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NEW

MUSICAL EXPRESS

AUGUST 5, 1972

U.S./Canada 50c

6p

NATIONWIDE GIG GUIDE

COCKER LIVE LP
BEEFHEART TOUR

BECK'S NEW BAND



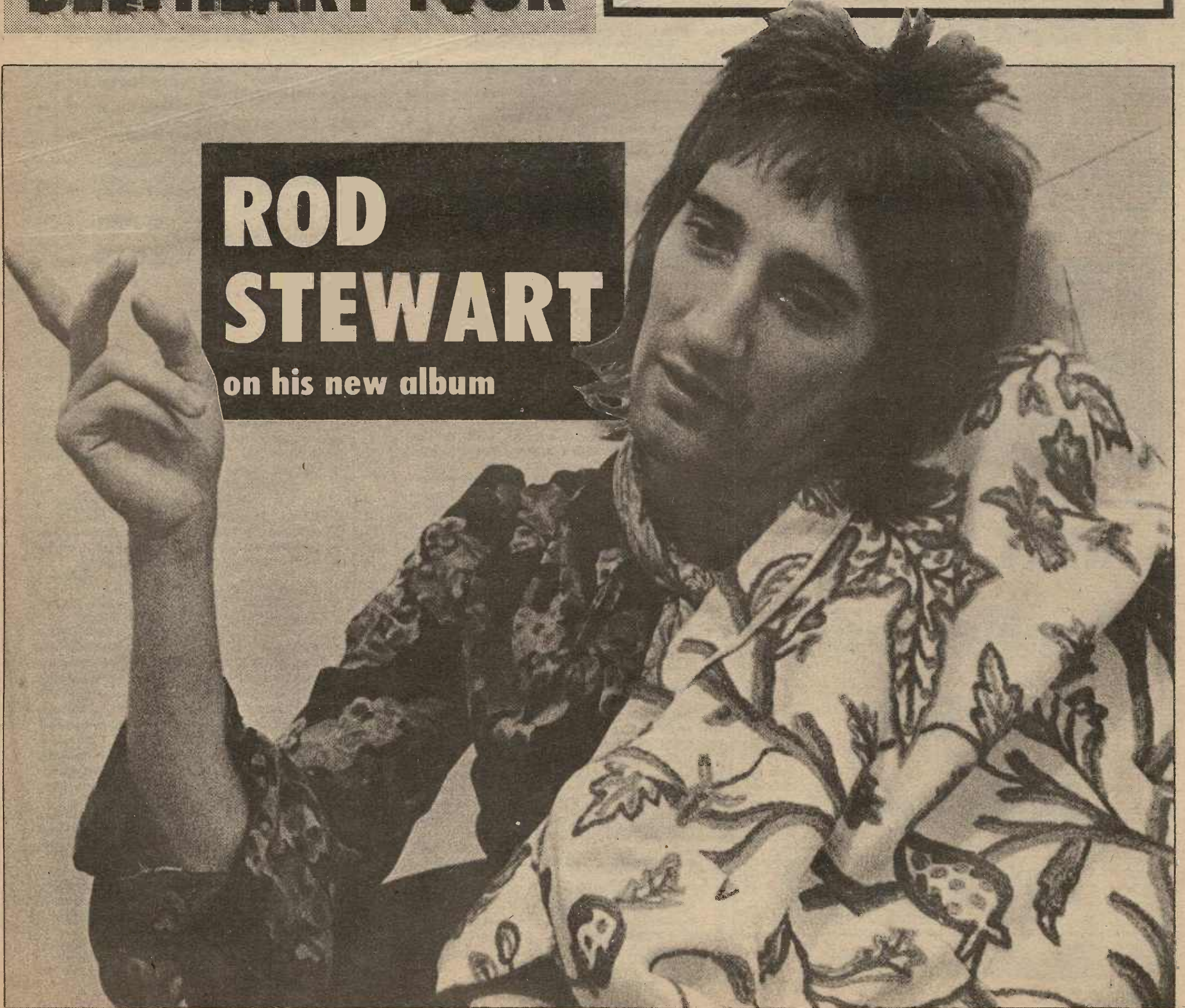
The Beck band: MAX MIDDLETON,
CARMINE APPICE, KIM MILFORD,
TIM BOGART, JEFF BECK

EX-FUDGE MEMBERS

Exclusive interview P4. News P22.

ROD STEWART

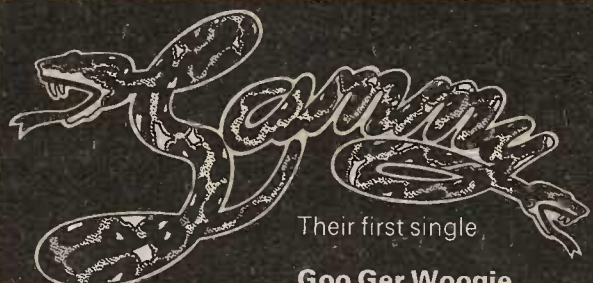
on his new album



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LONDON'S ALTERNATIVE CHART

- 1 Simon and Garfunkel's Greatest Hits
- 2 Rise and Fall of Ziggy Stardust, David Bowie
- 3 Son of Schmilsson, Harry Nilsson
- 4 St. Dominic Preview, Van Morrison
- 5 Exile on Main Street, Rolling Stones
- 6 Roxy Music
- 7 Living in the Past, Jethro Tull
- 8 Full Circle, The Doors
- 9 Fillmore, The Last Days (Various Artists)
- 10 The Body Electric, Weather Report.

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NEXT WEEK :
Wembley rock,
ZEPPELIN,
Slade and
LOU REED

● We regret that the Five, Ten and Fifteen Years Ago charts have had to be held over until next week.

NME CHARTS

BRITISH SINGLES

LAST WEEK	THIS WEEK		Tuesday, August 1st, 1972	WEEKS IN CHART	HIGHEST POSITION
1	1	PUPPY LOVE	Donny Osmond (MGM)	7	1
8	2	SCHOOL'S OUT	Alice Cooper (Warner Brothers)	3	2
7	3	SEASIDE SHUFFLE	Terry Dactyl & The Dinosaurs (UK)	3	3
3	4	SYLVIA'S MOTHER	Dr. Hook & The Medicine Show (CBS)	6	3
4	5	BREAKING UP IS HARD TO DO	Partridge Family (Bell)	4	4
2	6	ROCK AND ROLL PT. 1 & 2	Gary Glitter (Bell)	8	2
13	7	SILVER MACHINE	Hawkwind (United Artists)	3	7
5	8	I CAN SEE CLEARLY	Johnny Nash (CBS)	7	4
10	9	STARMAN	David Bowie (RCA)	4	9
6	10	CIRCLES	New Seekers (Polydor)	6	5
15	10	MAD ABOUT YOU	Bruce Ruffin (Rhino)	4	10
20	12	POPCORN	Hot Butter (Pye)	2	12
19	13	AUTOMATICALLY SUNSHINE	Supremes (Tamla Motown)	3	13
9	14	JOIN TOGETHER	The Who (Track)	7	9
21	15	MY GUY	Mary Wells (Tamla Motown)	3	15
16	16	BETCHA BY GOLLY WOW	Stylistics (Avco)	6	16
11	17	LITTLE WILLY	Sweet (RCA)	8	3
14	18	WALKIN' IN THE RAIN WITH THE ONE I LOVE	Love Unlimited (UNI)	6	10
12	19	TAKE ME BACK 'OME	Slade (Polydor)	9	1
18	20	OOH-WAKKA-DOO-WAKKA-DAY	Gilbert O'Sullivan (MAM)	7	9
-	21	WORKING ON A BUILDING OF LOVE	Chairman Of The Board (Invictus)	2	21
22	22	NUT ROCKER	B. Bumble & The Stingers (Stateside)	7	15
17	23	AN AMERICAN TRILOGY	Elvis Presley (RCA)	7	10
-	24	IT'S FOUR IN THE MORNING	Faron Young (Mercury)	1	24
-	25	10538 OVERTURE	Electric Light Orchestra (Harvest)	1	25
24	26	THE FIRST TIME EVER I SAW YOUR FACE	Roberta Flack (Atlantic)	10	15
26	27	SONG SUNG BLUE	Neil Diamond (UNI)	10	11
27	28	I'VE BEEN LONELY FOR SO LONG	Frederick Knight (Stax)	9	16
23	29	ROCKIN' ROBIN	Michael Jackson (Tamla Motown)	11	3
25	30	VINCENT	Don McLean (United Artists)	12	1

BRITISH ALBUMS

LAST WEEK	THIS WEEK		Tuesday, August 1st, 1972	WEEKS IN CHART	HIGHEST POSITION
1	1	SIMON AND GARFUNKEL'S GREATEST HITS	(CBS)	4	1
9	2	THE SLIDER	T. Rex (EMI)	2	2
4	3	SCHOOL'S OUT	Alice Cooper (Warner Brothers)	3	3
10	4	NEVER A DULL MOMENT	Rod Stewart (Mercury)	2	4
3	5	20 DYNAMIC HITS	Various Artists (K-Tel)	10	1
2	6	AMERICAN PIE	Don McLean (United Artists)	25	1
5	7	ZIGGY STARDUST	David Bowie (RCA)	7	4
6	7	SLADE ALIVE	(Polydor)	19	3
12	9	TRILOGY	Emerson, Lake & Palmer (Island)	5	7
15	10	TWENTY FANTASTIC HITS	Various Artists (Arcade)	3	10
8	11	LIVE AT MADISON SQUARE GARDEN	Elvis Presley (RCA)	4	8
7	12	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)	130	1
18	13	MOODS	Neil Diamond (UNI)	2	13
20	14	CHERISH	David Cassidy (Bell)	13	4
14	15	HONKY CHATEAU	Elton John (DJM)	11	2
17	16	LIVING IN THE PAST	Jethro Tull (Chrysalis)	6	10
-	17	ROXY MUSIC	(Island)	1	17
28	18	LOVE THEME FROM "THE GODFATHER"	Andy Williams (CBS)	2	18
13	19	EXILE ON MAIN STREET	Rolling Stones (Rolling Stones Records)	10	1
16	20	BOLAN BOOGIE	T. Rex (Fly)	13	1
11	21	HIMSELF	Gilbert O'Sullivan (MAM)	31	3
-	22	KILLER	Alice Cooper (Warner Brothers)	1	22
22	23	HARVEST	Neil Young (Reprise)	24	1
19	24	BREADWINNERS	Jack Jones (RCA)	11	6
21	25	FOG ON THE TYNE	Lindisfarne (Charisma)	35	1
24	26	OBSCURED BY CLOUDS	Pink Floyd (Harvest)	8	7
-	27	TAPESTRY	Don McLean (United Artists)	4	14
25	28	RIDE A WHITE SWAN	T. Rex (MFP)	2	25
-	29	SON OF SCHMILSSON	Nilsson (RCA)	1	29
26	30	FREE AT LAST	Free (Island)	8	11

U.S. SINGLES

LAST WEEK	THIS WEEK		
2	1	DADDY DON'T YOU WALK SO FAST	Wayne Newton
3	2	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan
5	3	BRANDY	Looking Glass
4	4	IF LOVING YOU IS WRONG	Luther Ingram
1	5	TOO LATE TO TURN BACK NOW	Cornelius Brother & Sister Rose
7	6	SCHOOL'S OUT	Alice Cooper
8	7	WHERE IS THE LOVE	Roberta Flack
9	8	HOW DO YOU DO?	Mouth & MacNeal
10	9	DAY BY DAY	Godspell
12	10	LONG COOL WOMAN, IN A BLACK DRESS	Hollies
16	11	I'M STILL IN LOVE WITH YOU	Al Green
6	12	LEAN ON ME	Bill Withers
17	13	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo
15	14	LAYLA	Derek & Dominos
19	15	HOLD HER TIGHT	Osmonds
24	16	YOU DON'T MESS AROUND WITH JIM	Jim Croce
21	17	SEALED WITH A KISS	Bobby Vinton
11	18	TAKE IT EASY	Eagles
23	19	GOODBYE TO LOVE	Carpenters
27	20	HOLD YOUR HEAD UP	Argent
26	21	BABY LET ME TAKE YOU IN MY ARMS	Detroit Emeralds
13	22	TOO YOUNG	Donny Osmond
-	23	HAPPY	Rolling Stones
-	24	LOOKIN' THROUGH THE WINDOW	Jackson 5
20	25	PEOPLE MAKE THE WORLD GO ROUND	Stylistics
28	26	I'M COMING HOME	Stories
-	27	MOTORCYCLE MAMA	Sailcat
-	28	GONE	Joey Hetherton
29	29	THE RUNWAY	Grass Roots
-	30	ROCK AND ROLL PART 2	Gary Glitter

Courtesy "Cash Box"

U.S. ALBUMS

LAST WEEK	THIS WEEK		
3	1	HONKY CHATEAU	Elton John
4	2	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel
1	3	EXILE ON MAIN STREET	Rolling Stones
7	4	A SONG FOR YOU	Carpenters
5	5	STILL BILL	Bill Withers
6	6	ROBERTA FLACK & DONNY HATHAWAY	Roberta Flack & Donny Hathaway
2	7	THICK AS A BRICK	Jethro Tull
11	8	SCHOOL'S OUT	Alice Cooper
16	9	BIG BAMBU	Cheech & Chong
10	10	LOOKIN' THROUGH THE WINDOWS	Jackson 5
13	11	ELVIS AT MADISON SQUARE GARDEN	Elvis Presley
14	12	CARLOS SANTANA & BUDDY MILES LIVE!	Carlos Santana & Buddy Miles
15	13	MOODS	Neil Diamond
8	14	PROCOL HARUM LIVE	Procol Harum
9	15	AMAZING GRACE	Aretha Franklin
12	16	JOPLIN IN CONCERT	Janis Joplin
-	17	CHICAGO	Chicago
17	18	PORTRAIT OF DONNY	Donny Osmond
20	19	THE OSMONDS LIVE	Osmonds
21	20	LAYLA	Derek & Dominos
22	21	MUSIC OF MY MIND	Stevie Wonder
-	22	EAGLES	Eagles
24	23	AMAZING GRACE	Royal Scots Dragoon Guards
19	24	FIRST TAKE	Roberta Flack
18	25	HARVEST	Neil Young
-	26	SOMETIME IN NEW YORK CITY	John & Yoko/Plastic Ono Band/ Elephant's Memory
-	27	SON OF SCHMILSSON	Nilsson
-	28	CARNEY	Leon Russell
26	29	HISTORY OF ERIC CLAPTON	Eric Clapton
-	30	LAST DAYS OF THE FILLMORE	Various Artists

Courtesy "Cash Box"

RAINBOW, PALLADIUM GIGS IN BIG AUTUMN TOUR BY TOPS

With Martha Reeves

THE FOUR TOPS are to undertake their longest-ever tour of Britain in the autumn, and there is every possibility that they will be supported by Martha Reeves, playing her first solo dates in this country since she disbanded the Vandellas and became a solo attraction. Promoter Arthur Howes has already set ten concert venues for the Tops, including appearances at London Rainbow Theatre and London Palladium.

Dates so far confirmed for the Tamla outfit are LONDON, Rainbow (October 6), LONDON HAMMERSMITH Odeon (7), LONDON LEWISHAM Odeon (8), ROCHESTER Odeon (11), WOLVERHAMPTON Gaumont (12), BIRMINGHAM Odeon (13), MANCHESTER Odeon (14), BATLEY Variety Club (week commencing 15), CROYDON Fairfield Hall (22) and BRISTOL Colston Hall (23). Further concert dates, plus another two weeks in cabaret, have still to be finalised before the tour ends at LONDON Palladium on November 19.

Howes also revealed to the NME that he is negotiating to bring in another leading Tamla group, Gladys Knight and the Pips, during the autumn. If the deal is confirmed, as expected, the girls will play about three major concerts in this country as part of a European tour.

CPT. BEEFHEART AUTUMN TOUR

CAPTAIN BEEFHEART and his Magic Band are returning to Britain in the autumn for a series of major dates here. The NME understands that the outfit is due to arrive in October, and will play a string of concerts and one-nighters which are at present being finalised. WEA Records (the Kinney group) will release a new Beefheart album to coincide with the visit, which is also likely to include the filming of a TV special for BBC-2.

August 12 Hyde Park gig is off

THE PROJECTED free open-air concert in London's Hyde Park on Saturday, August 12, has been cancelled. A spokesman for Island Artists, who were lining up the event, told the NME: "The big attraction with which we planned to top the bill fell through. We have been looking around desperately for another act, but time is now running out fast, so we have no option but to call it off."

But Blackhill are still pressing ahead with their plans to stage a Hyde Park concert on September 16, and are at present negotiating with a big-name American group to top the bill. Commented a spokesman: "We hope it will turn out all right, but we are having a tremendous number of problems and difficulties with the Ministry. One wonders if they really want a concert in the Park at all."



COCKER: LIVE LP AND TV SPECIAL

A LIVE ALBUM by Joe Cocker with the Chris Stainton All-Stars is to be released by Cube in mid-September. It will feature tracks recorded during Cocker's performances at London Rainbow on July 21 and 22, as well as extracts from his set at the Crystal Palace Garden Party in June — which, according to a spokesman for Cocker, "have turned out remarkably well under the circumstances". The album will be completed by tracks recorded during Cocker's last U.S. concert tour. Manager Nigel Thomas is at present mixing the album in Los Angeles.

Cocker is to turn record producer during his next American tour, which begins later this month. He is to produce a debut solo album by Gloria Jones, who is one of the four Sanctified Sisters who work with Chris Stainton.

Also coming up in the autumn is a Joe Cocker TV special, to be screened by BBC-2. It will go out in the new "In Concert" series which, producer Stanley Dorfman told the NME, will commence transmission at the end of September.

Among other acts Dorfman has set for the "In Concert" series are Three Dog Night, Kris Kristofferson, Paul Williams, David Buskin, Judee Sill and John McLaughlin.

Dorfman's current "Sounds For Saturday" series has another five weeks to run, and featured in the remaining shows are C.C.S. (this Saturday), Thelma Houston (August 12), Alan Price and Georgie Fame (19), Roberta Flack (26) and Doris Troy (September 2). Doris was a short-notice replacement in last Friday's filming for the Beach Boys, who cancelled their return visit to Britain.

More JoJo

TWO MORE DATES have been added to the British tour by Jo Jo Gunne, for which the first nine venues were exclusively reported in last week's NME. The additional bookings are at Bristol Tiffany's (September 27) and Southend Cliffs Pavilion (October 8). The tour is being promoted by the Chrysalis Agency.

Jimmy Cliff film boost

DUE TO THE SUCCESS of its Brixton screening, the Jimmy Cliff movie "The Harder They Come" is to have a West End premiere later this month — details of venue and opening date will be announced next week. There will also be simultaneous late-night screenings at Notting Hill Classic Cinema, and Island will issue the soundtrack album to coincide with the official premiere.

NEWS DESK

Quicksilver, Hawkwind for Windsor Festival

QUICKSILVER MESSENGER SERVICE are set for a major British tour in the early autumn, and their first appearance will be at a one-day festival to be staged in Windsor's Home Park on Saturday, September 23, when Hawkwind and MC5 co-top the bill. Other acts appearing include Brewers Droop, the Pink Fairies, Renaissance, Home and Mottleigh. The festival starts at 12 noon and runs until about 10 p.m. Admission prices are £1.25 in advance or £1.50 on the day.

