studio between takes.

read made it with you

& we'd like
'It Don't Matter To Me'
not to be taken literally

Single 'It Don't Matter To Me'
Albums On The Waters
featuring 'Make it with you'
Bread
Featuring The Song 'It Don't Matter To Me'

Distributed by Polydor Records Ltd.



FRONT ROW REVIEWS

Who still most exciting group

GOING to see the Who is rather like visiting well-loved relatives you have not seen for a long time. You know what they're going to say but not exactly how they're going to say it.



MIKE NESMITH

WHEN an individual leaves the line-up of a star group the automatic expectation is that he will try and rely upon past laurels. I am happy to report that this is not so with former Monkee star Mike Nesmith, who made his British cabaret debut at Sheffield's Bailey Club on Monday evening. In fact Mike never even made reference to his former role as a Monkee.

For me and the rest of the predominantly young audience, the 25-minute act was far too short. Everyone appeared to be spell-bound by Mike's creative country sound — The First National Band. Throughout the performance, Mike was completely relaxed, friendly and extremely chatty — between numbers he constantly joked with the audience and he constantly teased his group and at times he projected them more than himself — and who wouldn't? They are definitely the most professional instrumentalists I have seen for a long time.

Mike opened with "Listen To The Band" followed by "Mike Rider" and then electric pedal guitarist, Rod Higgins performed his first solo — "Red City Blues". Next Mike in a very Jim Reeves type of manner worked his way through "You Are The Only One Left In My Heart". He continued with his recent U.S. chart success — "Jambou" — and this was followed by another instrumental spot featuring "And Rhodes" — Steel Guitar Rag. Then to conclude the act he dramatically increased for the only rock number included in the act, "Chuck Berry's" Nadine.

RAY NORRIS

What they have to say doesn't change very much but the way they express themselves is different every time.

When the Who spread their current sixteen city tour at Cardiff Sophia Gardens on Tuesday, they were in a subdued but almost dignified mood. But musically and visually they're still the most exciting group in Britain.

All seats for the 2,000 capacity Sophia Gardens were sold out a week in advance.

Pete Townshend was resplendent in white boiler suit, red socks and brown suede shoes while John Entwistle, in a black suit with lime-green pointed laces jiggled about like a lipped skeleton.

But they were still unmistakably the Who: the widomil like swing of Pete Townshend's arms, the sparsely permanent nod of Keith Moon's head, Roger Daltrey's backwards semiserious and John Entwistle's quiet and mysterious as ever.

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ALAN PRICE, GEORGIE FAME and MAYNARD FERGUSON on stage

As he relaxed, yet penetrating voice in songs like "Raindrops Are Falling On My Head", "Love", "Wonderful Time Up There", his own "The Good Life" and other tuneful numbers.

He also introduces a show-stopper in 42-year-old hot violinist Stephane Grappoly, who should be heard by all group musicians. He was in a group himself from 1934 to '39, the Hot Club of France, and with it topped the bill of the Palladium in 1939.

Ted Rogers has improved, tuning down his voice and delivering his comedy in quieter tones, to get more laughs. And the American duo Hines and Hines (with Dad at the drums) prove to be above average singers and dancers, with long versions of "Spinning Wheel", "Sweet Georgia Brown", "Michelle", and their big, great applause-getter, "De-Lish". Completing the show are the good-looking Boris Meyers (18) from Paris and the London Palladium orchestra on stage. A good evening. Next show headed by Tony Bennett on October 26 for three weeks. ANDY GRAY

Just because you've got a thirteen piece brass section on stage there is no reason why you have to use it on every number and some of the quieter songs, especially two written by Randy Newman and sung by Alan Price, would have been better accompanied by just piano, bass and drums.

Often both Georgie and Alan seemed to be fighting to be heard above the muzzed ranks of Mr. Ferguson who appeared determined to blast them out of the ball.