The event has been organised by East Berks students, and is a charity festival to raise money for Lord Snowdon's chairmobiles for local handicapped people. A spokesman told the NME that permission to stage the event has been granted by the local council and the Royal Commissioners. The concert site is about the same size as Crystal Palace Bowl, and there will be various fringe events including exhibitions.

DUE SOON: BIG RADIO UPHEAVAL

BBC EXECUTIVES are planning sweeping changes in Radio 1 programmes and disc-jockeys, to take effect in the last quarter of the year — starting at the end of September. Full details will be announced in a week or two, but the NME understands they include the return of "Radio 1 Club" in early October, and the Sunday-afternoon series "Pick Of The Pops" being replaced by an entirely new show introduced by a new disc-jockey.

Also being overhauled is the late-night "Sounds Of The Seventies" series, which is being re-vamped. It is believed that the present roster of hosts for this series is being retained, but that it will be augmented by the inclusion of Anne Nightingale.



MARC BOLAN and his wife JUNE pictured at the London premiere of the film "The Concert For Bangla Desh" last week.

DAVID BOWIE TO TOP DONCASTER FESTIVAL

MAJOR ATTRACTIONS are being lined up for the annual St. Leger Festival in Doncaster next month, headed by David Bowie who appears at the Top Rank Suite on September 1. Booked for the same venue are Tony Christie, the Fortunes and Johnny Johnson (3) and Terry Dactyl and the Dinosaurs (8). The Fortunes appear in cabaret at the Side Saddle Country Club on September 6 and 8. More events, including rock concerts, are being planned for the festival — part of which will be televised.

As Bowie's concert at London Rainbow on August 19 is already sold out, he will now play an additional concert at the same ve-

nue the following evening (Sunday, August 20) at 7.30 p.m. Roxy Music and Lloyd Watson again support.

Fanny at Sundown

CHANGES HAVE been made in the early autumn British tour, and additional venues have been set for Fanny — including an appearance at London Mile End Sundown on October 19. The group were due to open their tour at Birmingham Kinetic Circus on September 27, but they are not now expected to begin touring until October 4, and MAM's Mike Cotton has confirmed these revised dates:

Portsmouth Polytechnic (October 4), Leicester Polytechnic (5), Leeds Polytechnic (6), Bradford University (7), Dunstable Civic Hall (12), Liverpool Stadium (12), Newcastle Polytechnic (13), Glasgow University (14), Manchester Hard Rock (15), Llanelli University (17), Swansea

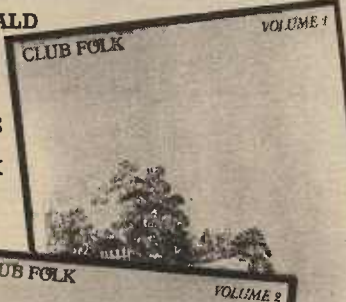
University (18), London Mile End Sundown (19), London Westfield College (20) and Loughborough University (21).

The girls then play dates in Germany and Switzerland with Slade, but may be returning to this country in early November for further one-nighters here.

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MORE NEWS ON PAGE 22

Whatever Turned Me On

A LOOK AT PAST INFLUENCES

HAWKWIND'S Dave Brock

VELVET UNDERGROUND

I thought their first and second albums were particularly good. I like the band's basic simplicity. They almost stick to three chords — almost like us. Also, it's a very acid sort of music.

STEVE MILLER "Sailor": I liked this for the same reasons. When it came out I was hanging round the Gate, and it brings back memories. Again it's fairly simple structured music — '67 music, really, good old psychedelia which has just progressed a bit maybe. I think that all the Miller albums I've heard — up to number five — are really good.

THE WHO "Who's Next": This was really the first one of theirs that I liked. They use major chords in such a majestic way, and on this one they started to get into electronics. It's an inspiring album.

KRAFTWORK (a German band): I guess I'm more into music than lyrics. There's an album by this band that I particularly dig, because they've really got into electronic music. I think the album is about a year and a half old now, but along with Can they're pro-



bably my favourite German band. They use electronics in the right way. Like, a lot of electronic records are f— rubbish because things aren't in their right context. Like I thought the Pierre Henri/Spooky Tooth album was diabolical because it was just two tapes put on top of each other.

Kraftwerk are doing things I'd like to see Hawkwind get into. At the moment we seem to be more of a rock band than anything. But I'd like to move more into electronics.

HERBIE HANCOCK "Crossings": This is one of the newer things I really dig.

It's hard to classify — I suppose a combination of electronics and avant garde jazz. Also, synthesizers are for once used to good effect.

SCRAPPER BLACKWELL, LEROY CARR, JELLY ROLL MORTON: I like a lot of the old blues things — I used to have a huge collection, of New Orleans stuff especially. Morton in particular was incredible... some of his chords were incredible. He was quite a revolutionary for his time.

I had to sell my whole blues collection at a time when I was hard up. I'd like to get some of those records back.

MOODY BLUES "Threshold Of A Dream": This meant a lot to me. I think the Moody Blues have gone off a bit now, but at one time you could be sure that their albums would be very good. I dig this one because I used to hear it while going round to people's houses and getting stoned, and once again it brings back memories. Actually I think that has a lot to do with why you like certain records because all the time you're changing, and it's nice to hear things that bring back certain experiences.

BECK WITH

A WEEK AGO last Sunday, the Jeff Beck Group played their last date at London's Roundhouse. The following Tuesday a completely new band met for a week's rehearsals before flying off to the States to start a tour in Pittsburgh, Pennsylvania on August 1. The band will play 17 dates in 19 days before wrapping the tour up in Seattle, Washington, on August 19.

The first Jeff Beck Group emerged in 1968 with three relatively unknown sidemen backing Beck. On drums was Micky Waller, while Ron Wood plucked the bass strings and the inimitable Rod Stewart handled vocals. Here Jeff explains how he happened to get Rod into his group.

"Well, Rod was out of work. I knew this because I went into this club and saw him in there alone on different nights watching the band. At that time there were only a half a dozen groups of any consequence — and I thought Steampacket were really good. I loved Rod's voice, so I asked him to join."

That first Beck group lasted long enough to present one very fine debut album, "Truth", and one rather disappointing follow-up, "Beck-Ola". Following the bust up of that band, Beck was hot on forming a group with the

rhythm section of Vanilla Fudge — bassist Tim Bogart and drummer Carmine Appice.

This union of talents was prevented from coming together by a number of mishaps, but at the top of the list was a car accident which left Jeff recuperating for months after.

Bogart and Appice formed Cactus, a group which never quite lived up to their expectations, and Beck later re-emerged with a new Jeff Beck Group. Whereas the first Beck band had been a good rocking unit, this second band concentrated on bringing in a more melodic element that was often lacking in Jeff's music. Pianist Max Middleton in particular added new textures to Beck's familiar pastures of heavy riffs.

This group was a let-down to many of Beck's avid devotees. They knew he was capable of a stronger and more original entity. And his guitar playing had been suffering since his year long lay-off after the accident.

This second Beck group recorded two albums also, "Rough And Ready" and "Jeff Beck Group". Both offerings were very bitty; there was a general feeling that he was scraping the surface of his creative abilities.

So, here we are up to date. Beck dismissed his most recent band at the Roundhouse and today we have his new group. You could call them the Jeff Beck Group chapter three, and if they follow the pattern set down by the first couple, they'll probably be good for two albums.

But who really knows, because this is something special.

This is what Beck has been waiting for for so long. His dream band. Get the idea?

I went on an exclusive mission last Friday evening with photographers Robert and David Ellis (unrelated) to the Rolling Stones rehearsal room near London Bridge. The area surrounding the rehearsal studios is made up largely of blue collar factories with lots of ageing brick, while the streets are nearly desolate of pedestrians. It's not the sort of place you'd fancy for a midnight stroll, that's for sure.

Once inside, we meet the boys. On bass we have Tim Bogart, and the man behind the drum kit seems to be — yes it is — his pal Carmine. (These two are fresh off the boat.) Another American, Kim Milford, has taken over from Bob Tench as the new lead vocalist, and aside from Beck himself the sole survivor from the previous band is Max Middleton on keyboards.

The band posed for a few shots while it was still light outside, taking in the colour of the neighbourhood for the backdrop. The Ellises make use of a gate, some dustbins, and a street sign that reads Crucifix Road before moving on to the local pub which turns out to be the band's favourite set.

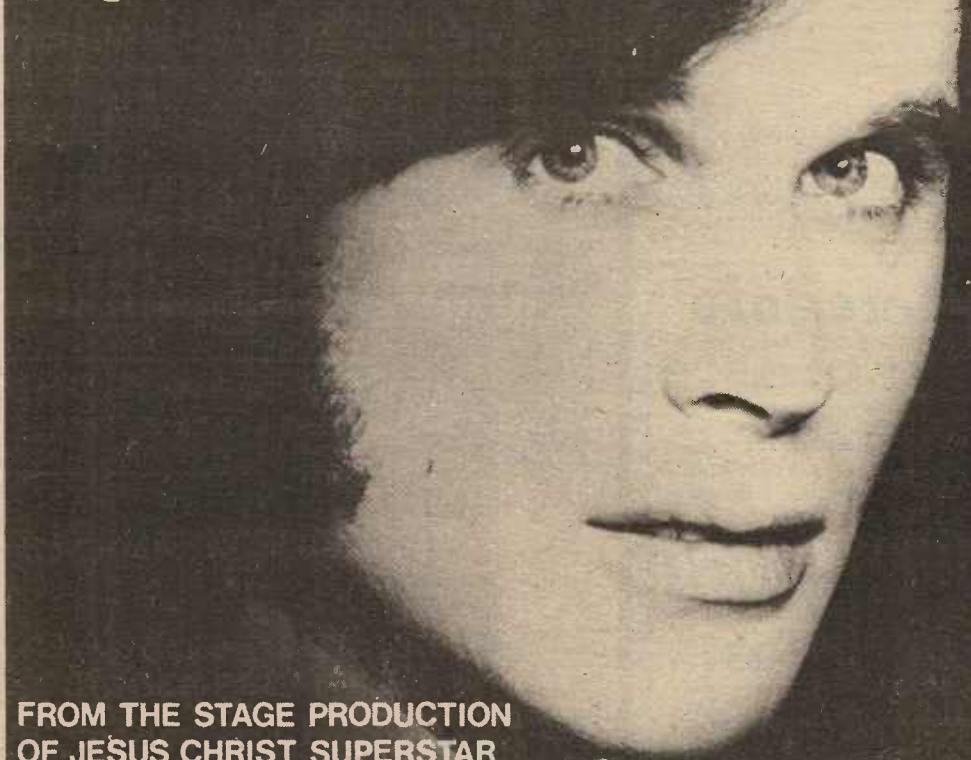
On the way back to the studio, more pics are taken of Jeff sitting on his bright red Corvette Stingray. Once inside, he agrees to do the interview.

"The idea for this group started in 1969 when they (Tim and Carmine) rang me up while I was in America. They heard that the original group was splitting up. And unfortunately,

RICHARD BARNES

'Could we start again please?'

BRO 2



FROM THE STAGE PRODUCTION OF JESUS CHRIST SUPERSTAR

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LEAN ON ME



A VANILLA FLAVOUR

By **DANNY HOLLOWAY**

Beck's back (again) and this time it's gonna be great...



Tim Bogart



Kim Milford



Jeff Beck

owing to different circumstances, we've been unable to put it together before now.

"We've been forced to do material from the last two albums because of lack of time to get things sorted out. It won't

be long before we drop all those. The thing is: we've never played what the people wanted to hear in America. They expect vicious, violent rock and roll. That's what I'm known for. But I was avoiding all that in

this previous band. I was trying to play subtle rock and roll. That stuff was more suitable for clubs, not big stages. This new group will play much heavier music."

Kim Milford is the kind of

lead singer girls will go crazy for — definitely on a par with Robert Plant. His long blond hair passes his shoulders, fully encompassing his delicate baby face. He's an excellent shouter and will most likely present a

focal point for on stage activities.

His main background has been in singing with various Broadway shows, including leads in "Hair" and "Jesus Christ Superstar". His last

band consisted of remnants from Genya Ravan's Ten Wheel Drive, called Eclipse.

I asked Milford how he felt about going out on tour in the States after a week's rehearsal with the band.

"I'm sort of used to it because I used to have a lot of that when I replaced people in shows."

I put the same question to Tim Bogart and Carmine Appice. First Tim: "The only thing that worries me is whether I'll remember some of the licks that I'm a bit shaky on."

Now Carmine: "All the licks that I play are right up my alley anyhow. I don't have to remember all those notes like Tim. And basically I know the tunes because I listened to the albums. I think it'll be a pretty incredible band."

Meanwhile, Max Middleton says: "I know my licks. I'm not worried." As you might guess, Max is the quiet one.

And finally, back to Mr. Beck. Would there be any line-up changes after the current U.S. tour? "Well, that remains to be seen," he said.

We hung around for a bit to check out what they were sounding like. The cold, claustrophobic basement was soon bombarded with a ferocious thunder. They warmed up and moved through a couple of Beck originals, "New Ways/Train Train" and "Ice Cream Cakes".

All in all, I'd say there's going to be a lot to be heard from this Jeff Beck Group. It seems as though these musicians will bring back the man's creative and technical genius.

EAGLES

The Eagles' "Take It Easy" is simply the best sounding rock single to come out so far this year. The first time through, you could tell it had everything: danceable rhythm, catchy, winding melody, intelligent, affirmative lyrics, a progressively powerful arrangement mixing electric guitar and banjo, and a crisp vocal, with vibrant four-part harmony at just the right moments for maximum dramatic effect.

Now the album is here, and it's awfully good. Turns out that the Eagles are four veterans of the Los Angeles countrified rock & roll school, and they display to best advantage their distinguished backgrounds: Poco, Rick Nelson's Stone Canyon Band, the Flying Burrito Bros., Dillard & Clark, and a couple of Linda Ronstadt's always impressive bands, to name the most notable. There's another Jackson Browne song, "Nightingale," on the album and it's just about as good as "Take It Easy." So is "Peaceful Easy Feeling," a haunting love song distinguished by a strikingly cinematic lyric: "I like the way your sparkling earrings lay/Against your skin so brown, I'd like to sleep with you in the desert tonight/With a million stars all around..."

The song has a warmly intense Glen Frey vocal, and the Eagles' clear harmonies glide around its edges. Even the guitar bridge is a thing of beauty — the guitars of Frey and Bernie Leadon sound as softly luminous as the singing.

Those three are the absolute high points — they'll stand proudly right next to the best recordings of the Byrds, Buffalo Springfield, Burrito Bros., and the other premiere Los Angeles groups. Not a bad start for a brand new band. But, surprisingly, that's not all. Each of the remaining seven tracks has something to recommend it.

"Tryin'" and "Chug All Night" aren't great songs in themselves, but the Eagles use them as frames to hang their rock & roll licks on, and the controlled explosiveness of the performances makes them among the most exciting songs here. Glen Frey's snarling rhythm guitar is featured on these two, as it is on "Nightingale"; it's worth paying special attention to. "Most of Us Are Sad" and "Train..." are slow, melancholy songs full of desert loneliness.

But I still keep going back to the song I started with. Each time I listen to "Take It Easy," it unfurls new pleasures. The compressed narrative in the second verse, full of Jackson Browne incisiveness, is my current point of special interest:

Standin' on a corner in Winslow, Arizona,
Such a fine sight to see
It's a girl, my lord, in a flatbed Ford
Slowin' down to take a look at me
So come on, baby, don't say maybe
I gotta know if your sweet love is gonna
save me
We may lose or we may win
But we will never be here again
So open up, I'm climbin' in
Take it easy.

The rest of the songs — and a major part of the album — is as good as those lines. So get the album, by all means. And get the single, too — it has a side that isn't on the LP. *The Eagles* is right behind Jackson Browne's record as the best first album this year. And I could be persuaded to remove the word "first" from that statement.

Bud Scoppa
Rolling Stone

AN ALBUM ON ASYLUM RECORDS



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ARLO GUTHRIE

No superstar and glad about it...



By TONY NORMAN

me. "If people want to hear you, they've gotta put you up somewhere."

Arlo went on to talk about his first trip over, back in '65. "I didn't have any money. I had a ticket here and there and that was it. But I still had no trouble finding a place to stay or something to eat. It was great."

"I actually came over with 300 bucks which I immediately blew on various scenes. I stayed for a long time. Not just here. I moved on to Denmark and all around. I had a big cowboy hat. When I needed some money I'd just put it down on the street, pull out my guitar, play a couple of cowboy songs... and I had money to eat! It was like that."

"Really it was just a little more direct version of what we're doing now."

So he keeps on top of his career, not allowing it to dictate his life-style?

"Fortunately enough, I've only ever worked when I wanted to," he nodded. "If I don't want to do this, I can always do something else. I've got enough equipment on my place to go into farming full-time."

"I've blown most of the money I ever made on things I could use. I've got a small house, but we've got a lot of machinery. Strange things you don't usually see at someone's home. Bulldozers and things like that! I just enjoy driving them around. If I ever get short of bread, I can sell them."

Strictly non-materialistic in the Playboy sense of fast cars etc., Guthrie just has fun with his money. His attitude is reminiscent of Keith Moon. He enjoys his money. That's really all that counts.

Finally, we slipped back to music and I asked if he had an interest in British traditional music.

"I definitely feel out of that culture. I feel a part of that tradition. My songs are a lot different, but my melodies and harmonies and the structure of my songs are really the same. I think that's there."

"But I don't think about that when I'm writing. I'm not trying to be in a certain area. I'm just trying to capture what I feel."

Arlo respects the music more than the business. He also has a great sense of humour. You know, he doesn't need to make that superstar status. He's doing alright just the way he is.

'MOST PEOPLE WHO BECOME STARS END UP BEING ASSES'

RESPLENDENT in crumpled slacks and denim shirt, Arlo Guthrie relaxed and rapped in his Notting Hill Gate hotel. Breakfast dishes had been cleared and Guthrie was about to face his first full day in London for over two years. He seemed to dig the prospect.

Beneath a thatch of dark hair, his face is white and deceptively young. He looks no more than 19 but, in fact, has a wife, two kids and a pretty full 'past'. He's packed a great deal

of living in his 24 years.

Guthrie's eyes are his most striking physical feature. Although he's known personal sorrow and loss, they still sparkle with a contagious kind of humour and enthusiasm. He looks you straight in the eye and you know he's not about to bullshit you. He's alright.

We talked first about his songwriting. Is he working on one main theme at the moment?

"No, I find they're getting more scattered. There have been times when it doesn't matter what song I'm writing, they're all about the same thing. It's just a matter of choos-

ing the best one. Now I'm finding the songs are taking a long time to write, to work out. But they're more distinct."

Are they more mature songs then?

"I hope not," he laughed.

Guthrie has some good songs on his next album which he's held back to work out on the road. For the first time, he hopes to make an album he's really satisfied with. I asked if there were any he particularly liked.

"There's one called 'Me And My Goose'. It's an incredible little song about a kid who loses his pet goose. His mother cooks it, brings it in... and

they all eat it! (laughter.) It's funny for everyone over six, but anyone younger sees it as a terrible tragedy!"

We move on to live shows and although Arlo is now using his biggest-ever band, a five-piece, he was quick to point out: "It's not as electric as before. On my last tour I was working with Ry Cooder. That was a heavier band. We've got more people now, but the sound's a lot lighter."

Like all musicians, Arlo is listening when he's not playing. But, at the moment, he goes for albums that have some kind of personal interest for him.

"Yes, mostly it's people I know," he explained. "I just wanna hear what they're doing. Guys like James Taylor. People who are contemporary in my little vein. The nice thing about being around right now is that so many of these people are a pleasure to meet."