After a few solo songs from Georgie Fame he was joined by Alan for the finale and things began to swing a little more as they ran through his songs usually reserved for his Americans.

FAME/PRICE

SINCE the early days of R & B both Georgie Fame and Alan Price have moved into a field virtually all of their own, standing somewhere between jazz and pop. At the Festival Hall on Monday they combined with the Maynard Ferguson band to give a kind of concert version of their recent TV series "The Price of Fame".

Although Maynard Ferguson has one of the best big modern jazz bands resident in Britain it dominated the evening more than necessary and both the vocal artists, styles are probably more suited to a small group's backing.

JUDITH DURHAM

FOLLOWING a very successful mini-concert tour, Judith Durham opened in cabaret on Monday evening at Britain's newest nightclub, The Fiatsa Club in Sheffield.

She proved that she was a true performer and her appearance on stage was given a lustrous welcome. She is usually reserved for her Americans.

Judith can certainly hold her own with the best of them. But, although her singing range is in the top world class her act in particular certainly needs quite a bit of work on it.

SPINNERS

THE opening night of the Spinners northern concert tour at Sheffield City Hall on Friday night was an overwhelming success — just like all their concerts I have seen.

Foxy, Cliff, Nick and Hughie may not be regarded as the most popular of the group but they are the only British act to have had more than a house full notices outside the venues they have played. They have been playing for more than two years than any other British act.

Their presentation is modest but they are all sure in the whole crust of the proceedings. The two most popular numbers of their very long act were "The Way That I Feel" and "She's Like The Real One".

NAME AN ARTIST'S MAIN EVENTS

Plant a most exciting Derek and Dominos

ROBERT Plant got pushed off the stage by a road manager at Birmingham Town Hall on Monday — it was that sort of evening. Plant, along with nearly 2,000 others, had come to see a special off-tour booking of Eric Clapton's new group, Derek and the Dominos, sponsored by Aston University.

It was an evening of mishaps and might-have-beens. For a start, the supporting group, Bronco, did not take the stage until 30 minutes after the scheduled start due to the non-arrival of a member of the group. When they did eventually start, they turned out to have been not worth waiting for with a hack-eyed sloppy and mediocre set.

So when Eric and friends took the stage, the audience had not so much been warmed up as cooled with freezing water — literally — a fire hydrant in the new hall blew, and showered thirty fans as they struggled to the bar.

Victory Eric Clapton has come a long way since he sang "Ramble On My Mind" on a Marvall LP. But he is not, and never will be, another Robert Plant.

And that was the final mar on the evening. The Dominos, though musically perfect, needed a good strong lead vocalist over such a tremendous backing.

The Dominos sound, produced by Bobby Whitlock (organ, guitar),

FOTHERINGAY/ELTON JOHN

THE bill for this concert lead me to expect great things — unfortunately I was disappointed. It was exciting to see the Albion Hall on Friday so full for the beginning of a concert and, contrary to tradition, very few people arrived after the start.

Elton John opened and you could have heard a pin drop as the lights went down and he emerged under a single spotlight, took up his position at the grand piano, and sang "Yearning" to his own accompaniment. His voice wavered occasionally, but when he was joined by Nigel Olsson and Dee Murray — the other ten members of the trio — his confidence was boosted and they succeeded in completing a very commendable act.

The introductions to each number were precise and professional as was the whole set. They played a variety of numbers including "Fanny", "Border Song", "Silly Year On", "Talking Old Soldiers" and "Bunka Bunka Women". Country Comfort was somewhat sarcastically dedicated to Rod Stewart. His band's wife who was present in the audience.

Elton found it very difficult to generate the usual excitement with his closing number, "Burn Down The Mission".

JANIS JOPLIN

A life lived to the full

By NICK LOGAN

THOUGH she probably felt a need to live up to the Darnum and Bailey image that grew to envelop her, Janis Joplin did undoubtedly carry with her an aura that was as solid as gold.