"They're not on super ego trips. You can listen to these guys and even play with them."

"It's certainly overwhelming when you get a couple of people together who are incredibly well known. We've been doing concerts in the States with Pete Seeger and it's been just amazing."

"I remember a concert in Colorado. In the front row there were parents with their kids, grandparents with their grandchildren. Right? So sitting right next to them were all these freaked-out guys smoking dope and passing it down to these older people! (Laughter.) But it all worked out. That's really fantastic."

I asked Arlo if he could tell me a little about Pete Seeger, one of the main men of American folk music.

"His music impresses me because of its simplicity. The man impresses me because of his incredible strength. He has a fortitude about him, which just keeps marching along. It doesn't get tired and it doesn't get sidetracked or bothered. He just keeps going. That thrills me to see someone like that."

"I mean, the whole nation was once opposed to this man. Most of those guys are having heart-attacks and Pete's still working. He's still out there doing the exact same thing that he was doing before. He hasn't really changed at all. But the world sort of turned around for him. That thrills me."

Cutting back to Guthrie's own career, I heard he's likely to set out on a world tour before long. He's currently working harder than ever before, but says he's not out to be a superstar. People have predicted that status for him, but it's never happened.

"I'm sorta glad about that," he said. "It's a lot easier to do what I'm doing. I can walk down the street and get on a bus if I want, without going through a hassle. I couldn't live like that anyway. It'd be dumb."

"I mean, I've instigated a lot

of low-level scenes. I haven't done much promotion for my stuff. I don't really like to. I never talk to the Press in the States. Well, maybe once in a while, if I feel drunk or something!" (Laughter.)

Why was that?

"No," he replied. "I just don't feel I need to be interpreted. If people are interested in what I'm doing, that's fine. I don't think anyone can really get them interested and at the same time give them an idea of what I'm doing. They can give a version of it, which is fine, but it's not really necessary."

Did he feel the superstar bit would get in the way?

"Well," he smiled, "being an ass does, and most people who become stars end up being asses!"

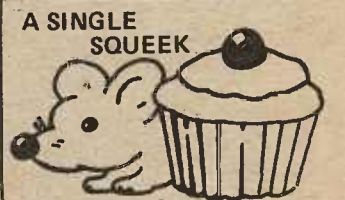
Perhaps the nicest thing about Guthrie is that he refuses to get uptight about anything. He has a nice, easy-going approach and is honest enough to admit it. When I asked him how important the British market was to him, he answered this way:

"I've come over because I've got a lot of friends to see. I know that if I do a gig, Warners will keep me in a hotel, so it doesn't cost too much to make the trip."

"If I talk to the Press and be real nice, it'll facilitate what I have to do. That's fine. And, of course, I don't mind working. I love singing. But I couldn't say I feel there's a great need for me to be here... or anywhere else."

He said he'll undertake the world trip with the same approach. His music buys him a ticket to places he wants to be.

"That's the best thing about being a musician, man," he told



A SINGLE SQUEEK

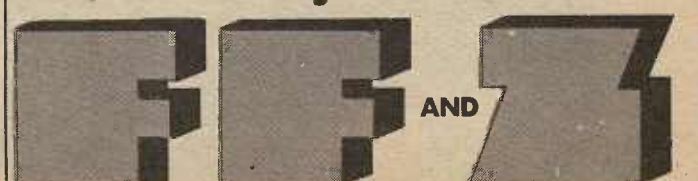
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ALBUMS

UNDERGROUND DOCUMENTARY

VELVET UNDERGROUND: "Live At Max's Kansas City" (Atlantic). In the beginning, the Velvet Underground were under the dubious patronage of Andy Warhol. Lou Reed says it got so bad that people thought Andy was the lead guitarist. Certainly the Velvets were the house band for that whole New York avant-garde scene in the last half of the '60s.

Their last gig before Lou Reed left to seek fame, thrills, solo stardom was an extended season at Max's Kansas City, a kind of New York Speakeasy. A couple of those last gigs were cassette-recorded by a friend of the band, painter Brigid Polk.

By then, the original Velvets line-up was already in the process of disintegration. Nico was long gone, and John Cale had been replaced by Doug Yule. Maureen Tucker, the world's greatest bad drummer, was away giving birth, and her place was taken by Doug Yule's brother Billy, a slick and competent soul band thrasher. Lou Reed, at his most wasted and freaked, was out front.

The sound is below that of most live albums, but better than the average rock bootleg. Think of it as a documentary. The audience claps or doesn't clap depending on how it was feeling, and talks all the way through some of the songs. On the first side, a heavy mumbling voice straight off a Cheech and Chong album can be heard trying to score dope and Pernod. Some of these tracks were taken from Lou's last ever night as a member of the Velvets. In places it's rough, really rough, and it certainly doesn't compare with the Velvets' first couple of albums, but just the same, it's mesmerising.

It contains some of the best of Lou Reed's early songs, like "Waiting For The Man", "Sweet Jane", "I'll Be Your Mirror", "Sunday Morning", and "Femme Fatale". Until MGM got together a Velvets' Greatest Hits (for which they'll need some of the cuts from Atlantic's

"Loaded") this is the nearest thing in existence to a Velvets' "Best Of". What with the out-of-tune instruments and singing, between-songs mumbling and general un-togetherness, this is probably the Velvets' "4 Way Street".

If you're a Reed/Velvets freak, my recommendation will be superfluous. If you're not, and have the slightest curiosity about this unique band, go fetch, boy. It sells for a mere £1.49. In a mild way, this is one of the year's essential albums. Lou Reed says it's alright. — **Charles Shaar Murray.**

BILL HALEY: "Mister Rock 'n' Roll" (Ember). Listening to this attempt by Mr. Haley to grab some extra nostalgic mileage out of the rock revival by re-recording some of his greatest hits, it's difficult to believe that around 1954 the inoffensive, lightweight and very slick synopses of Bill Haley and his plaid-jacketed Comets detonated the rock explosion.

It's amazing to think that this was the music that incited youth to rebel, riot and slash cinema seats.

Granted, there was a certain charisma about the 'original' recordings, but on this album Haley and Friends seem to limp through the motions. It's a sad self-parody.

Sure, it probably goes down a storm with beer-gutted red-necks whoppin' it up in Las Vegas, but otherwise it sounds like a Brylcreem 'n' Guinness Oirish Showband lost in time and space.

If you want Haley's definitive recordings of "Rock Around The Clock", "Shake Rattle And Roll", "Razzle-Dazzle" and "A-B-C Boogie" etc., you'd be well advised to obtain the original versions still available on Coral CP-55. — **Roy Carr.**

GRAND FUNK RAILROAD: "Mark, Don & Mel 1969-71" (Capitol double). Grand Funk Railroad were the heavy Monkees in almost every way. Formed to meet a demand in exactly the same way as Mike, Mickey, David and Peter (remember them?),



GRAND FUNK'S Mark Farner: review below.

Mark Farner, Don Brewer and Mel Schacher were led to fame, fortune and Fillmore by a shrewd guy named Terry Knight.

By boiling the guitar-dominated hard rock of the middle-to-late-'60s down to its lowest common denominator, Knight and his fledgling superstars dominated the consciousness of every adolescent American who wanted to be really far out and heavy, man. This album is a compilation of GFR's most popular material, and popular it most certainly was. In 1970, a Grand Funk album was sold every 3.53 seconds all year round.

What can I say? Grand Funk's music had unbelievably asinine lyrics, barely competent playing, stereotyped melodies, clichéd production and a marked lack of taste, and what made it worse was Terry Knight's peculiarly graceless combination of portentousness and intimacy.

Occasionally GFR almost got it together, but inevitably somebody blows it. For instance, despite the atrocious lyric and vocal, "Time Machine" could pass for a fair-to-middling blues band until the harmonica comes in, and the listener has an irresistible

urge to fall down laughing. "Footstomping Music" is possibly the best thing they ever did, except for the coda, which is dragged out so long that it sounds as if it's as long as the entire song in itself. An outstanding lowlight of the set is the unbelievably bad version of the old Animals' song "Inside Looking Out".

Grand Funk were simply the most successful garage band of all time, and on that level they would have been quite pleasant, but as cultural avatars, the saviours of a generation and what the sleeve note refers to as Art (with a big A), they were just plain offensive.

Let me recommend all of you to read the fantastically pretentious sleeve note, and point out that if you ever want to amuse your friends by illustrating just how heavy music has degenerated since the great days of Cream, Hendrix and the first Jeff Beck Group, this is it.

On the other hand, if Black Sabbath, Uriah Heep, Deep Purple and the Groundhogs are getting a bit too complex, arty and lifeless for any of you thrill-seeking denizens of Teenage Wasteland, then it only remains to point out that Mark, Don and Mel are here if you want them. There just ain't no cure for the summertime blues... — **Charles Shaar Murray**

LES FLAMBEAUX (Mushroom). Patrons of London's Ronnie Scott's club will already know Les Flambeaux as an extrovert steel band with roots in rock, who certainly live up to their name.

Originally from Trinidad, the septet have toured America and Europe as well as making many well-received concert and TV appearances here.

Steel bands may not be to everyone's liking but, if the sound tends to cloy with sweetness at times, it's still got a certain soul of its own. Les Flambeaux wisely include already established tunes like "Red, Red Wine" and "Come Into My Life" in this entertaining set.

There's some soulful singing on "I Can Feel It," written and arranged by Miguel Barradss, and they give new slants to "Oh Happy Day" and a "Hair" medley. But it's when the roots are Latin, as on "Samba D'Orpheus," that this music comes into its own. **Roger St. Pierre.**

IMPORTS

UNITED ARTISTS: Just out on Blue Note BST-84415 — guitarist **Grant Green's** fine "The Final Comedown" soundtrack album. If "Shaft" was to your taste, you'll find this equally so.

CONTINENTAL RECORD DISTRIBUTORS: More on the "Rock Generation" reappraisals Volumes 3 and 4 of **Giorgio Gomelsky's** series are titled "The Beginning of Jazz-rock" and continue the rather unfortunate split-session programming of the previous two albums. Thus, on one side of BYG 529-703, we hear the original **Graham Bond** band in full flight at Klook's Kleek on a gig recorded in October 1964. **Bond, Baker, Heckstall-Smith** and **Bruce** all working well on "Wade In The Water", "Big Boss Man" and other old favourites, while the reverse recalls a **Sonny Boy Williamson** — **Animals** set at Newcastle, late 1963. BYG 529-704 would seem to be a continuation of these two sessions, Bond's men handling such as "What'd I Say?" and "Train Time" on their side of the disc, while **Eric Burdon** enjoys Williamson for duets on "Nobody But You" and "Bye Bye Sonny" on the Animals' portion of the album.

AROUND THE SHOPS: **Ray Charles's** "A Man And His Soul" (ABC) is now turning up in some shops. It's a Limited Edition double-album, very similar in content to the Polydor "25th Anniversary" set but containing several different tracks such as "Chitlin's With Candied Yams", "No Use Crying", "Tear Drops For My Eyes" and "From The Heart". Another good-looking import — I haven't had a chance to actually hear it — is **Phil Upchurch's** "Darkness, Darkness" (Blue Thumb) which features the "Can't Sit Down".

man on numbers like "You've Got A Friend", James Brown's "Cold Sweat" and the Percy Mayfield "Please Send Me Someone To Love" standard.

A sign of **David Bowie's** rise to superstardom is the way some shops are importing his old albums. I've seen several copies of "The Man Who Sold The World" on American Mercury among retailers' stocks, but the strange thing is that Phonogram say that the album is still in their catalogue and has not been deleted here.

SOUNDTRACK tell me that, after the article in this column reporting on their rock items and casually mentioning that the shop had some Flash Gordon soundtracks in stock, N.M.E. readers quickly bought up all the latter. May I suggest you now try **Mae West** and **W. C. Fields** on "Side By Side" (Harmony).

BEST - SELLING IMPORTS

1. Sometime In New York City **Lennon/Ono** (Apple).
2. Hot Rats 2 **Frank Zappa** (Reprise).
3. Academy At Peril **John Cale** (Reprise).
4. Vindicator **Arthur Lee** (A. & M.).
5. St. Dominick Preview **Van Morrison** (Warner).
6. Beard Of Stars **T. Rex** (Blue Thumb).
7. Hits Keep Rolling On **Mike Nesmith** (RCA).
8. Pet Sounds/So Tough **Beach Boys** (Brother).
9. Live At Max's **Velvet Underground** (Cotillion).
10. Rare Hendrix **Jimi Hendrix** (Ala).

Simon Draper of Virgin tells me that **Love's** "Out Here" double-album is being imported for £2.95 and that interest is being revived in the band's "False Start" (Blue Thumb) now that the Harvest version is no longer available.

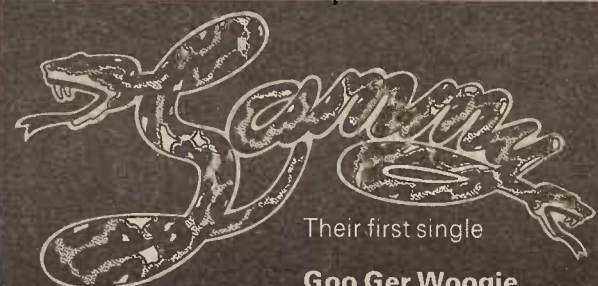
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10. Mark, Don & Mel 1969 — 71 Grand Funk Railroad 3.98 3.50
11. Living In The Past — Jethro Tull 3.49 3.00
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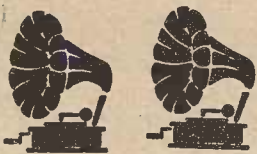
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ALBUMS

Hawkwind, Greasy benefit

VARIOUS ARTISTS: "The Greasy Truckers' Party" (United Artists). For once, it is valuable and illuminating to quote a hand-out. "There are two good reasons for buying this album. One is that it's a double live set selling for a mere £1.50 and featuring bands like Hawkwind, Brinsley Schwarz and Man. The other is that all profits will go towards the Greasy Truckers, an organisation intent on building a centre in Notting Hill Gate, which will be an alternative and cheap rock venue, a play school and generally somewhere to go when you're bored. For every pound the Truckers make they will receive another from a liberal foundation. That's why your buying this album is so important."

Right on. Despite the absence of trade-mark, this album was issued by United Artists who are loaning their three top bands and waiving artists' company's and composers' royalties. In addition to the bands, half a side is devoted to an amiable freak named Magic Michael, who performs at various alternative functions, and uses the London Roundhouse dressing rooms to change in even when he's only there to dance in the audience. In addition to

this, a power cut is represented by a couple of minutes complete silence appropriately titled "Power Cut". Musically, the Brinsleys come off best, but everybody does what's expected of them nicely enough. Andy Dunkley raps in approved hip British DJ mumbling tones, and it's generally an atmospheric, happy record packed with good vibes — as we hippies say in our quaint and colourful dialect.

Like the Glastonbury Fayre album (reviewed last month) the existence of this record and the organisation behind it represents an attempt by the rock and roll community to short circuit the murderous economics of the music business.

If more people in the business thought like the Greasy Truckers and Solstice Capers, then it'd be a lot better for every one of us, musicians, public and all. That a major record company has gotten behind this venture is incredibly heartening, and I can only say thanks a lot and peace, bro' to whoever got it all together.

Finally, the more of you who buy this the better, and if you cut out the retailer and get the bread direct to the Truckers. The address (on a postcard only, listeners) is: Greasy Truckers, Mortimer House, 37-41, Mortimer Street, London W.1 (15p post and packing please). Rush it right along, folks, you know it makes sense . . . for all our sakes. Truck on! — **Charles Shaar Murray.**

BEACH BOY: "Live In London" (Capitol). The Beach Boys decided to record a live album during their memorable 1968 winter tour of Britain. However, after carefully listening to the tapes, the artists in question vetoed the results.

"Not Up To Standard," they said in close harmony. But somehow this album — recorded at the London Palladium — saw the light of day in Holland about two years ago, and since then it has notched up healthy local sales here as an import.

Now, four years after the thumbs-down signal, EMI are giving it a big promotional push.

Actually, it's not as bad as the Boys made out, but as studio versions of these tracks have been available for yonks in various permutations it's difficult to hazard its sales potential.

Everything you expect is here: "Darlin'", "Sloop John B", "California Girls", "Barbara Ann", "God Only Knows", "Wouldn't It Be Nice" and naturally, "Good Vibrations." If you haven't any BB biscuits, I suppose this is as good a place to start. — **Roy Carr.**

THE JOHNNY OTIS SHOW: "Formidable" (Ember). This is a good example of the kind of road show that toured the West Coast and Deep South at the dawn of rock. A potpourri of styles: R and B, jump, rock and schmaltzy ballads. The main point of interest is the Three Tons of Joy's scream-



HAWKWIND saxman Nik Turner, on *Truckers* album.

filled version of "Ma (He's Making Eyes At Me)". I'd have preferred a collection of "Willie And The Hand Jive", "Willie Did The Cha Cha" and other stuff. — **Roy Carr.**

ANDY NEWMAN: "Rainbow" (TRACK). One wonders what this gentle soul displaced from the 1910s was doing on "Something In The Air". Nothing could be further from 1969 revolution than this quaint seafront panorama of clog-dancing, cuckoo-clocks, and C-Melody saxes — and the musical aeons intervening are additionally underlined by Thunderclap's stately, dignified re-interpretation of "Rock Around The Clock", scored for piano, kazoo, contrabass tenor, curved soprano, clarinet, and 5 ft. Gran Cassa Drum.

But the real strength of "Rainbow" (aside from a very

fine piece of cover-art) lies not in Newman's mild sense of the ludicrous, but in the straight recreations of bygone music: tracks like "Red Skies" and "Suzy Wong" have a real antique beauty.

In fact the larkishness, as exemplified in the fragmented Stomping On The Saveloy sequence "Collage", strikes me as a waste of space. I'd rather have had one more of those pensioners' boogies like "Appalachian Champagne" or another dramatic, visionary tonepoem for kazoo and Giant Kinetic Wardrobe piano like "Arctic Sunset".

"Water Music", seemingly recorded during a light drizzle at Soundtechniques-on-Sea, will give you a fair indication of what's cooking, should you be at a loose end in your local phonograph emporium. Fact is, anybody whose taste reclines somewhere between

Lol Coxhill and the Temperance Seven can't do without this one. — **Ian MacDonald.**

LARRY WILLIAMS: "Original Hits" (Specialty). Now this is something everyone should have, for it contains a whole mess of golden oldies, "Short Fat Fanny", "Lawdy Miss Clawdy", "Peaches And Cream", "Bony Moronie", "Little School Girl", "Dizzy Miss Lizzy" and many more. Similar in style to Little Richard — but without the histrionics — Williams was a great rock artist whose songs are still valid as opposed to being period pieces. A great, great album, even if "Slow Down" is missing. — **Roy Carr.**

ANTHONY NEWLEY: "The Lonely World of Anthony Newley" (Decca). This features 12 sad songs sung adequately by Newley. The price is, I think, a little under £1, and for fans of sob songs a worthwhile purchase.

Best track is "It's All Right With Me" based on a Beethoven Sonata. I'm not sure whether it's a comedy album or straight. Still it's good value. — **Simon Stable.**

JAMES LAST: "In Concert" (Polydor). Somewhat different from Last's usual smooth sweet-corn approach, with its Kaempfert-like electronic plucking.

These are contemporary arrangements of favourite classics, ranging from Bach's "Toccata and Fugue" to Tchaikovsky's "Italian Caprice". All tastefully performed, sticking faithfully to the original scores, apart from the injection of a subtle beat and heavenly choir. More like Waldo do los Rios than Bert Kaempfert. — **Derek Johnson.**



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THE NEW SINGLES

Reviewed by DANNY HOLLOWAY

CHUCK ALONG WITH THE DOCTOR'S DOODLE



DR. JOHN: "Wang Dang Doodle" (Atlantic). If anyone caught the Doctor on his recent tour, odds are that you've already been converted. His most potent cure-all is the down home funkiness he so preciously exudes. Here, he's chosen the Willie Dixon party song (Koko Taylor released an amazing version a few years back on Chess) to unleash his creole soul. The band sounds as if they played live in the studio as they chuck along on the "You Don't Love Me" riff. A very choice record indeed.

LOU REED: "Walk And Talk It" (RCA). Lou slightly alternates the Stones' "Brown Sugar" and adds his big apple, back-street lyrics to assure the results are essentially sexual. Although the song has been re-mixed from the album version, the band still sticks out as being too clean. Lou Reed requires a dirty, gritty back-up band like a vicious street gang put to music. (I'm looking forward to hearing Lou's next album which will be produced by David Bowie).

MICHAEL JACKSON: "Ain't No Sunshine" (Tamla). Jackson's follow-up to his recent hit "Rockin' Robin" is this song which was such a biggie for the writer, Bill Withers, in the States. The pace is an increasing mid-tempo with Michael putting in an impressive vocal performance. No doubt, he has another hit here.

THE SEARCHERS: "Needles And Pins" (RCA). After all this time the Searchers are ready for their come-back. From what I can make out, the only guy replaced is drummer Chris Curtiss. This is actually a maxi, with "Needles And Pins" sounding a lot like the original, and "When You Walk In The Room" desperately trying (but failing) to re-create the



DR. JOHN: Creole soul

initial performance. "Come On Back To Me", a mediocre song that is meant to be up-to-date, completes the set.

TYRONE DAVIS: "Can I Change My Mind" (Atlantic). Haven't heard from Davis in quite a while, but this is going to be a valuable item in disco territory. Atlantic sticks to it's reputation as one of the finest and tasteful soul servers. On the top side, Tyrone sings well over a tightly arranged mid-tempo groove while the B side features his classic of a couple of years back, "Turn Back The Hands Of Time," and "One Way Ticket." This maxi is a bargain to all who're slightly moved by soul. Top stuff.

HELEN REDDY: "I Don't Know How To Love Him" (Capitol). A re-release of her song from "Jesus Christ Superstar." This version is very delicately produced by Larry Marks, the strings well treated to the mood of the song. Helen's performance is not only accurate but convincing which, combined with the fact that the song has a wide range appeal, could make for a big hit.

nic reggae from the West Indies, the Uniques design their material to be commercial enough for the English charts. Quite often their style verges more towards a form of pop/soul than reggae. This song lacks the hook line of their past hits, even though it employs a dance beat.

MIKE HUGG: "Blue Suede Shoes Again" (Polydor). Former Manfred Mann side-man Hugg has decided to develop a solo career. Even though this effort has been very thoughtfully put together around the nostalgia theme, the song needs a catch phrase or a strong focal point to make the chart. That's why I'd have to say that we'll have to wait for Mike's forthcoming album.

DONNY HATHAWAY AND JUNE CONQUEST: "I Thank You" (Buddah). This not quite up-tempo soul tune was written and produced by Curtis Mayfield. The song itself isn't strong enough to hit it big, but it should be a popular item with soul buffs and dancers. Hathaway and

Conquest make a good singing team, but there's something missing.

OLIVIA NEWTON-JOHN: "Just A Little Too Much" (Pye). This light pop song (written by Johnny Burnette) stands a good chance. Musically, it's quite similar to Rick Nelson's "Hello Mary Lou," and it never takes Olivia outside her limited vocal range. There really aren't many female solo singers around are there?

CLIFF RICHARD: "Living In Harmony" (Columbia). Cliff back with Norrie Paramor who assisted his success in the beginning. The song is well performed although the subject matter is slightly trite. Cliff seems to force himself to keep up with the trends and I sometimes wonder why he bothers.

M.J. DORANE: "I I Were A Carpenter" (Pye). I'd never have thought the best reggae release of the week would be on Pye, which is mainly into the straight pop field. Dorane has managed to create an interesting arrange-

ment complete with wah-wah guitar and falsetto chorus. With a little radio play this could definitely do well.

LOUIS ARMSTRONG ORCHESTRA & CHORUS: "What A Wonderful World" (Probe). Combined with "Cabaret," this revived forty-five spotlights the schlockier side of the late and great Louis. But behind the show biz facade was a hip and beautiful man. This is just a little something to remember him by.

RANDY NEWMAN: "Sail Away" (Reprise). With his tongue in cheek, Newman portrays a spoof on the myth of America. The A side, "Sail Away," is the title song from his most recent album and tells of the opportunities and benefits of being an American citizen. ("Everybody is as happy as a man can be/Climb aboard little wog and sail away with me"). On the flip side, "Political Science," Newman takes the position that America should over-take the world because no-one appreciates the generosity of the U.S. To my ears, "Political Science" stands a better chance of commercial success. In any case, the album is well worth a listen.

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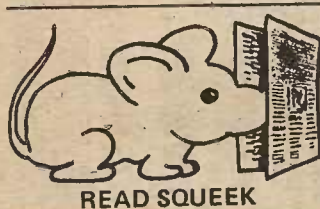
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Viv and friends outside the Palais de Danse: Nowt so sodden as a bedraggled drape.

I DREAMT OF boots and Bostons, of sandwiches knuckle and 5-finger flavour, of belts and buckles and things all leathery.

I'd just nutted one of the Canning Town team and was about to jump on his old lady when the door crinkle-cracked open and I woke up. Damn!

"They're always old or ugly if they burst in without knocking" I knew. 9 o'clock in the morning of Saturday 22nd July, in bed, in the Portland Hotel, Nottingham. And I was right. She was cheery, 50-ish, with chilblains and a cup of char.

"It's pouring down" ... she plonked the tray beside me.

"There", she cheeped, staring unashamedly at my nakedness sprawled on the bed. "You might as well have a bit of comfort while you can".

It was the "while you can" bit that disturbed me. She'd drawn back the curtains with the theatrical dash and cold violence of Jack Palance at the tent of a quivering slave-girl. Damn!

Light streamed out of the room and now illuminated by it I could make out dimly in the murk: soaked bodies of canines and cats in great number flying down past the window.

"There must be a big pile of 'em on the ground floor" I reasoned, and sprang god-like up and across to check it out. In utter disbelief I stared down into the street. Quite large cardboard boxes and crates actually floated on the rain-dimpled surface. "Shit", I thought, "this is practically torrential".

It was some sleep-befuddled moments before I realised I was gazing into the Beeston Canal.

What would 'El' do? Dive? At that time I assumed the

VIV STANSHALL

—round shouldered rebel— reports the Elvis Fan Club Convention

convention to be an open-air job and that prospect washed-out, depressed me.

There's nowt so sodden as a bedraggled drape!

Fresh-faced and expectant I bustled down for breakfast. At £3.90 a toss I'm gonna nosh as much as I can! Breakfast is until 9.30 a.m.

Naturally, liking to make a touch of 'an entrance' in my polar-bear trousers, dressing-gown and dark-glasses (Hype, your Excellency?) I saunter in 5 minutes late. No chance! The waiter is pleased to offer Tea 'n' Toast.

"T 'n' Toast?" You waddling toad ... ooh I was peeved.

What would 'El' do? Lay the runt out, I reckoned.

I bunched my fists and curled back my lip so far it interfered with my breathing. My ferocious 'Il Tigre' stance and horrid respiratory efforts must have shaken him, and he decided he might just manage a couple of boiled eggs and some jam too.

I determined I'd eat the eggs whole, shell 'n' all, just to make sure that mother don't mess wid me no mo'.

But why, cher amigo, am I telling you all this?

Well sir, on the day in

question Andy Roberts, Richard Gilbert (my Radio 4 producer) and I went up to see the Annual Elvis Presley Fan Club Convention and I wanted to give just a hint of the atavistic, home-grown animal urges and persuasions this lent me.

I slumped round-shouldered and rebel, ogled geezers with stare-me-down eyes, flexed and felt each fibre of my person filled with yobbish yahoo and just-you-dare-mush ... dangerous and moody; but it wasn't like that at all ...

At a local wipe lodge, I taped my first interview, speaking to a West Indian bloke in his early 30s who was a keen Elvis Presley fan; but for reasons which surprised me.

You say you are going to the convention because you like his legs?

Well, I like the way he moves his legs. Tremendous positions that I admire, y'know? His legs move like an adaptation of Cassius Clay. How he moves in the ring. And I appreciate this. I like the style when he starts to

sing, his actions, it's extraordinary ...

You seem to look on his work almost as a dance form; but what about his music?

Well the music that he plays with his guitar ... it's real.

(No sooner was the tape-machine off when he told me what he'd like to do if Elvis was a woman. This surprised me).

THEN IT WAS time to shove off to the Palais de Danse (see pic.) and downstairs, in the beautiful blue-lit Bali Hai Bar, I spoke to a Welshman.

You come from Wales?

Yes, 92 miles. We couldn't go last year, because it was abroad. But my opinion is that Elvis Presley is the greatest person going, and he'll still be the King in 20 years time and 30 and 40 years. We've got 30 albums of Elvis at home, and we've just bought another two today.

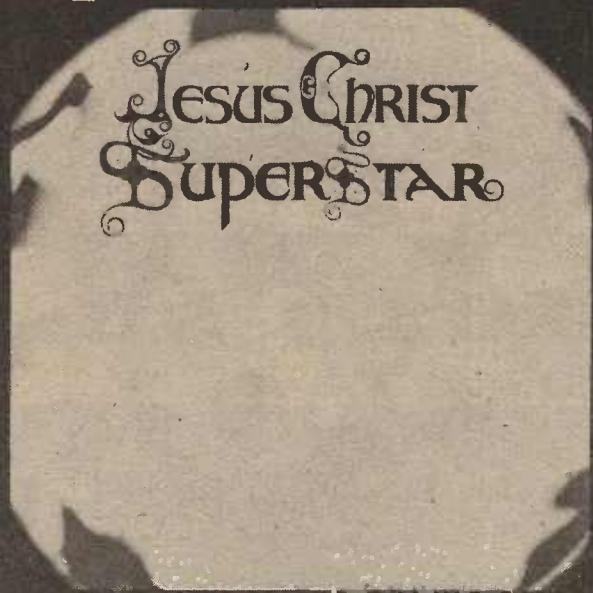
He's not been to Britain yet, how do you feel about that?

Well, give him time and he'll come. In my opinion there's too many people pushing him to come.

How long have you been a fan?

Well I'm 23 and I've been

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It was raining. What would El have done?

a fan since I was 10.

Seems as though he's had quite a while to mull it over.

Give him time.

Some fans collect anything of Elvis's. For example in New York in 1960 a DJ ran a competition, the prizes being leaves from Elvis's lawn at Graceland. Would you treasure something like that?

Yes, in fact, my sister Margaret and I would like anything of his we can get, because we both think he's the greatest person going.

Anything?

At the age of 9 I didn't know my own mind, and I didn't like Elvis Presley; but when I was 10 I started listening to his records, and I'll never get bored with him.

AS MIKE ROSKO finished off his machine-gun two-hour set, and just before the films etc. I managed to collar the organiser Todd Slaughter for a few ticks.

TODD SLAUGHTER, you've organised the Elvis Fan Club Conventions. Why and why Nottingham?

Well, every year for the past eight years we've put on these conventions. The first one was in London, then we went to Brussels, we did a couple in Leicester, and two years ago we went to Luxembourg, then to Paris and now here.

It's pretty central, so it enables most fans to get here.

We didn't think the response this year would be so good, because we're organising a charter trip to the States. We're taking 2,000 Elvis fans and we're going to see him in Las Vegas.

It seems very reasonable. It's only £175, isn't it?

Yes, and we're away for a



Convention scrapbook: Cabaret time with Dave Kaye, and below a selection of the "delegates".

fortnight. We start in Nashville, then we go to Memphis to Tupelo where Presley was born, then we fly to Vegas, and will stay there for four days so the kids can see Presley live at the International Hotel. They'll be able to see eight shows.

Why has Presley such a very staunch following in this country. After all, physically we've seen nothing of him?

Well, many of his fans

these days, not so much years ago, think Elvis should come; but it's all very strange: pop music in general, as the musical press will tell you, is going through a very peculiar stage.

Records aren't selling as many as they used to; at least singles aren't, and there are no real superstars any more.

You can see most of the major names at the local university, or even opening boutiques which never used to

happen years ago. Presley is probably the last of the superstars. He had a very bad period about 1967; but with his appearances at Las Vegas and particularly the show in New York: He's back and I think he's the only real giant left in the business.

How is it that Presley has managed to hang on to his fans thru' the emasculated sloppy film period between his early days when he was revolution-

ary and exciting up till now. Perhaps you don't agree about his films?

I agree with you. Presley unfortunately got involved in a sausage-machine in effect. He was doing tatty films with tatty scripts because they were bound to earn an honest dollar. I think it was largely because Col. Parker developed a rather frustrating image. He would release a single, followed by a film, immediately followed by an LP. And you would hear nothing of Presley for six months.

Doesn't that belittle Presley as a man? Does it surprise you that he should go along with such a policy?

I think years ago he would have been better to do what he's doing now. In fact, he is having some kind of say. Finance is a very important part of his organisation if you like; but the biggest worry to me, and the biggest disappointment, is that Col. Parker and his staff have the most dreadful P.R. organisation.

If any newspaper rings thru' to Col. Parker's office they should be able to reach some kind of spokesman; but nine times out of 10 it's a janitor or a cleaner and it's really a waste of time.

This is very bad, because someone as big and powerful as Presley should have a good commercial backing there and that's where it's falling down.

The fact about his British fans: they've stayed by him for years and years and years. They've had a tremendous amount of publicity initially thru' the pirates, Luxembourg and particularly the BBC who have devoted, like today, half a show to Elvis Presley.

I think that the confusion that arises here is that American radio stations are very small with an average listenership of probably 80,000.

They don't appreciate that, for example, the Rosko Show today has gone out to 8,000,000 people and I think if they realised that, then they would be a lot more co-operative.

It wouldn't hurt if Elvis had sent a taped greeting to all the fans here today.

TODD HAD TO buzz off, and things were starting upstairs. I followed.

In the foyer I bumped into a Glaswegian...

I think he's the greatest, there's no other person can beat him. He's still the King as far as I'm concerned, and he always will be. He's no just any man who can put over any song, y'know. He's one of the best persons I ever heard and that's why I'm a pure Elvis fan.

How long?

Seventeen years. I grew up with him since I was knee-high. I've seen every Elvis film: King Creole, Love Me Tender, I've seen every other one too. I think they're all fantastic.

Every one of them?

Every one, he can put over anything. And that's why he's the King. I've enjoyed every Elvis film.

Why?

Because I'm a fan.

Does that ... sorry d'you mind if Close the door (God, it's all so real) ... does that mean: he can do no wrong?

I'll not say he can do no wrong; but what I'm saying is: he can play any part at all, no matter what part it is. From a western to ... well, like G.I. Blues to Charro.

G.I. Blues, I thought he was really fantastic in that, and I play that LP every week.

I've not seen G.I. Blues for six or seven years; but when it first came out, I saw it seven or eight times.

CONTINUES P34

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ROD STEWART

Working class hero

By
**NICK
LOGAN**

"RIGHT BLINKIN' oil slick I've got 'ere." The nose screwed up in disgust as Rod surveyed the toasted egg sandwich brought in for his breakfast. It was 1 p.m. in his publicist's Wardour Street offices.

"Looks like Ronnie Lane's hair, dunnit?" he hollered, first holding the grease-dripping object aloft, then seizing upon it with bared teeth. Then, remembering that my cassette was recording the conversation, adding into the microphone: "Sorry Ron, old son."

After being kept on ice for near to a year, Rod Stewart was finally being wheeled out from under carefully guarded wraps to face members of the rock press and, through them, his public. Apart from the interview I "stole" during the recording of "Never A Dull Moment", it was his first press encounter for several months.

And when the Mark IV Stewart GT finally got its belated unveiling, the new model displayed few, if any, modifications from the old. The man's not a bad ole nut. The analogy with cars is more than a flight of fancy, by the way, seeing as how motors are Rod's greatest love after music and (to save the kind of argument that helped mar the Faces Lincoln gig) his old lady.

"Italian Girls" on "Dull Moment" gives name checks to Porsche and Maserati, and Stewart even managed to get his beloved Lamborghini (his third model) on the "True Blue" track, recording the car live in the street outside Morgan Studios.

WE'D WAITED patiently round the office for a while till Rod showed up, brandishing a bandaged finger half chopped off the day before while the man was inexplicably beneath a tractor on the grounds of his spacious new Windsor home. Someone was detailed to park the Lamborghini —

"Sorry I'm late, can't drive too well with this finger" — and someone else sent out for Stewart's breakfast. Ah yes, and the wine.

We retired to a quiet office. "WHAT YOU WANNA KNOW, NICK?" hollered Rod gale force — the volume indicator on my cassette recorder rattling against maximum — and then proceeded to dictate the subjects of the early part of the interview.

"Let's talk about the first album."

Okay Rod. Let's talk about the first album.

"The first album was where I entered into songwriting. That album came together in a week. I was thinking, looking back on that today, how quickly it came together and how poor old Mac was a bundle of nerves because he didn't want to play on it. He didn't feel he was good enough."