Her timing was for living every minute of her life and for draining every precious ounce of enjoyment out of it — and when you met her, if only temporarily, it became your thing too.

Now of her death from a drug overdose in Hollywood this week brought one of her most quoted statements immediately to mind. "Man," she was reported as saying, "I'd rather have ten years of sobriety than living the life to be 70 sitting in some goddam chair watching TV".

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BREAD

BREAD's biggest asset to the songwriting talent of David Gates. At London's Central Polytechnic last Friday they played a selection of his simple, instantly-memorable songs with great enthusiasm.

A failure of the organ keyboard meant no sound from it until the last number.

This restricted them musically, as they had to stick to a standard line-up of drums, bass, rhythm and lead guitars, which added little instrumentally other than a basic beat and a few simple guitar lines. It also limited their choice of material and David Gates was particularly disappointed that they couldn't play "London Bridge" on this their first British gig.



FOTHERINGAY at the Albert Hall on Friday.

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THINK ABOUT MARY HOPKIN

But they did include many songs from their two LPs, such as "Call On Me", "The Other Side Of The Door", "Shut Me Out", and their big hit "I Want To Take It With You". Towards the end they got the audience dancing in a rock and roll medley of Chuck Berry hits.

Before they came on, the audience were entertained by Ombria, a wild song of Africans and West Indians, who beat out some almost hypnotic jazz and jungle rhythms.

JAMES JOHNSON

McKUEEN'S COMPOSING MAGIC TAKES HIM FROM SALVATION ARMY HOSTEL TO LUXURY PENTHOUSE

FEW questions were necessary when I interviewed Rod McKuen this week. High in the Kensington penthouse flat he's been calling home during the filming of his forthcoming BBC TV series. McKuen's got the kind of soft-shoe mental onery that won't wait for questions. And all the while, as he talks, he's throwing in asides about the classical symphony he's written and recorded, or the new film he's about to direct, or another book of poems, or another album of just-written songs.

Sold millions

The scope of the man is immense. Britain is about to wake up to the fact — via the TV series on BBC-2 and then BBC-1, possibly followed by two further series — but in America he's sold millions of records and is acknowledged as a modern-day poet of the people. Recently three of his books of poetry were in the best-sellers list at one time.

Rated in a Salvation Army hostel, and a classic case of a sensitive mind bidden by an apparently tough physical shell, McKuen seems quietly consumed by the need to achieve as much as he can as soon as possible.

"It'll be nice to be remembered for something," he smiles, pushing back his lanky mane of blond hair from the lived-in face, and husking out the words in a voice like secondhand vandpaper.

He told me: "This BBC TV series I've been doing is really something. I've been working with Bill Cotton and my producer, Stewart Morris, and they're people who really care... people who are very sensitive towards me. I have complete artistic control over everything, and it's the largest set they've ever built, and the most money they've ever spent."

Twenty songs

"This series is going to be wall-to-wall music. There's no comedy, and we have about 20 songs per show with me, gural only. I wanted my guests to feel like they were in their own home."

"In one of the shows I have Pet Clark — most people don't bother to read the fine print on records, and they don't realise she's such a fine composer. But I'm going to do an album of her songs, and she's going to do one of mine."

"Other people we have included are Dusty Springfield and Mary Travers, whose making her first appearance without Peter and Paul. It's funny—the shows started out at 30 minutes, then 40 minutes, and now they're 50 minute specials and all three networks in the States want them."

"I don't know what will happen about this, not yet. I don't like to make decisions until I can see something finished, and look at it. I'm also a little wary of big business."

"In fact, one reason I'm sticking with Warner Brothers in this country is because Ian Rafalini really tries very hard for me and he's a nice man... I've always gone with people, anyway. I hate machines, and I hate big business."

"Sure, I like the idea of being in the charts. I write for people, and I like to see my work appreciated. Any writer who says he's writing for himself — he's lying, unless he puts everything away in a file."