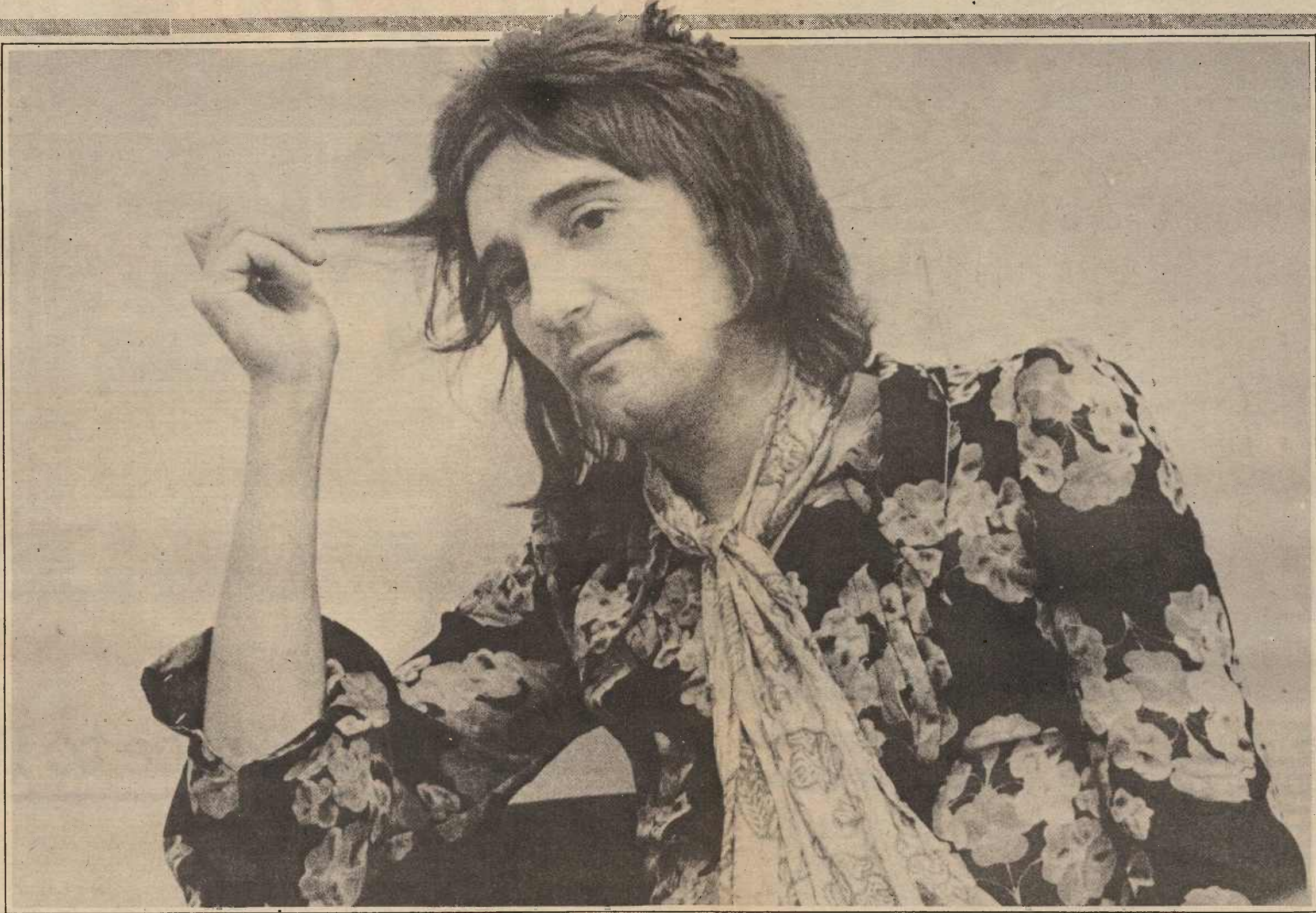
"On that number, 'Old Raincoat', we tried to record two basses but Ronnie got so drunk he fell over and it never got done. . . . so that was the end of that. Woody was the

QUOTE FROM THE ALBUM COVER:

"Hello. And so it has come to pass that we are gathered again — a year on, a year older, and perhaps a little more well endowed. Far be it from us to affiliate any previous constructions on past editions — notwithstanding any resemblance between this and the last photographic achievement."

So writes Rod Stewart on the inside sleeve of his "Never A Dull Moment" album, meaning, to paraphrase the cockney lad's usual verbiage: "Don't mess around comparing this with the last album 'cos you'll do us injustice and yourself a mischief of the brain."

Here, Stewarty discusses at length his latest photographic achievement, with a few diversions in the process.



I was going to call it 'Cheap And Cheerful,' selling for £1.40. I said we could afford to lose the money

only one of the band who was on that album, 'cos I didn't know I was gonna be in the Faces then. I was at a loose end. I'd left the Beck group, and this was the only thing I'd been able to do. Make an album and hope for the best."

How long did "Never A Dull Moment" take to put down?

"Oh still not a great deal of time. . . . probably four/five times longer than the first one, which is reasonable when you think Sly took half a million dollars to make his last album. What a time waste."

"My album is selling for £1.99, which I think is very good. I made a point of it: I said £1.99 or else. 'Cos I was gonna call this album 'Cheap And Cheerful' if I could have got it to sell for £1.40 or £1.50, but I was boosed out of court."

"The record company didn't like that at all. They said, we'll lose money, and I said, well we can afford to lose money, 'cos we've made quite a bit you know. But they didn't see the funny side of it.

Then I was going to put a single inside, 'cos I had two tracks left over, but they said that was a physical impossibility, and I could understand that.

"The cover being as it was, it would have cost as much to put that single inside as it would to have turned out another cover."

One of the tracks left over — Rod cut ten tracks for the album and selected eight — was the Jerry Lee Lewis booze blues "The Bear That Made Milwaukee Famous Has Made A Loser Out Of Me". That cut has ended up on the tape cassette/cartridge version of the album, and is the only place it's ever likely to be heard.

"Being the good working class boy that I am," mumbled Stewart between mouthfuls of egg 'n' grease, "and knowing how much tapes cost, that song is an extra for the tape version. Tapes cost a lot of money, so that one's a little bonus for the people."

The other track left over is

a Stewart-Quintenton song that is "so good" Rod is keeping it back for his next album.

"Nick, d'you wanna do me a favour?"

White wine from the bottle washes down the grease. "Shall I tell you a story? You know that record of mine, the Python Lee Jackson thing that made the top fifty in the States — the record I made six years ago. Well, Lee Jackson, he thinks I'm taking the piss out of him by calling it Python Lee Jackson."

"He told Woody, he said, 'I see Stewart I gonna tell him to try, silly old sod. But he thinks I'm taking the mickey out of him, y'see, and he says it's finished his career."

"I wanna apologise to him 'cos he's not a bad ole nut. The thing with that record is that I had nothing to do with it. The record company called it Python Lee Jackson and it's nothing to do with Lee Jackson."

What's the history of it then?

"It was John Peel's fault. He said come down and show this guy how to sing this tune. So me, being very naive and in no particular group at that time, I went and showed him how to sing. Then four months ago it ended up as this single in the States. I didn't even get a mention. I was piddled you see and I needed to sing."

"You know what I got for payment? I got a free set of carpets for me Marcos. That was my payment."

"But the thing is, Lee Jackson thinks I'm trying to damage his career and I wouldn't do that, even to my worst enemy, which he's not."

The screwed up grease bag was hurled into the corner.

"BEFORE YOU listen to the album Nick," cautioned Rod, leaning forward to emphasise his point, "have a read of the sleeve notes, 'cos what it actually says in a roundabout way is that we don't want this album compared to the last one. Leave that one alone, because the way things are going I'm never going to be allowed to make a bad track."

Seeing as how "Every Picture" pulled off the remarkable feat of topping the British and American album charts simultaneously — while "Maggie May" did the same in the singles field — one can understand Stewart's feelings that it would be hard in sales terms to top his last achievement.

"On the other hand, in my opinion, this one's much better, 'cos I don't think there's a weak track on this album. I wouldn't say there's anything as great as 'Mandolin Wind', 'cos that was the best thing I've ever done."

"Yet there were three tracks I didn't like on 'Picture':

'That's Alright Mama', 'Seems Like A Long Time' and 'Amazing Grace'. On this album they are all winners 'cos I came up with a new idea."

"I never have sung the blues?"

"But you used to sing De Blues?"

"Oh yeah, De Blues."

ROD NORMALLY has at least one number overlapping from album to album, and the track in this case was "I'd Rather Go Blind", the old Etta James standard previously covered by Christine Perfect with Chicken Shack. It was a track he'd had in mind from as far back as "Gasoline Alley."

"That was the one number I was worried about," said Rod, "because it had been done twice before, both excellent versions. Only reason I did it was 'cos I thought it might be different to hear a guy singing it."

"The other problem was how to get the brass together and use them in a different

way. . . . 'cos everybody uses those same two guys, Jim Price and what's-his-name?"

Denis Law. There's always one tune overlapping, and this was it.

"The one we've got left over for the next album, it goes something like . . ."

He bursts into song. "You can tell by her eyes

"Oh what's it called?"

"Probably been crying for ever."

"It's on the first Crazy Horse album. 'I Don't Want To Talk About It' — that's what it's called."

Why didn't "Milwaukee" make it on the album?

"Because that was the first time I've come up against a song I didn't feel I could sing. It didn't lend itself to me. We did it, but it was just . . . just a tune. It was never on a par with the rest of the numbers, nowhere near as good. See what you think when you listen to it. A lot of people like it."

That was one of the tracks I was looking forward to

hearing.

"Was it? Well 'Twisting The Night Away' you'll like."

That brings me on to your feelings about the cover design, a subject you've complained about in the past. I notice they've left the final

"e" off Sam Cooke's credit for "Twisting".

"Oh you're kidding." Rod swung violently round in his chair, grasping a nearby copy of the album. "On the silly bastards."

"Still I've at last done a Sam Cooke track."

Can we talk about Sam Cooke?

"There's nothing I know about him. I never saw him."

But he's been a great influence?

"Oh yeah, not 'alf he has. I've got all the old Keen albums and singles. Funny, I listen to some of those Keen albums — I get drunk and I put them on — and they're so dated now. They would never stand up nowadays but it's funny how his voice was getting stronger and tougher."

"You listen to the Keen

albums and then to 'Sam Cooke Lived At The Copa', specially when he does 'Twisting The Night Away'. He sounds more like Otis Redding."

"Chain Gang" was the first Cooke thing I ever heard. He was making nice singles and then he really blew it with 'Everybody Loves To Cha Cha Cha'. Actually I didn't like 'Twisting The Night Away' when it first came out, because everybody was doing twist numbers and I thought, 'No not Cooke, he should stay well clear of that.'

"But he made some lovely singles, and I never saw him. I did meet his manager once in the States. He had me in tears, he was unbelievable. I met him in Philadelphia and he told us some incredible stories about when the songs were written."

"Like 'Another Saturday Night' was written when Cooke was in England, in Brighton — he'd done a show and there was nowhere to go. They were all pissed and wanted something to do, and there was nowhere open."

In fact, there is somewhere in captivity, in the vaults of a British record company who shall remain nameless, a demo of Stewart singing "Another Saturday Night".

"I did it about 8/9 years ago for a trial," recalled Rod. "But don't say who's got it or they'll be down there blowing the cobwebs off."

Do you take . . .

"Drugs? Yea-ah . . ."

. . . recommendations from people as regards old tracks they think you should record?

"I get two or three hundred records sent to me every week. You know, 'Dear Rod I'm sending you this tune because I think it's right for you to sing. . . . They come from all over the world. I can look at the lyrics or the first line, even the title, and know that it's not going to be any good."

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But do you get people sending old R & B stuff, Sam Cooke material for instance?

"No, I wish somebody would send me Sam Cooke tracks. That would be marvellous."

And then changing the subject: "I heard Arthur Conley's new single the other day. He's nicked a complete verse out of 'Stay With Me'."

The song's called 'Rita'. I heard Conley singing 'Maggie May' once. It was really good."

APART FROM COOKE, Stewart has on many occasions paid tribute to David Ruffin — one-time Temptations lead — as a major influence. I mentioned that I'd seen a picture around the NME office of Stewart and Ruffin singing together on stage in the States.

"That's right. He came on in Detroit, a couple of hours back. Sad night that was, actually, because there were like 22,000 people there, right. Ruffin came on and we sang 'I'm Losing You' and it was great."

But there was this really sad sight as we were leaving the gig. All the streets were empty and we saw the little Ruffin family walking up the road on their own — his wife and two kids. All forlorn they were, very sad. It was the fallen star, end of the show bit."

Ruffin is someone I really dig you know, and there's

Forget the last album. Way things are going, I'm never going to be able to make a bad track

Not 'alf Sam Cooke was an influence on me

I always think I can improve on Dylan

nothing I can do about it because he's involved with Motown. He's his own worst enemy is David. He's another Baldry, except that Baldry's come round now. He must have had an aspro or something. He's trying hard."

Somewhere from another room, what sounded like the strains of "Maggie May" were threatening to drown

out our conversation. "Turn that racket down," yelled Stewart. "We're trying to do an interview in here."

And back to Ruffin: "Trouble with David is that he thinks everything's gonna fall into his lap, but it won't. He needs a hit single and I hope he gets one, because he's got tremendous talent. He's one man who does need a good producer, although I've always been one hundred per cent against producers, you know that."

"I'd love to produce him. Motown approached me, offered me a lot of money and a good deal. But I just felt it would be too restrictive because it would mean me going over there using their musicians and, outside of Micky Waller, I wouldn't know what to say to another drummer."

Where did you find the Dylan track on "Dull Moment"?

"Oh that was sent to me by my Dylanologist, a guy called Paul Nelson. I've never heard Dylan do it, though I think someone like Carolyn Hester has done a version. I've got some Dylan tracks of him singing at a party in 1960, from this same guy."

"I've a weak spot for Dylan tracks. I always think I can improve on them. That might be blowing my own trumpet a bit. But he's one guy I think I do a good job on. I might murder Hendrix or Cooke numbers but I think I do a good job on Dylan."

Rod had been rabbiting on now at such a pace that when he suddenly stopped dead at that point, I was left wordless.

"WHAT YOU WANNA KNOW NICK?" he screamed into the silence, and I mumbled something about his tackling of a Hendrix number on the album, setting the flow of words off again.

"Probably because he's such a good guitarist and live performer, his songs have tended to get left in the background. He wasn't that great a vocalist."

"I'll probably get hammered to death for saying that. But I didn't think he was the greatest vocalist in the world."

"Angel", was, in fact, another of those songs I had had saved up in my notebook. There are dozens of titles scribbled down in the book, which I would love to give to someone else actually."

"If I was in a position to produce Maggie Bell, I've got songs that she should sing, that she'd do a great job on. Perhaps if you give it a mention in your paper we can get together. She was going to sing on this album but then the unfortunate thing happened with Les and, of course, I didn't want to ring her up."

At this point the interview conveniently split itself in half (more next week) when Rod leapt from his chair and asked if photographer Robert Ellis and I would care to caper round to Anello and Davide with him to buy some new stage shoes.

NEXT WEEK we continue to test run the Rod Stewart Mark IV, with talk of Bolan and Bowie and Rodney's part in the emergence of Glam Rock.

ROD STEWART

"RIGHT BLINKIN'
oil slick I've got
'ere." The nose
screwed up in disgust
as Rod surveyed the
toasted egg sandwich
brought in for his
breakfast. It was 1
p.m. in his publicist's
Wardour Street
offices.

"Looks like Ronnie
Lane's hair, dunnit?" he
hollered, first holding
the grease-dripping
object aloft, then seizing
upon it with bared teeth.
Then, remembering that
my cassette was
recording the
conversation, adding
into the microphone:

"Sorry Ron, old son."
After being kept on ice for
near to a year, Rod Stewart
was finally being wheeled out
from under carefully guarded
wraps to face members of the
rock press and, through them,
his public. Apart from the
interview I "stole" during the
recording of "Never A Dull
Moment", it was his first press
encounter for several months.

And when the Mark IV
Stewart GT finally got its
belated unveiling, the new
model displayed few, if any,
modifications from the old.
The man's not a bad ole nut.

The analogy with cars is
more than a flight of fancy, by
the way, seeing as how
motors are Rod's greatest
love after music and (to save
the kind of argument that
helped mar the Faces Lincoln
gig) his old lady.

"Italian Girls" on "Dull
Moment" gives name checks
to Porsche and Maserati, and
Stewart even managed to get
his beloved Lamborghini (his
third model) on the "True
Blue" track, recording the car
live in the street outside
Morgan Studios.

WE'D WAITED patiently
round the office for a while till
Rod showed up, brandishing
a bandaged finger half
chopped off the day before
while the man was
inexplicably beneath a tractor
on the grounds of his
spacious new Windsor home.

Someone was detailed to
park the Lamborghini —
"Sorry I'm late, can't drive too
well with this finger" — and
someone else sent out for
Stewart's breakfast. Ah yes,
and the wine.

We retired to a quiet office.
"WHAT YOU WANNA
KNOW, NICK?" hollered Rod
gale force — the volume
indicator on my cassette
recorder rattling against
maximum — and then
proceeded to dictate the
subjects of the early part of
the interview.

"Let's talk about the first
album."

Okay Rod. Let's talk about
the first album.

"The first album was
where I entered into
songwriting. That album
came together in a week. I
was thinking, looking back on
that today, how quickly it
came together and how poor
old Mac was a bundle of
nerves because he didn't
want to play on it. He didn't
feel he was good enough.

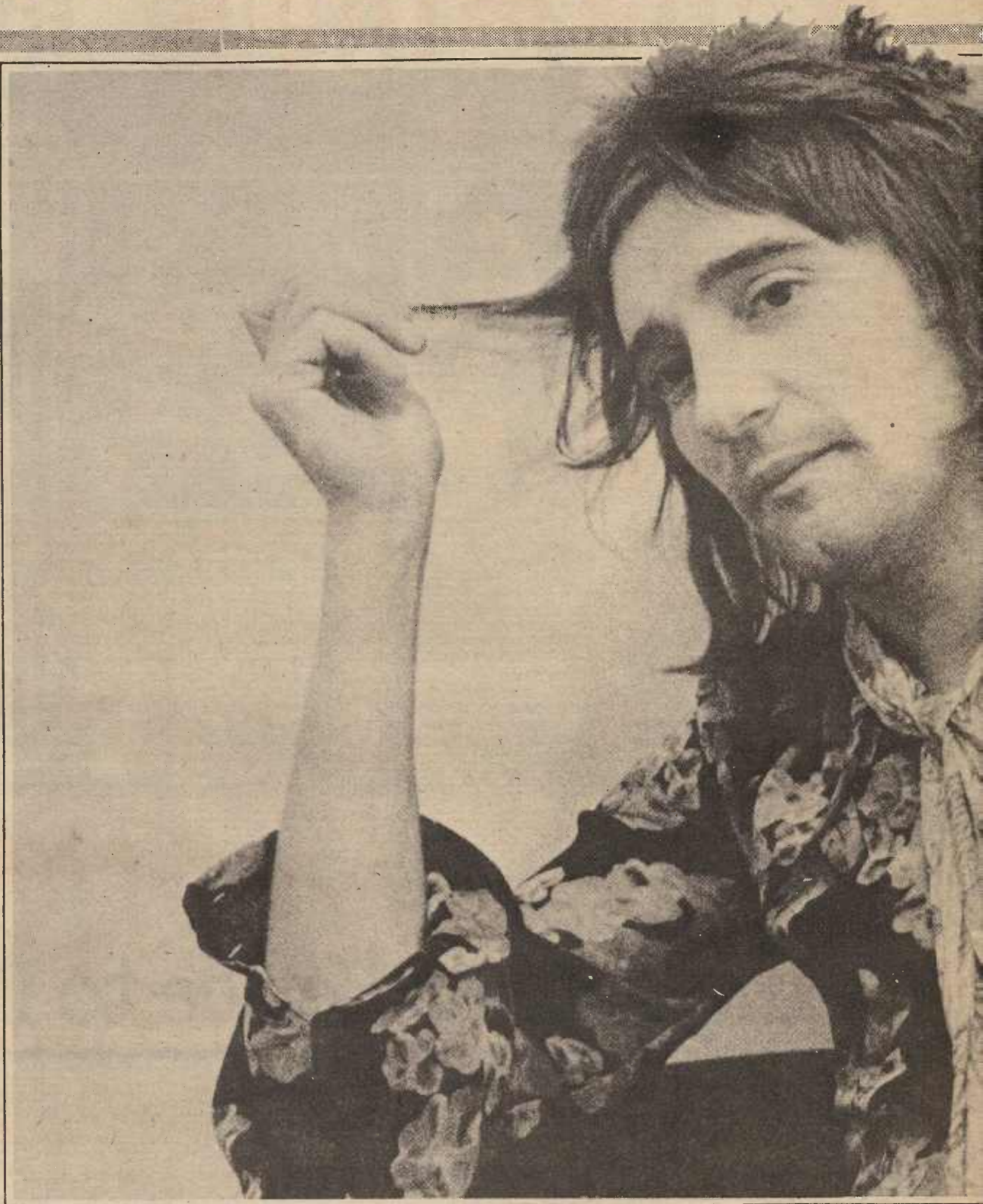
"On that number, 'Old
Raincoat', we tried to record
two basses but Ronnie got so
drunk he fell over and it never
got done... so that was the
end of that. Woody was the

QUOTE FROM THE ALBUM COVER:

"Hello. And so it
has come to pass that
we are gathered again
— a year on, a year
older, and perhaps a
little more well
endowed. Far be it
from us to affiliate
any previous
constructions
on past editions—
notwithstanding any
resemblance between
this and the last
phonographic
achievement."

So writes Rod
Stewart on the inside
sleeve of his "Never
A Dull Moment"
album, meaning, to
paraphrase the
cockney lad's usual
verbiage: "Don't
mess around
comparing this with
the last album 'cos
you'll do us injustice
and yourself a
mischief of the
brain."

Here, Stewarty
discusses at length
his latest
phonographic
achievement, with a
few diversions in the
process.



I was going to call it 'Cheap And Cheerful,' selling for £1.40. I said

only one of the band who was
on that album, 'cos I didn't
know I was gonna be in the
Faces then. I was at a loose
end. I'd left the Beck group,
and this was the only thing I'd
been able to do. Make an
album and hope for the best."

How long did "Never A
Dull Moment" take to put
down?

"Oh still not a great deal of
time... probably four/five
times longer than the first one,
which is reasonable when you
think Sly took half a million
dollars to make his last
album. What a time waste.

"My album is selling for
£1.99, which I think is very
good. I made a point of it: I
said £1.99 or else. 'Cos I was
gonna call this album 'Cheap
And Cheerful' if I could have
got it to sell for £1.40 or
£1.50, but I was booted out of
court.

"The record company
didn't like that at all. They
said, we'll lose money, and I
said, well we can afford to
lose money, 'cos we've made
quite a bit you know. But they
didn't see the funny side of it.

Then I was going to put a
single inside, 'cos I had two
tracks left over, but they said
that was a physical
impossibility, and I could
understand that.

"The cover being as it was,
it would have cost as much to
put that single inside as it
would to have turned out
another cover."

One of the tracks left over
— Rod cut ten tracks for the
album and selected eight —
was the Jerry Lee Lewis
boogie blues "The Beer That
Made Milwaukee Famous
Has Made A Loser Out Of
Me". That cut has ended up
on the tape cassette/cartridge
version of the album, and is
the only place it's ever likely
to be heard.

"Being the good working
class boy that I am,"
mumbled Stewart between
mouthfuls of egg 'n' grease,
"and knowing how much
tapes cost, that song is an
extra for the tape version.
Tapes cost a lot of money, so
that one's a little bonus for
the people."

The other track left over is

a Stewart-Quintenton song
that is "so good" Rod is
keeping it back for his next
album.

"Nick, d'you wanna do me
a favour?"

White wine from the bottle
washes down the grease.

"Shall I tell you a story?
You know that record of
mine, the Python Lee Jackson
thing that made the top fifty
in the States — the record I
made six years ago. Well, Lee
Jackson, he thinks I'm taking
the piss out of him by calling
it Python Lee Jackson.

"He told Woody, he said, 'If
I see Stewart I gonna tell him
... whooah...'. He'd have
to try, silly old sod. But he
thinks I'm taking the mickey
out of him, y'see, and he says
it's finished his career.

"I wanna apologise to him
'cos he's not a bad ole nut.
The thing with that record is
that I had nothing to do with
it. The record company called
it Python Lee Jackson and it's
nothing to do with Lee
Jackson."

What's the history of it
then?

"It was John Peel's fault.
He said come down and show
this guy how to sing this tune.
So me, being very naive and
in no particular group at that
time, I went and showed him
how to sing. Then four
months ago it ended up as
this single in the States. I
don't think Peely had
anything to do with it.

"On the other side of it,
there's a really bad version of
me singing 'Cloud Nine' by
the Temptations, me singing
all the wrong words. But it's
not called 'Cloud Nine'.
They've re-named it 'So Fine'.
I didn't even get a mention. I
was piddled you see and I
needed to sing."

"You know what I got for
payment? I got a free set of
carpets for me Marcos. That
was my payment.

"But the thing is, Lee
Jackson thinks I'm trying to
damage his career and I
wouldn't do that, even to my
worst enemy, which he's
not."

The screwed up grease
bag was hurtled into the
corner.

"BEFORE YOU listen to the
album Nick," cautioned Rod,
leaning forward to emphasise
his point, "have a read of the
sleeve notes, 'cos what it
actually says in a roundabout
way is that we don't want this
album compared to the last
one. Leave that one alone,
because the way things are
going I'm never going to be
allowed to make a bad track."

Seeing as how "Every
Picture" pulled off the
remarkable feat of topping
the British and American
album charts simultaneously
— while "Maggie May" did
the same in the singles field
— one can understand
Stewart's feelings that it
would be hard in sales terms
to top his last achievement.

"On the other hand, in my
opinion, this one's much
better, 'cos I don't think
there's a weak track on this
album. I wouldn't say there's
anything as great as
'Mandolin Wind', 'cos that
was the best thing I've ever
done.

"Yet there were three
tracks I didn't like on 'Picture':

'That's Alright Mama',
'Seems Like A Long Time'
and 'Amazing Grace'. 'Cos
album they are all winners
'cos I came up with a new
idea.

"I thought I'll go in with
the idea that I'm making
album of singles. I had
K-Tel album in mind and
thought I'll try for an all
singles and see what
happens, then fit them
together like a jigsaw and
they're finished.

"I put the album on
the night and it was the first
I really sat down and listened
to it since it came out.
Thinking to myself: 'Diddly
that?'

Were there any aspirations
the album Rod wasn't
completely happy with?

"The Dylan one, 'Mr.
You Been On My Mind'.
Could have been better
recorded. Though I
could have played it better.

But you say there's
nothing to compare with
'Mandolin Wind'?

"I dunno, it's hard to
'cos I wrote 'Mandolin

NME WHAT'S ON PULL-OUT



SEE INSIDE FOR
FULL REPORT ON
CRYSTAL PALACE —ALSO
FOR OTHER REVIEWS
AND GIG INFORMATION

EDITED BY TONY TYLER

HAIL, HAIL,

ROCK 'N' ROLL

And up to 70,000 fans are expected to — at Wembley's Empire Stadium on Saturday with Bill Haley, Jerry Lee, Little Richard, Chuck Berry and a host of other veteran Rock heroes.

WHY THE WEMBLEY CONCERT IS BRITAIN'S BIGGEST-EVER ROCK SHOW

FOR ROCK FANS, Saturday's gigantic concert at Wembley Stadium is bound to be the rock 'n' roll event of the decade. And for Britain, arguably the rock event of the century.

The reasons are numerous. Firstly, check out the bill. Any concert that includes the promise of Bill Haley, Jerry Lee Lewis, Little Richard, Chuck Berry just has to be a major happenstance. To provide the toast on which to spread this particular blend of succulent caviare, there's Bo Diddley, the Platters, Drifters and Coasters and the MC 5.

British acts billed as Tasters for the Mighty include Lord Sutch, the Move (or at least Roy Wood), Gary Glitter — and the estimable Houseshakers.

Quite a meal.

The other major reason is that this will be the first-ever rock 'n' roll event to be held at the Wembley Stadium — rather than the Empire Pool, now increasingly used for concerts. The mammoth stadium seats up to 80,000 and, word has it, they'll need all the seats they can get for this ambitious programme.

Chartered planes are flying in from France, loaded to the portholes with Gallic Teds; chartered buses are swarming in from the provinces, carrying hordes of eager rockers from every part of the British Isles. Even British Rail are laying on special trains to getcha to the show on time.

THE LAST-MINUTE acquisition of BILL HALEY merely sets the seal on what is without doubt the greatest collection of

vintage talent ever assembled this side of the White Cliffs. Although smoother — and older — than most of his fellow-headliners, Haley has an ineffable claim to being the Man Who Began It All. At least, it was Haley movies (like "Rock Around The Clock") which first drew the attention of magistrates, sociologists and other plenipotentiaries to the fact that the docile mid-fifties English youth was dressing in an extravagant manner, extending the middle finger to Authority and . . . horrors . . . enjoying themselves.

Although Haley's musical efforts were largely swamped by the glut of rock that followed, his place is secure. Maybe he still features Rudi Pompelli on tenor, maybe the amazing athletic bassist still mounts his bass fiddle . . . maybe not. We'll all find out on Saturday.

LITTLE RICHARD has been pursuing his uneven career with typical demonic energy and volatile campy. The organisers of the concert had to wait while he finished a recording session (one week long) before he would consent to Talk Turkey — as they say. So he's still unpredictable and still very definitely the Penniman Kid.

JERRY LEE has already visited this country once this year — but I'm told his tour was marred by low attendances (mainly in the North) and by eccentric fan behaviour. But the Killer's in fine musical form, and his effortless brand of rock should keep the atmosphere high.

AND CHUCK? Well, Mr. Berry is possibly the greatest-ever rock 'n' roll artist. Certainly the most influential . . . at least, to

musicians. Berry's superb playing, his unique twelve-bar styles and his incredible duck-walk have made him a living legend. A Gentleman Who Needs No Introduction From Me . . .

BO DIDDLEY is famous for a certain cajun rhythm, for intriguing guitar-shapes and for being one of the earliest genuine rhythm 'n' blues artists. He's hardly ever seen here, so this visit — in good company — ought to make him some new friends who missed him first time around. And will he bring the Duchess (his gorgeous sistah)?

THE PLATTERS/Drifters/Coasters controversy has thrown up many angles as to who can rightfully claim these

ancient and honourable titles. But one thing's for sure, they're all professional bands with high standards of music.

And the British field — after all, we limeys can rock and roll too, old chap — features some of our dearest names . . . like SUTCH, the Vehement Vampire, the Lovable Politician, the Cool Ghoul. His Screamin' Lordship got himself incarcerated on Saturday for pulling a stunt on Ted's Den — but he should be out by the weekend.

BILLY FURY — who had to pull out of a tour earlier this year — will be making a welcome return, and the whole bill will be deejayed, let it be known, by Emperor Rosko and Tony Prince.

TONY TYLER

A MESSAGE FROM THE FACES...

We apologise to
KEVIN DONOVAN
of The Place
and everyone concerned for not being
able to play at
TRENTHAM GARDENS
Trentham, Stoke
on Monday night, July 31st

But we will definitely be appearing
SAME TIME, SAME PLACE
NEXT MONDAY, AUGUST 7th

Hope to see you all there

THE FACES

*Kenny Jones, Rod Stewart, Ian McLagan,
Ronnie Lane and Ronnie Wood*

Palace — more together but a little thin on top

THE SUN KING made a welcome appearance over the week-end at Crystal Palace on Saturday. With 6,000 tickets sold in advance, the weather proved to be a prime factor for the thousands who bought their tickets "on the day", and the organisation was extremely orderly.

The only downer was the fact that the audience and artists were separated by a body of water which brought a slight communication delay as well as making the crowd squint to catch the on stage activity.

CONTRARY to the programme, Roxy Music started the day off about half an hour late. A lot of people must have been expecting to see something special from them after all the talk. I found that Roxy Music are a group with lots of potential that is at a rather immature state right now.

Musically, Roxy are hard to define... sort of space age rock and roll if I were pressured for a tag. At times they're like nothing I've ever seen before, but more often I saw a very creative and original nucleus being misguided. Most of their

Poco-ish. From there, Loggins and Messina picked up electric guitars and played some good, clean rock before making a triumphant climax with a long version of "Vaheevale".

STONE THE CROWS came on next and moved into "On The Highway" to start things off. The music was slow to warm up and little Jimmy McCulloch had amp troubles. He couldn't be heard until the end of the second song, "Penicillin Blues", a slow twelve-bar.

They followed that with the up-tempo, pill-droppin' tune, "Six Days On The Road" and then shifted to Percy Mayfield's "Danger Zone".

Next came "Niagara", a song from Crows' next album, with a beautiful, moving solo by McCulloch. "Mr. Wizard" saw

Still, in spite of "Where's Johnny?" shouts, large sections of the audience were on their feet for "Tobacco Road" which, if you know the "Roadwork" album, is a version hardly likely to be recognised by the Nashville Teens.

But from then on the set petered out as they went into every band's standard crowd rouser: the rock medley (and a fairly weak one at that). Surely they could have used a little more imagination and stayed clear of "Long Tall Sally"?

For an encore Rick Derringer was brought on to lead the band into "Great Balls of Fire" which, like the rest of the set, was fair enough but hardly memorable.

OSIBISA are a pleasant band if not an outstanding one. On Saturday they seemed much tighter than they've been sometimes in the past and displayed quite a degree of sophistication.

Many of the numbers from their albums were familiar and,

edly his first encore, the Byrds' "You ain't goin' Nowhere", which showed that Guthrie's strength lies in Country Music. He still looked nervous when he finally quit after a set lasting less than an hour including two encores. Maybe he was bored.

SO, CRYSTAL Palace IV came

and went. The sound quality was much better, but the gate was down on what was expected — in spite of the good weather (maybe some remembered last time).

Of the acts, Stone the Crows were outstanding, but none of the bands played long enough

and the whole production seemed very mechanical. And there weren't any real top-line acts. Maybe it was just that the Festival mood was flat most of the time. Now with the Production problems apparently sorted out, maybe the next Garden Party will be something to remember.



RICK DERRINGER jams with EDGAR WINTER

numbers were new to me, but I especially liked "Virginia Plain", their opening song.

Visually, Andy Mackay and Phil Manzanera (reeds and guitar respectively) are the focal point on stage. They work together on step routines a la 50s and play lines in unison.

If allowed to develop naturally, Roxy Music will be a hell of an act in a year's time. But for their sake, they shouldn't allow themselves to be pushed into being over-night superstars. Otherwise they might end up with a hangover similar to the one Brinsley Schwarz suffered.

A SHORT TIME lapsed while the gear was changed before Kenny Loggins was announced. He sang three songs solo with guitar, the first of which was "House at Pooh Corner".

On "Dixie Holiday", the band joined in two-thirds of the way through. Jim Messina joined Ken on acoustic guitar for "Listen To A Country Song" which sounded quite

two saxes, a trumpet and two girl singers joining the band. They really came together on this number and the crowd leapt to their feet, clapped and danced. A couple of guys managed to jump into the pond as well.

All this accounted for the first encore of the day which was "Good Time Girl". Crows left the stage the way a good group should — with the crowd still shoutin' for more.

MAYBE IT was coming on after Stone The Crows that made Edgar Winter's band seem just a trifle lame. Much of the ferocity of Edgar's albums was missing — making the whole set something of a disappointment.

Winter strode on stage looking the part of a rock star complete with flying superman cape and checkered boots and, as the music got under way, leapt around with the rest of the band. But the energy they were putting in physically didn't always transfer itself to the music.

overall, it was a fairly standard set. But that didn't make it any less enjoyable with the audience joining in, hands aloft clapping along to the swirling rhythms. Robert Bailey's firm organ-playing, in particular, took the honours.

Osibisa seem to have lost a little urgency of their early days but it has been replaced by more musical technique. Whether the change is for the better is purely down to personal opinion.

ARLO GUTHRIE strolled on looking a little nervous. Backed by a fourpiece band, he began with "Anytime". That got him a welcoming response from the audience — but lit no fires. So he sang Steve Goodman's "City of New Orleans" which got him off the ground.

A couple of Dylan songs, "When the Ship comes in", and "Don't think Twice" followed, but his best song was undoubt-

11TH NATIONAL JAZZ · BLUES · FOLK & ROCK FESTIVAL

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THAMES-SIDE
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READING

BERKSHIRE

11 AUGUST Friday from 4 p.m.	CURVED AIR - MUNGO JERRY GENESIS . JACKSON HEIGHTS . NAZARETH STEAM HAMMER . Cottonwood. Etc.
12 AUGUST Saturday from Noon	THE FACES ELECTRIC LIGHT ORCHESTRA . FOCUS EDGAR BROUGHTON . IF . LINDA LEWIS Man . Mahatma Kane Jeeves . Jericho. Jonathan Kelly . Solid Gold Cadillac. Etc. <i>and special Guests from the U.S.A.</i> THE JOHNNY OTIS R & B SHOW with Shuggie Otis and the Three Tons of Joy
13 AUGUST Sunday from Noon	TEN YEARS AFTER QUINTESSENCE . Roy Wood's WIZARD STATUS QUO . MATCHING MOLE . STRAY VINEGAR JOE . STACKRIDGE Sutherland Brothers . Gillian McPherson Brewer's Droop . String Driven Thing . Etc.

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PALACE REPORT BY JAMES
JOHNSON, DANNY HOLLOWAY
AND ROBERT ELLIS

NEW MUSICAL EXPRESS

AN EDITORIAL SELECTION



GARY GLITTER

THURSDAY

BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
CRAFYDOW Town Hall: **IMPALOS/YAKITY YAK**
DERBY Cleopatra's: **VINEGAR JOE**
● Another chance to see the ubiquitous Joe in action, together with the ever-enjoyable Elkie Brooks. Cleopatra's is a well-appointed club and has a worthwhile attraction on display every Thursday.
HANLEY Top Rank: **MUNGO JERRY/JERICHO HASTINGS** Pier: **GENESIS/FRUUPP**
LIVERPOOL Top Rank: **JOHNNY OTIS REVUE**
● A blast from the past for all rock fans. Seems like only yesterday that Marie Adams and the Three Tons of Joy were zooming up the Chart with "Me Her's Making Eyes At Me", yet it was over 12 years. But here's Otis doing a Haley, and turning up as fresh as ever with his full 16-piece touring show. They're doing a full British tour, but if you can't get to one of their gigs, you can catch them at the Reading Festival on August 12.
LONDON EAST SHEEN Bull: **BISHOP'S BIG BOPPERS**
LONDON FINCHLEY Torrington: **BOB DOWNES OPEN MUSIC**
LONDON Marquee: **MAHATMA KANE JEVES**
MANCHESTER Mr. Steve's: **FUSION ORCHESTRA**
NEWQUAY Blue Lagoon: **SWEET**
NOTTINGHAM Grey Topper: **MADRIGAL**
PLYMOUTH Guildhall: **BARCLAY JAMES HARVEST/NEKTAR**
● Interest in Barclay James has soared since they tangled with the beatifiers in the Tower Moat, and received national Press coverage for their pains. They are doing sundry gigs throughout the summer, but stand by for a major nationwide concert tour in November, in which they will be supported by their full orchestra on over a dozen dates.
PWILLFIELD Butlin's: **FRANKIE VAUGHAN**
SHEFFIELD Smithwood Club: **PAPER LACE**
WEALDSTONE Railway Hotel: **MEMPHIS BEND**

FOLK

BIRMINGHAM Dipheth Civic Centre: **TOM GILFELLON**
BRIGHTON Richmond Hotel: **PETE STANLEY & ROGER KNOWLES**
CADMAN Hayman: Dance with **TEST VALLEY BAND**
DERBY Station Inn, Midland Road: **JOHNNY SILVO & DAVE MOSES**
HAYRING Royal Oak: **DAVE BURLAND**
LONDON HAMMERSMITH Prince of Wales, Dalling Road: **DIZ DISLEY**
LONDON HIGHGATE Waterlow Park: **MARTIN WIN-SOR/JEANNIE STEEL/GOLIARD**
LONDON VICTORIA Stag, Allington Street: **DANDO SHAF**
LONDON WHETSTONE Black Bull, High Road: **NIC JONES**
NEW MILTON Wheatheaf: **CLUB NIGHT**
PEACEHAVEN Central Club: **TERRY MASTERSON**
PENANCE Western Hotel: **ALEX ATTERSON**
ROXWELL Chequer: **SINGERS NIGHT**
SOUTHEND Railway: **OPEN NIGHT**



LORD SUTCH

RADIO 1
7 a.m. Tony Blackburn; 9.0 Jimmy Young with Don McLean/Dawn/Mungo Jerry/Arthur Conley; 11.0 Ed Siew-art (deputising for Dave Lee Travis) with Free/Slide/Labi Siffre/New Seekers; 1 p.m. Johnnie Walker with the Who-/Kinks/Gary Glitter; 3.0 Alan Freeman with MIDDLE OF THE ROAD/Desmond Dekker/Roy Young Band; 5.0-6.0 "What's New", with Noel Edmonds; 10.0-12 midnight "Sounds Of The Seventies" with David Blue/Quiver/Magic Carpet.
LUXEMBOURG
7.30 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Pepsi Life-time Programme; 11.30 Dave Christian; 1 a.m.-3.0 Kid Jensen.
TELEVISION
"Top Of The Pops" with Jimmy Savile (BBC-1); Tom Jones/Design/Kenny Ball Band in repeat of "Morecambe And Wise Show" (BBC-2); Max Bygraves show.