"I've sold millions of records

and books in the States, but it's funny, until recently nothing seems to be happy here. I guess it was a matter of promotion. People don't really have anything to get interested in."

"Now, it's getting a little bit more difficult to remain anonymous. I've been here about 12 or 13 times, and in the past it's always been nice to sneak in to the country."

"I guess this has been one of the most interesting trips I've made, though, because for the series I've really been travelling around. I've filmed down in Scotland — or is it up? — and around the White Cliffs of Dover. I've even been punting at Putney... and I never did that before."

As a major songwriter — Sinatra had recorded an entire album of his songs, and he co-wrote "If You Go Away" — I asked McKuen if he felt that some singers failed to give his songs justice.

says Alan Smith



Very frank

He smiled. "I hope I'm honest. I always tell people what I feel, and one of the reasons certain singers never sing any more of my songs is because they've recorded something and called me, and I've said: 'It's awful.'"

"Couple of people, I won't tell you their names because that wouldn't be very charitable, these people have sung them really badly, and I've let them know. I wrote a song with Jacques Brel, and we just crept out of the recording studio while one world-renowned name was singing the song. It was just terrible."

"Working with Frank Sinatra, though — it's a tremendous pleasure because he's such a remarkable man. I wrote 'Love's Been Good To Me' for Frank about seven or eight years ago. But I could never get it to him."

"Then, when we did the album together — watching him sing my songs in front of that huge or-

chestra, it brought a lump to my throat — he said to me: 'There's a song of yours I've heard a long time ago, that I really like. I'd like to do it. It's called "Love's Been Good To Me." And I said: 'What?'

"I said, I wrote that song for you, and he said why didn't I get to see it, and I said because who can get to Frank Sinatra? And he said: "Yeah. Well, I have that trouble sometimes."

AMERICACALLING

ANN MOSES REPORTS FROM HOLLYWOOD

Stars at Jimi's simple funeral

JIMI HENDRIX was buried Thursday, October 1, in a simple ceremony in his hometown of Seattle, Washington. Although there had been talk of a massive public funeral in a baseball stadium, the plan was vetoed by Jimi's father, 51-year-old James Hendrix.

Mr. Hendrix had talked with promoters, it is alleged, about holding a huge rock funeral, featuring many big name stars but was told it could not be arranged on such short notice. Pallbearers were Jimi's friends from his boyhood days in Seattle: Eric Clapton, Bobby Whitlock, Miles Davis, Johnny Winter, Cary Radle and Jim Gordon, Eric Burdon and Buddy Miles were among those attending the funeral.

DOMINOS IN MIAMI

Following Jimi Hendrix's funeral on Thursday, Derek And The Dominos flew to Miami, Florida, to record an album for Atlantic Records, which is scheduled to be released to coincide with their U.S. tour, commencing October 15. The group will make their network television debut on "The Johnny Cash Show." The segment will be taped November 5 in Nashville.

NEWEST NOTES FROM THE COSMOS FACTORY

In answer to the question "Why don't Creedence play at rock festivals anymore?" in their fan club news bulletin, the group is quoted as saying: "Most festivals, in our opinion, have been disasters. For a musical event, we think it's rather sorry that up to half the people there are unable to hear... let alone, see, the performers."

"Then there's the question of facilities: there has never been enough. People are forced into sub-human conditions. I'll never forget the lines of people waiting to use the commodes at Altamont... they were a quarter of a mile long! We'll be glad to consider more festivals when these items, and some others, have been taken care of."

After Creedence's Honolulu concert this month, the entire Creedence entourage, including families and friends, will spend some time in the jungles of Maui for some needed rest and quiet.



The flower-covered coffin of Jimi Hendrix is slowly pushed down the aisle after the simple funeral service in Seattle, followed by his father, step-mother, brother Leon and other relatives. Above: Jimi's father James and his step-mother leave the final resting place.