FRIDAY

BARNSTAPLE Queen's Hall: **SWEET**
BARRY Memorial Hall: **QUINTESSENCE**
● See Tuesday
BLACKPOOL Locarno doubling **MANCHESTER** Carib Club: **MARY WELLS**
● Have you ever thought what a dicey business promotion is? The Clayman Agency booked Mary for a British tour two or three months ago, when she was just a vague memon from the past. Now happily her solitary hit "My Guy" has come back into the Charts, Mary is big business again, and everybody — most of all the promoters are happy. But it could just as easily have gone the other way.
BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
BURTON-ON-TRENT 76 Club: **FUSION ORCHESTRA**
CANNOCK Snoopy's: **MADRIGAL**
HEREFORD Wormelow Park Hall Ballroom: **DESMOND DEKKER**
● Reggae ain't the force in the land it used to be a year or so ago, and we have that on very good authority from record dealers. But if you're looking for a night of gay cavorting and tripping the light fantastic, that familiar reggae beat is guaranteed to keep you happy. Specially when the personable Mr. Dekker is dispensing it.
HUDDERSFIELD Top Ten Club: **O'HARA'S PLAYBOYS**
KIRKCALDY Rath Ballroom: **BAY CITY ROLLERS**
LONDON Marquee: **BREWERS DROOP/SUNFLOWER**
LONDON KING'S CROSS Cinema: **BEGGARS OPERA**
● The Midnight Court sessions are now entrenched in their new home, with their Lyceum lease having expired. To-night's gig is the first opportunity for Londoners to see Beggars Opera with their new vocalist Pete Scott, formerly with Savoy Brown.
LONDON LEYTONSTONE Red Lion: **STATUS QUO**
MERTON Morden Park: **WILD ANGELS**
● First of a series of free concerts to be given by the Angels to underprivileged children. Starts 2.30 p.m. The outfit will subsequently play similar gigs in Leeds, Newcastle, Glasgow and Birmingham.
NOTTINGHAM Cavendish: **FAMILY**
● Opening of a new venue, with admission from 75p to £1.50. The venue accommodates about 2000 and the promoters are thinking big for the future: they are currently negotiating for Faces, Slide, Curved Air and Wish-on-a-string.
READING Town Hall: **STRAY/SNAKE EYE**
SWANSEA Top Rank: **MUNGO JERRY/JERICHO**
TROWBRIDGE Town Hall: **STACKRIDGE/GORDON GILTRAP/CURFEW**
STOKE Trencham Gardens: **MADRIGAL**

FOLK

BRENTWOOD The Cattle, Ongar Rd: **DAVE BURLAND**
BRIGHTON Springfield: **JOHN KIRKPATRICK**
CHICHESTER Hole in the Wall, St. Martins St: **COMEA-LY**
GUILDFORD Star, Quarry St: **FINBAR & EDDIE FURRY**
LONDON KENSINGTON Duke of Clarence, Holland Park Rd: **MARTIN WIN-SOR/JEANNIE STEEL/CHRIS FLEGG/GREEN GARDEN**
● In the nature, says Winsor, of an experiment, this concert will be held in the open air. Hope the weather holds.
LONDON RUTLAND Half Moon, Ln, Richmond Rd: **DANDO SHAF/PETE SULLY**
PENANCE Western Hotel: **ALEX ATTERSON**
PONTAARDRAH Ivy Bush, High St: **BOB DAVENPORT**
REDHILL Locomotive, Ladbrooke Rd: **MARTIN CARTHY**
SHEFFIELD St Luke's, Launceston Rd: **KEVIN REED**
STAFFORD Falcon, Stone Rd: **ROD NEP**
TORQUAY Country House Hotel, Elcombe Rd: **CYRIL TAVIN**
● Come autumn, Cyril will be at the University of Lancaster, the first person to be admitted to a British University on the strength of his work in the folk song field. Cyril will need to sing for bread while he's in college, so this, the first of a series of farewell-to-the-west gigs, is by no means a "retirement".

RADIO 1
7 a.m.-5 p.m. As Thursday; 5.0-6.0 "Rosko's Round Table"; 10.0-12 midnight "Sounds Of The Seventies" with John Baldry/The Pretty Things/Eddie Broughman Band.

LUXEMBOURG
7.30 p.m. Dave Christian; 9.30 Mark Wesley; 11.30 Paul Burnett; 1 a.m.-3.0 Rosko.

TELEVISION
The Monkees (BBC-1).

SATURDAY

AYR Pavilion Ballroom: **BAY CITY ROLLERS**
BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
CAMBRIDGE Corn Exchange: **STRAY/BIGGLES**
CAMBRIDGE Dorothy: **MUNGO JERRY/JERICHO**
HARROWGATE Royal Hall: **SETTLERS**
HUDDERSFIELD Builders Club: **FUSION ORCHESTRA**
HUDDERSFIELD Top Ten Club: **O'HARA'S PLAYBOYS**
LIVERPOOL Stadium: **QUINTESSENCE**
● See Tuesday
LONDON GREENWICH Well Hall Open Theatre: **SANDY DENNY**
LONDON KING'S CROSS Cinema: **JSD BAND**
LONDON 100 Club: **MAX COLLIE'S RHYTHM ACES**
LOWESTOFT Summer Leyton Hall: **DON FARDON**
NOTTINGHAM Intercom: **ARTHUR CONLEY**
OAKHAM Exton Home Farm: **NEW PICKETT/WITCH**
PENANCE Winter Gardens: **SWEET**
PLYMOUTH Tiffs in Town: **MADRIGAL**
SOUTHAMPTON Guildhall: **BARCLAY JAMES HARVEST**
● See Thursday
TROWBRIDGE Town Hall: **ROGER WHITTAKER**
● It's been all quiet on the Whittaker front recently — he's

been out of the country, and absent from charts and TV. But he's making amends for that now. After isolated gigs this month, he sets out on a full concert tour in September. There's a new single coming up, and his own TV series returns to London Weekend in November. A versatile and varied performer, he's always worth seeing.
WEMBLEY Stadium: **BILL HALEY & COMETS/LITTLE RICHARD/JERRY LEE LEWIS/CHUCK BERRY/BO DIDDLEY/GARY GLITTER/MCS/SCREAMIN' LORD SUTCH/BILL TONY PRINCE**
● See special feature, page 15
WHITCHURCH Civic Centre doubling **CANNOCK** Snoopy's: **MARY WELLS**
● See Friday.

FOLK

SATURDAY BATH Abbey churchyard: 3 p.m. **WEST-BURY SCOTTISH DANCERS**
BATH Parade Gardens: 7 p.m. **GERRY PHELPS & IAN BRYDEN**
LEWES Lewes Arms, Mount Pleasant: **MARTIN CARTHY**
LONDON CAMDEN TOWN Cecil Sharp House, Regents Park Rd: Dance with **THAMESIDERS**
LONDON EARLS COURT Troubadour, Old Brompton Rd: **GREEN GINGER**
MANCHESTER Sports Guild, Long Millgate: **NIC JONES**
MELTON MOWBRAY Working Mens Club: **BRYAN CHALKER'S NEW FRONTIER**
MONKS KIRBY Donbush Arms: **GERRY LOCKRAN**
PENANCE Western Hotel: **ALEX ATTERSON**
SHEFFIELD Three Granes, Queen St: **SINGERS NIGHT**
TELHAM Black Horse, A2100 between Battle and Hastings: **VULCAN HAMMER**
WOLVERHAMPTON Giffard, Victoria St: **TOM GILFELLON**
RADIO TWO: 7.30 p.m. **COUNTRY MEETS FOLK**

RADIO 1
8 a.m. "Junior Choice"; 9.55 Stuart Henry; 12 noon Rosko; 2 p.m. Steve Jones; 4.0 "Scene And Heard"; 5.0 David Simmons; 6.30-7.30 "In Concert" repeats last October's broadcast by Pink Floyd.

LUXEMBOURG
7.30 p.m. Mark Wesley; 9.30 Paul Burnett; 11.30 Dave Christian; 1 a.m.-3.0 Kid Jensen.

TELEVISION
Buddy Greco/Catering Valente in "Saturday Variety" (ITV); Gilbert O'Sullivan/Johnny Nash/Syd Lawrence Band in "See Les" (ITV); The Jackson Five cartoon series (London TV); C.C.S. in "Sounds For Saturday" (BBC-2); Roberta Flack in Lulu-Dudley Menne show (BBC-1).

SUNDAY

BLACKPOOL Opera House: **BACHELORS**
BURNLEY South Linden Sporting Club: **MADRIGAL**
CARLISLE Cosmo Club: **GARY GLITTER**
● Direct from his tremendous success at yesterday's Wembley rock concert, folks. Roll up, roll up. Glitter's current engagement in an extensive one-nighter tour, and we're assured he's doing fantastic business. Nothing very new or adventurous about his act (except maybe his gear), but you can rely on an evening of good old-fashioned pyrotechnics and dynamism.
CROYDON Greyhound: **STATUS QUO**
DONCASTER Wheatley Club: **O'HARA'S PLAYBOYS**
DOUGLAS I.O.M. Villa Marina: **KEN DODD**
OLKELEY The White Rock Pavilion: **ROGER WHITTAKER**
HARTLEPOOL Borough Hall: **QUINTESSENCE**
● See Tuesday.
HASTINGS White Rock Pavilion: **ROGER WHITTAKER**
● See Saturday.
HIGH WYCOMBE Chiltern Rooms: **BARCLAY JAMES HARVEST**
● Yet another new venue opens its doors tonight, and plans to stage fortnightly events. Kingdom Come are already booked for the new show on August 20, and an advertisement offers big names to come. Capacity is around the 2,000 mark. For Barclay, see also Thursday.
LONDON FINCHLEY Torrington: **BOB DOWNES OPEN MUSIC**
SHEFFIELD Beighton Social Club: **HOUSE**
STOCKPORT Warren Country Club: **ARTHUR CONLEY**

FOLK

BOURNEMOUTH Pembroke Arms, Westhill Rd: **JOHN FITZGERALD**
BRIGHTON Stanford, Preston Circus: **ARTIE & HAPPY TRAUM**
BRIGHTON Marlborough Hotel: **FIESTA FLAMENCO** with **TERESA & ANGELITA**



JERRY LEE LEWIS: Wembley, Saturday. See also corner pictures.

COVENTRY Bear, High St: **SEAN CANNON/MICK CROONEY/DAVE O'DOHERTY**
HORSHAM Swan, West St: **MIKE JONES**
KENDAL Brewery Arts Centre: **NIC JONES**
LONDON WEST END Crypt of St. Martins-in-the-Field: **JOHNNY SILVO & DAVE MOSES**
MELTON MOWBRAY Working Mens Club: **BRYAN CHALKER'S NEW FRONTIER**
PLYMOUTH Centennial, Millway Rd: **NATURAL ACUSTIC BAND/ALEX ATTERSON**
SOUTHSEA Centre Hotel: **MARIAN SEGAL**
LONDON FINCHLEY Torrington: **PATTO**
TAIR McDONALD/McCORMACK in concert

LUXEMBOURG
7 p.m. Tony Prince; 9.30 Bob Stewart; 11.30 Paul Burnett; 1 a.m.-3.0 Kid Jensen.

TELEVISION
Springfield Revival in "The Golden Shot" (ITV); Settlers in "Songs That Matter" (ITV).

MONDAY

BOURNEMOUTH Chelsea Village: **SWEET**
BURY Cairns Restaurant: **THE NEW WORLD**
DEAL Astor Theatre: **MADRIGAL**
LONDON ALBERT Hall: **BRIDGET ST. JOHN**
STRATFORD-ON-AVON Top House: **LABI SIFFRE**
● TV and radio have not yet done justice to the Siffre talent. He needs a couple of numbers to get warmed up, two more to establish a rapport with his audience — and from then on, he invariably dominates the proceedings.

MOVIE GUIDE

ON SATURDAY the Odeon Newcastle has an all-night screening of music films. The films are **CREAM**, **DON'T LOOK BACK**, **FESTIVAL**, **MONTEREY POP** and **SOUND OF THE SEVENTIES** — a mixture of rock blues and folk adding up to some six hours of viewing.
The two most interesting films on the bill are D. A. Pennebaker's **DON'T LOOK BACK** and **MONTEREY POP**. Pennebaker describes **DON'T LOOK BACK**, which he shot during Bob Dylan's 1965 British tour, as a kind of "documentary" film. It's a film about the festival, and in fact made the film primarily for Dylan himself, figuring that if it would interest Dylan it would interest a lot of other people as well.
MONTEREY POP was the first of the rock festival documentaries. The films are all distributed by Fair Enterprises, whose latest acquisition, Pennebaker's documentary of the 1969 Toronto Rock And Roll Revival, **KEEP ON ROCKIN'** (Bo Diddle, Jerry Lee Lewis, Chuck Berry, and Little Richard), will be released some time next month and play at the Gaiety Theatre, Kilburn, London, a huge cinema with good sound.
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FOLK
AMBERLEY Black Horse: **WIGG DUE** and Singers Show-case
● Amberley club regular puts on showcase evenings to give local singers a chance of exposure and bookings by other club organisers.
BOGNOR REGIS Hotham Park: **FOLK & MORRIS DANCING**
BRISTOL Nova Scotia, Cumberland Basin: **BAD SONG**
SPO
HEXHAM Royal Hotel: **COPPER**
ORPINGTON Royal Oak, Green Street Green: **TERRY MUNDO**
STAFFORD Top Of The World: **FANTASTICS**
SUTTON COLDFIELD Boldmere, Boldmere Rd, ALAN WHITE
TROWBRIDGE Lambe, Mortimer St: **MALCOLM PRICE**

RADIO 1
7 a.m. Tony Blackburn; 9.0 Jimmy Young with Labi Siffre; 11.0 Ed Stewart (deputising for Dave Lee Travis) with Peter Noone/Arthur Conley; 1 p.m. Johnnie Walker with Mick Greenwood/Roy Young Band/Free; 3.0 Alan Freeman with Duncan Brone, Johnny Johnson & Bandwagon/Christopher Neil; 5.0-6.0 "What's New"; 10-12 midnight "Sounds Of The Seventies" with Rory Gallagher/Plainsong/Gypsy.

LUXEMBOURG
7.30 p.m. Dave Christian; 9.30 Paul Burnett; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION
None of musical interest.

TUESDAY

BOURNEMOUTH Chelsea Bowl: **QUINTESSENCE**
● Our dog-eared office dictionary describes quintessence as "the substance, essence, gist, pith, marrow, soul." Certainly their quasi rock religion has had considerable impact and they even have the blessing of the clergy in their efforts.
LONDON Gulliver's Club: **ARTHUR CONLEY**
LONDON 100 Club: **JOHNNY OTIS REVUE**
● See Thursday.
LONDON Speakers: **NEKTAR**
MINEHEAD Butlin's: **FRANKIE VAUGHAN**
NEWPORT Betty's Social Club: **SWEET**
PAISLEY Panepole's: **GARY GLITTER**
● See Sunday.
STAFFORD-ON-AVON Top House: **LABI SIFFRE**
● See Monday.
STOKE Tiffany's: **FANTASTICS**
SUTTON-IN-ASHFIELD Golden Diamond: **PAPER LACE**

FOLK

EBENFLEET (South) Hoy & Helmet: **BOB DAVENPORT**
BLACKPOOL Bungs Arms, Talbot Rd: **MARTIN CARTHY**
BRIGHTON Arlington, Marine Parade: **TAVERNERS**
CHATHAM Old Ash Tree, Rainham Rd: **HAPPY & ARTIE TRAM**
HALESOWEN Royal Oak, Manor Lane: **T.B.A.**
LARGES George Hotel: **IAN MACKINTOSH**
LONDON CHELSEA Stanhope, opp. Gloucester Rd/Tube: **DIZ DISLEY/UNDERWOOD**
LONDON Kew Bathhouse: **SPYROGYRA**
PENANCE Western Hotel: **ALEX ATTERSON**

RADIO 1
7 a.m.-6 p.m. As Monday; 10-12 midnight "Sounds Of The Seventies" with Lindisfarne/Martin Carthy.

LUXEMBOURG
p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Mark Wesley; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION
Canned Heat/Mungo Jerry/Lance LeGault in "The Dave Cash Radio Programme" (some ITV regions, including London).

WEDNESDAY

BRISTOL Boots: **GARY GLITTER**
● See Sunday.
BUCKLEY Tivoli Ballroom: **FUSION ORCHESTRA**
HARROGATE Royal Hall: **STOMU YAMASHITA**
● Who? Well, he's the Japanese avant-garde percussionist, who scored the music for Ken Russell's controversial film "The Devils". He's been signed to a three-year contract by Island Records, and his first release is due out shortly on the company's Help label — an album titled "Floating Music".
LIVERPOOL Grafton Rooms: **FANTASTICS**
LONDON FULHAM Greyhound: **NEKTAR**
MINEHEAD Butlin's: **FRANKIE VAUGHAN**

FOLK

AMPFIELD Village Hall: Dance with **TEST VALLEY BAND**
CLITHEROE Wellsprings, Nick o' Pende: **HORDEN BAKES**
ERITH Running Horse: **CALLINAM & FLYNN**
HALBERTON Welcome Inn: **CYRIL TAWNEY**
● See Thursday.
LUDLOW Globe, Market St: **MICK MALONEY/DAVE DOCHERTY**
STOCKPORT Warren Country Club: **ARTHUR CONLEY**

RADIO 1
7 a.m.-6 p.m. As Monday; 10.0-12 midnight "Sounds Of The Seventies" with Alan Black/Bob Harris.

LUXEMBOURG
7.30 p.m. Tony Prince; 9.30 Dave Christian; 11.30 Paul Burnett; 1 a.m.-3.0 Kid Jensen.

TELEVISION
Tony Bennett at the Talk Of The Town (some ITV regions, including London); Freddie and the Dreamers in "Little Big Time" (ITV); "The Dave Cash Radio Programme" (Harlech TV).

UPCOMING

ARTHUR CONLEY

STOCKPORT Warren Country Club (August 10-12), **PORTSMOUTH** Tricorn (14), **GREAT YARMOUTH** Grafton Rooms (21), **STOKE** Tiffany's (22), **LIVERPOOL** Tiffany's (24), **BRIGHTON** Dome (25), **BOURNEMOUTH** Chelsea Village (27), **STAFFORD** Top Of The World and **BIRMINGHAM** Top Rank (28).