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TO AMERICA

WE MAY LOSE HUMBLE PIE

WE'RE NOT HAVING TO DO THE WALKING ON THE WATER BIT

"Hi ya mate... are you all right then?" The familiar voice of a rather elated Steve Marriott belted loud and clear over the transatlantic telephone system. "Ere, it's good to hear ya voice. So tell me how's our single doin' eh... 'as it bombed out?" he enquired in a big burst of laughter.

When informed that "Dig Black Dog" has yet to make its presence felt on the charts, his reaction was quite surprising. In fact it was amazing for he seemed quite genuinely amused at the not-so-good news that I had imparted. For he exclaimed, "Yeah... to much, just too much."

It must have been around midday in Philadelphia when my call came through to the famed Humble Pie man Marriott.

From all communiques, it seems that Humble Pie's second coast-to-coast tour of the States is proving, nothing less than a resounding success for one of the best hard rockin' bands in the business.

However, I wanted a first hand up-to-the-minute account from the battlefield.

STEVE MARRIOTT PHONES FROM PHILADELPHIA

"Everything is knocking me out over here including this bleedin' cold I've got. Actually, it's knocked me on me back," he admitted with another explosive

below of laughter. "Seriously though," he continued, restraining the Marriott merriment, "We're all playing at our very best and the response is



Just too much... it's tremendous.

"We're in the 'pocket-spot' on this tour... that's the second on the bill and the next to the last," he explained.

"Personally, I'd rather have this middle spot than the top one. We're working up to that eventually, but we're not in any mad hurry... we got plenty of time."

Revealing the benefit of securing the pocket-spot, Steve, whose voice had mysteriously acquired an echo which subsequently gave his hoary twang an ethereal aura, continued:

"If you go down really well in this middle spot, you can expect a whole lot better than the top of the bill act, 'cause the audience don't expect you to do the walking on the water bit.

"This is how a good reputation is made over here." Friendly cleaver Steve Piemen.

So who had they in fact been playing opposite during their first week? "Mountain, Mungo Jerry and a really knockout little band called the James Gang," I was informed.

Elaborating on their own success, Steve chirped, "P.M. so we know they're half willing to listen to ya, if you're English, but if you can really play and get it right on, then believe me you just can't go wrong." That sounds like Humble Pie.

me friends, especially Andy Fairweather-Low, and tell him to keep at it with the new band, 'cause we are.

"The great thing over here is that they are into us as an entirely new group and not our past. This is new and a big challenge, but we're into it."

If this is the case, it looks like we'll soon be losing yet another of our very best bands to the States... well I guess that's the business.

By ROY CARR

Pleased

"One thing that's really pleased us, and that is the large amount of air-play the album is getting, looks as if it'll make the American charts this week. Not only that, our manager Dee, is going all out for us on this tour."

"At last we've got someone who is working with and for us... he's just like a football coach."

By now the Marriott tones were getting somewhat hoarse. So how come he got a cold, I thought I was still summer time Stateside I asked.

"We've all got really bad colds. I think it's because it's so warm out here and we're always jumpin' in and out of the 'pool. Anyway, it put us all on our backs."

Obviously a lengthy tour no matter how successful has, apart from catching colds, other hang-ups, for as Steve then went on to admit.

"Hey Roy, do us a favour will ya... give all me love to me missus, 'cause I really do miss her. Ya know mate, that's the only drawback.

"Oh yes, send all me best to all



First British made high-quality electric guitar by Dallas Arbiter's Hagman 1010, costing about £30 and is manufactured at Giffers, Kent. Mr. Steve Arbiter says: "About 95 per cent of guitars are American made. We have taken 18 months developing our British one, in close co-operation with leading guitarists."

FROM AMERICA

WE BORROW THE JAMES GANG

FOR TOUR WITH WHO

AN awful lot of people seem to have taken the Beatles' suggestion about lending a little bit of help to your friends seriously, particularly in the musical field. It may only be a coincidence, but since that record was released, and even more particularly since Joe Cocker's hit single version, several artists have been helped on their way by established names.

The latest example of co-operation is the Who — James Gang tie up which has culminated in the American group's first British tour beginning this week. Pete Townshend has been the main disciple of the Gang's talents and it is mainly through his efforts that people have bought the group's two albums and taken to them.

Earlier this week, a reception was given for the Gang at London's Speakeasy Club and, judging by the turn-out, just about anyone who is anyone is interested in them. Townshend and Keith Moon sat on the table next to me and were pretty enthusiastic about the whole affair.

"We played with them in America and played well together," Keith told me. "We've had an many supporting groups that were bloody awful. It made the job harder for us — we'd have to go on and not only get the audience going but lift them out of the boredom that the other group has created. The James Gang lift the audience to the 'POW' level and we go on and 'whoosh!' They're a really strong group, they bring the audience up."

The Gang's lead guitarist, Joe Walsh, came over just then and I asked him how the connection with the Who came about.

By RICHARD GREEN

They lift audience to 'pow' level

and the group they just work everything out and they sweat so hard."

On the subject of getting the breaks in America, Joe said: "It's so hard to gain recognition now because the supergroups have it wrapped up. The promoters only book supergroups because they sell out. An awful lot of musicians in the States just aren't making it and they should."

"For a long time James Taylor didn't make it, then he got the first album and he was okay. Another one is James Burton, he's a session guitarist a lot of people know, he should be tremendous but he's not. Elton John — he's still not popular in the States though he's very good."



THE JAMES GANG brought over from America by the Who to join them on their current tour pictured in London's Speakeasy (l to r) DALE PETERS, JIMMY FOX and lead guitarist JOE WALSH.

Supergroup

As an afterthought, he added: "The Who — they're another group that had to struggle to make it. They've been around for as long as I can remember and they really didn't get to be a supergroup until 'Tommy' and that's an awful long time."

The James Gang started off

about four years ago in Cleveland, Ohio, with several changes of personnel, taking place for the following three years Joe Walsh joined almost two years ago and twelve months back, Dale Peters replaced the bass guitarist and made up the trio with Joe and drummer Jimmy Fox.

The James Gang had been a five piece outfit but one night in Detroit, something happened to change all that.

"We were playing with Cream and we had a band fight and only three of us showed up," Joe revealed. "We did a good job and knocked the people out and from then on we played as three. Two people's punch was missing that night and we were really so mad that we went out and played real hard."

Joe said that the group likes to be powerful on stage but "we have some soft songs we can play but it's hard with three people, we don't want to risk being accused of copying Cream."

"We like to keep our music

full. I'm writing more now and I'm writing soft acoustic things with harmony. That's a side of me that not a lot of people know."

Before the Who took an interest in the James Gang the group was finishing the going hard.

"We were playing good but it was frustrating when you have to make payments for equipment and things and you don't have it. We played some dumps for a long time but the group held together and that's the main thing," Joe commented. "I almost quit a couple of times. I couldn't pay the rent or anything."

"It's really been going fast as of late. The first album did well in the States and at that point either the second album would come out and do the same or do better and it did better. That was the really important album for us, it enabled us to come over here."

Of the future, Joe says: "You're kinda restricted with three people, I'd like a keyboard player. Hopefully we plan to add an organ, I play keyboard so we may get a Hammond and a couple of Lesleys and I'll play that as well, or we may add a fourth person."

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Under wing

"They were just in the dressing room when we were doing our set and they heard us and liked us," he replied. "They kinda took us under their wing. We played a few dates with them and they tried to show us how a hand should be run. A lot of things, like our equipment, were badly organised. "They had so much energy on stage we just picked that up. They're probably the most organised professional group I've ever seen. Between their roadies