FREDERICK KNIGHT

GOOLE Viking (September 8), **DUNSTABLE** California and **LONDON** PECKHAM Mr. B's (9), **STAFFORD** Top Of The World and **WOLVERHAMPTON** Lafayette (11), **STOKE** Mecca (12), **LIVERPOOL** Grafton Rooms (13), **BANBURY** Winter Gardens (18), **GREAT YARMOUTH** Tiffany's (18), **HALIFAX** Intercom (21), **SCARBOROUGH** Intercom (23), **LONDON** Charing Cross Road Sundown (29), **WHIT-CHURCH** Civic Centre and **CANNOCK** Snoopy's (30) More to come.

TERRY DACTYL AND THE DINOSAURS

MINEHEAD Regal Ballroom (August 10), **BARNSTABLE** Queen's Hall (11), **TRURO** City Hall (12), **GLASTONBURY** Town Hall (18), **WIMBORNE** Recreation (19), **BIRMINGHAM** Mayfair (25), **CROYDON** Greyhound (27), **KE-NILWORTH** Chesford Grange (28).

FANTASTICS

CAMBERLEY Bisle Pavilion and **LONDON** Hatchett's (August 10), **DONCASTER** Top Rank (11), **NOTTINGHAM** Intercom (12), **MANCHESTER** Eccles Talk Of The North (13), **FRIDAY** McGinty's Goat (20 week), **STOCK-PORT** Fiesta (27 week).

FUSION ORCHESTRA

NORTHAMPTON Fantasia (August 10), **BRAINTREE** Two J's (11), **BARNSELY** Bridgeway (12), **ILFORD** Growing Bud-jies (16), **LONDON** Marquee (17), **SWANSEA** Patti Pavilion (18), **TENBY** De Valence (19), **SWANSEA** Pandora's (20).

MADRIGAL

PORTSMOUTH HMS Victory (August 10), **PAIGNTON** Penelope's (11-12), **SOUTHAMPTON** Concorde (13), **PORTSMOUTH** HMS Vernon (15), **STORTHFIELD** Country Club (18), **BOLTON** Nevada (19), **CARLISLE** Cosmo (20), **DUNSTABLE** Aquarius (22-26), **RIPLY** Cock Hotel (27), **NORTHAMPTON** Fantasia (29), **LANGLEY** Mill Working Mens Club (31), **BUCKLEY** Tivoli (September 1), **HANLEY** Place (2).

O'HARA'S PLAYBOYS

SHEFFIELD Shire Green Club (August 13), **DONCASTER** HALLS/SURRY Club (16), **CHORLEY** Howard Arms (17), **BASILDON** Masons Sports (19), **LEEDS** Belle Isle Club (27), **SCARBOROUGH** Top Spot (29), **SHEFFIELD** Smi-ther Wood Club (31).

PLYMOUTH GUILDHALL

Forthcoming attractions include **STAY** (October 22), **CAN** (November 5), **ARGENT** (11), **FOCUS** (18).

ROCK AND ROLL ALLSTARS

WEALDSTONE Railway Hotel (August 17), **SOUTHEND** Palace Bars (18), **NORWICH** 3 C's Coffee Bar (19), **SHARPS** Le Pavilion (22), **PETERLEE** Senate Cabaret Club (27 week).

SWEET

NOTTINGHAM Grey Topper (August 27), **BOURNE-MOUTH** Chelsea Village (28), **LONDON** HAMMER-SMITH Palace (31).

"UP COUNTRY" PACKAGE TOUR

(see page 3)
CHATHAM Central Hall (August 13), **BIRMINGHAM** Hippodrome (22), **CROYDON** Fairfield Hall (23), **PETERBOROUGH** ABC (24), **GLoucester** ABC (25), **LONDON** Royal Albert Hall (26), **BOURNEMOUTH** Winter Gardens (27), **KET-TERING** Granada (28), **SOUTHAMPTON** Gaumont (29), **GLoucester** Hall (31), **HEBURN** Grand Opera House (ber 1), **DONCASTER** Gaumont (2), **MANCHESTER** Belle Vue (3), **HUDDERSFIELD** ABC (4), **LIVERPOOL** Empire (5), **Hemel Hempstead** Pavilion (6), **CHELNSFORD** Odeon (10), **TAUNTON** Odeon (11), **BRACKNELL** Sports Centre (12).



CHUCK BERRY

RESIDENCES

DUNSTABLE Aquarius: **HOUSE**
● Tuesday for five days
LEEDS Cinderella: **O'HARA'S PLAYBOYS**
● Week from Monday
LIVERPOOL Shakespeare Show Bar: **DESIGN**
● Week from Monday
LONDON Palace Theatre, Cambridge Circus: "JESUS CHRIST — SUPERSTAR"
● After a week of special preview shows, the eager-awaited London production of the rock opera has its official premiere on Wednesday (8). Heavy bookings are reported for the first weeks, but it is likely to run for at least a year.
MANCHESTER Farnworth Blighy's: **SPRINGFIELD RE-VIVAL**
● Week from Sunday
MIDDLESBROUGH South Bank Club doubling **SPENNY-MOOR** Variety Club: **BOBBY VEE**
● Week from Sunday
WAKEFIELD Theatre Club: **DOROTHY SQUIRES**
● Week from Sunday
ROTHERHAM Oasis: **TONY CHRISTIE**
● Week from Monday
SHEFFIELD Fiesta: **PETER NOONE**
● Week from Sunday
SHEFFIELD Golden Dragon: **LABI SIFFRE**
● Three days from Thursday
SOUTH SHIELDS Tavern Club doubling **NEWCASTLE** La Dolce Vita: **ROCK & ROLL ALLSTARS**
● Week from Sunday
STOCKTON Fiesta: **SETTLERS**
● Week from Sunday

FOLK FESTIVALS

NEW MUSICAL EXPRESS

AN EDITORIAL SELECTION



GARY GLITTER

THURSDAY

BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
CRAYFORD Town Hall: **IMPALAS/YAKITY YAK**
DERBY Cleopatra's: **VINEGAR JOE**

● Another chance to see the ubiquitous Joe in action, together with the ever-enjoyable Elkie Brooks. Cleopatra's is a well-appointed club and has a worth-while attraction on display every Thursday.

HANLEY Top Rank: **MUNGO JERRY/JERICHO**
HASTINGS Pier: **GENESIS/FRUUPP**
LIVERPOOL Top Rank: **JOHNNY OTIS REVUE**

● A blast from the past for all rock fans. Seems like only yesterday that Marie Adams and the Three Tons of Joy were zooming up the Chart with "Ma He's Making Eyes At Me", yet it was all of 12 years. But here's Otis doing a Haley, and turning up as fresh as ever with his full 16-piece touring show. They're doing a full British tour, but if you can't get to one of their gigs, you can catch them at the Reading Festival on August 12.

LONDON East Sheen Bull: **BISHOP'S BIG BOPPERS**
LONDON Finchley Torrington: **BOB DOWNES OPEN**

MUSIC
LONDON Marquee: **MAHATMA KANE JEEVES**
MANCHESTER Mr. Steve's: **FUSION ORCHESTRA**
NEWQUAY Blue Lagoon: **SWEET**
NOTTINGHAM Grey Topper: **MADRIGAL**
PLYMOUTH Guildhall: **BARCLAY JAMES HARVEST-NEKTAR**

● Interest in Barclay James has soared since they tangled with the beekeepers in the Tower Moat, and received national Press coverage for their pains. They are doing sundry gigs throughout the summer, but stand by for a major nationwide concert tour in November, in which they'll be supported by their full orchestra on over a dozen dates.

PWLLHELI Butlin's: **FRANKIE VAUGHAN**
SHEFFIELD Smithywood Club: **PARER LACE**
WEALDSTONE Railway Hotel: **MEMPHIS BEND**

FOLK

BIRMINGHAM Digbeth Civic Centre: **TOM GILFELLON**
BRIGHTON Richmond Hotel: **PETE STANLEY & ROGER KNOWLES**

CADNAM Hayway: Dance with **TEST VALLEY BAND**
DERBY Station Inn, Midland Road: **JOHNNY SILVO & DAVE MOSES**

HAVERING Royal Oak: **DAVE BURLAND**
LONDON HAMMERSMITH Prince of Wales, Dalling Road: **DIZ DISLEY**

LONDON HIGHGATE Waterlow Park: **MARTIN WIN-SOR/JEANNIE STEEL/GOLLIARD**

LONDON VICTORIA Stag, Allington Street: **DANDO SHAF**

LONDON WHETSTONE Black Bull, High Road: **NIC JONES**

NEW MILTON Wheatheaf: **CLUB NIGHT**
PEACEHAVEN Central Club: **TERRY MASTERSON**
PENANCE Western Hotel: **ALEX ATTERSON**
ROXWELL Chequers: **SINGERS NIGHT**
SOUTHEND Railway: **OPEN NIGHT**



LORD SUTCH

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Don McLean/Dawn/Mungo Jerry/Arthur Conley; 11.0 Ed Stewart (deputising for Dave Lee Travis) with Free/Slade/Labi Siffre/New Seekers; 1 p.m. Johnnie Walker with the Who/Kinks/Gary Glitter; 3.0 Alan Freeman with MIDDLE Of The Road/Desmond Dekker/Roy Young Band; 5.0-6.0 "What's New" with Noel Edmonds; 10.0-12 midnight "Sounds Of The Seventies" with David Blue/Quiver/Magic Carpet.

LUXEMBOURG

7.30 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Pepsi Life-time Programme; 11.30 Dave Christian; 1 a.m.-3.0 Kid Jensen.

TELEVISION

"Top Of The Pops" with Jimmy Savile (BBC-1); Tom Jones/Design/Kenny Ball Band in repeat of "Morecambe And Wise Show" (BBC-2); Max Bygraves show.

FRIDAY

BARNSTAPLE Queen's Hall: **SWEET**
BARRY Memorial Hall: **QUINTESSANCE**

● see Tuesday

BLACKPOOL Locarno doubling **MANCHESTER** Carib Club: **MARY WELLS**

● Have you ever thought what a dicey business promotion is? The Clayman Agency booked Mary for a British tour two or three months ago, when she was just a vague memory from the past. Now happily her solitary hit "My Guy" has come back into the Charts, Mary is big business again, and everybody — most of all the promoters — are happy. But it could just as easily have gone the other way.

BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
BURTON-ON-TRENT 76 Club: **FUSION ORCHESTRA**
CANNOCK Snoopy's: **MADRIGAL**
HEREFORD Wormelow Park Hall Ballroom: **DESMOND DEKKER**

● Reggae ain't the force in the land it used to be a year or so ago — and we have that on very good authority from record dealers. But if you're looking for a night of gay cavorting and tripping the light fantastic, that familiar reggae beat is guaranteed to keep you happy. Specially when the personable Mr. Dekker is dispensing it.

HUDDERSFIELD Top Ten Club: **O'HARA'S PLAYBOYS**
KIRKCALDY Raith Ballroom: **BAY CITY ROLLERS**
LONDON Marquee: **BREWERS DROOP/SUNFLOWER**

LONDON KING'S CROSS Cinema: **BEGGARS OPERA**

● The Midnight Court sessions are now entrenched in their new home, with their Lyceum lease having expired. Tonight's gig is the first opportunity for Londoners to see Beggars Opera with their new vocalist Pete Scott, formerly with Savoy Brown.

LONDON LEYTONSTONE Red Lion: **STATUS QUO**
MERTON Morden Park: **WILD ANGELS**

● First of a series of free concerts to be given by the Angels for underprivileged children. Starts 2.30 p.m. The outfit will subsequently play similar gigs in Leeds, Newcastle, Glasgow and Birmingham.

NOTTINGHAM Cavendish: **FAMILY**

● Opening of a new venue, with admission from 75p to £1.50. The venue accommodates about 2,000 and the promoters are thinking big for the future — they are currently negotiating for Faces, Slade, Curved Air and Wishbone.

READING Town Hall: **STRAY/SNAKE EYE**
SWANSEA Top Rank: **MUNGO JERRY/JERICHO**
TROWBRIDGE Town Hall: **STACKRIDGE/GORDON GILTRAP/CURFEW**
STOKE Trentham Gardens: **MADRIGAL**

FOLK

BRENTWOOD The Cattle, Ongar Rd: **DAVE BURLAND**
BRIGHTON Springfield: **JOHN KIRKPATRICK**
CHICHESTER Hole in the Wall, St. Martins St: **COMEALIVE**

GUIDLFORD Star, Quarry St: **FINBAR & EDDIE FUREY**
LONDON KENSINGTON Duke of Clarence, Holland Park Rd: **MARTIN WINSOR/JEANNIE STEEL/CHRIS FLEGG/GREEN GINGER**

● In the nature, says Winsor, of an experiment, this concert will be held in the open air. Hope the weather holds.

LONDON PUTNEY Half Moon, Lr. Richmond Rd: **DANDO SHAF/PETE SULLY**

PENANCE Western Hotel: **ALEX ATTERSON**
PETERSFIELD Sun: **SAILMAKER'S YARN**
PONTADARWE Ivy Bush, High St: **BOB DAVENPORT**

REDHILL Locomotive, Ladbroke Rd: **MARTIN CARTHY**
SHEFFIELD St Leger, Loughton: **KEN REED**
STAFFORD Falcon, Stone Rd: **ROD NEEP**

TORQUAY Country House Hotel, Ellacombe Rd: **CYRIL TAWNEY**

● Come autumn, Cyril will be at the University of Lancaster, the first person to be admitted to a British University on the strength of his work in the folk song field. Cyril will need to sing for bread while he's in college, so this, the first of a series of farewell-to-the-west gigs, is by no means a "retirement".

RADIO 1

7 a.m.-5 p.m. As Thursday; 5.0-6.0 "Rosko's Round Table"; 10.0-12 midnight "Sounds Of The Seventies" with John Baldry/the Pretty Things/the Edgar Broughton Band.

LUXEMBOURG

7.30 p.m. Dave Christian; 9.30 Mark Wesley; 11.30 Paul Burnett; 1 a.m.-3.0 Rosko.

TELEVISION

The Monkees (BBC-1).

SATURDAY

AYR Pavilion Ballroom: **BAY CITY ROLLERS**

BLACKPOOL McGinty's Goat: **HOT CHOCOLATE**
CAMBRIDGE Corn Exchange: **STRAY/BIGGLES**
CAMBRIDGE Dorothy: **MUNGO JERRY/JERICHO**
HARROWGATE Royal Hall: **SETTLERS**

HUDDERSFIELD Builders Club: **FUSION ORCHESTRA**
HUDDERSFIELD Top Ten Club: **O'HARA'S PLAYBOYS**
LIVERPOOL Stadium: **QUINTESSANCE**

● see Tuesday

LONDON GREENWICH Well Hall Open Theatre: **SANDY DENNY**

LONDON KING'S CROSS Cinema: **JSD BAND**
LONDON 100 Club: **MAX COLLIE'S RHYTHM ACES**
LOWESTOFT Summer Leyton Hall: **DON FARDON**

NOTTINGHAM Intercon: **ARTHUR CONLEY**
OAKHAM Exton Home Farm: **NEW PICKETTYWITCH**
PENANCE Winter Gardens: **SWEET**

PLYMOUTH Tiffs in Town: **MADRIGAL**
SOUTHAMPTON Guildhall: **BARCLAY JAMES HARVEST**

● see Thursday

TROWBRIDGE Town Hall: **BREWERS DROOP**
TROWBRIDGE Wells Assembly Hall: **ROGER WHITTAKER**

● It's been all quiet on the Whittaker front recently — he's

been out of the country, and absent from charts and TV. But he's making amends for that now. After isolated gigs this month, he sets out on a full concert tour in September. There's a new single coming up, and his own TV series returns to London Weekend in November. A versatile and varied performer, he's always worth seeing.

WEMBLEY Stadium: **BILL HALEY & COMETS/LITTLE RICHARD/JERRY LEE LEWIS/CHUCK BERRY/BO DIDDLEY/GARY GLITTER/MCS/SCREAMIN' LORD SUTCH/BILL FURY/HOUSESHAKERS/ROSKO/TONY PRINCE**

● see special feature, page 15

WHITCHURCH Civic Centre doubling **CANNOCK**
 Sloopy's: **MARY WELLS**

● see Friday.

FOLK

SATURDAY BATH Abbey churchyard: 3 p.m. **WEST-BURY SCOTTISH DANCERS**

BATH Parade Gardens: 7 p.m. **GERRY PHELPS & IAIAN BRYDEN**

LEWES Lewes Arms, Mount Pleasant: **MARTIN CARTHY**
LONDON CAMDEN TOWN Cecil Sharp House, Regents Park Rd: Dance with **THAMESIDERS**

LONDON EARLS COURT Troubadour, Old Brompton Rd: **GREEN GINGER**

MANCHESTER Sports Guild, Long Millgate: **NIC JONES**
MELTON MOWBRAY Working Mens Club: **BRYAN CHALKER'S NEW FRONTIER**

MONKS KIRBY Denbigh Arms: **GERRY LOCKRAN**
PENZANCE Western Hotel: **ALEX ATTERSON**
SHEFFIELD Three Cranes, Queen St: **SINGERS NIGHT**

TELHAM Black Horse, A2100 between Battle and Hastings: **VULCANS HAMMER**

WOLVERHAMPTON Giffard, Victoria ST: **TOM GILFELLON**

RADIO TWO: 7.30 p.m. **COUNTRY MEETS FOLK**

RADIO 1

8 a.m. "Junior Choice"; 9.55 Stuart Henry; 12 noon Rosko; 2 p.m. Steve Jones; 4.0 "Scene And Heard"; 5.0 David Simmons; 6.30-7.30 "In Concert" repeats last October's broadcast by Pink Floyd.

LUXEMBOURG

7.30 p.m. Mark Wesley; 9.30 Paul Burnett; 11.30 Dave Christian; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Buddy Greco/Caterina Valente in "Saturday Variety" (ITV); Gilbert O'Sullivan/Johnny Nash/Syd Lawrence Band in "Sez Les" (ITV); The Jackson Five cartoon series (London ITV); C.C.S. in "Sounds For Saturday" (BBC-2); Roberta Flack in Lulu-Dudley Moore show (BBC-1).

SUNDAY

BLACKPOOL Opera House: **BACHELORS**

BOURNEMOUTH Linden Sporting Club: **MADRIGAL**
CARLISLE Cosmo Club: **GARY GLITTER**

● Direct from his tremendous success at yesterday's Wembley rock concert, folks. Roll up, roll up. Glitter's currently engaged in an extensive one-nighter tour, and we're assured he's doing fantastic business. Nothing very new or adventurous about his act (except maybe his gear), but you can rely on an evening of good old-fashioned pyrotechnics and dynamism.

CROYDON Greyhound: **STATUS QUO**
DONCASTER Wheatley Club: **O'HARA'S PLAYBOYS**
DOUGLAS I.O.M. Villa Marina: **KEN DODD**
FOLKESTONE Leas Cliff Hall: **JOE HENDERSON**
HARTLEPOOL Borough Hall: **QUINTESSANCE**

● see Tuesday

HASTINGS White Rock Pavilion: **ROGER WHITTAKER**
 ● see Saturday.

HIGH WYCOMBE Chiltern Rooms: **BARCLAY JAMES HARVEST**

● Yet another new venue opens its doors tonight, and plans to stage fortnightly events. Kingdom Come are already booked for the next show on August 20, and we are promised other big names to come. Capacity is around the 2,000 mark. For Barclay, see also Thursday.

LONDON FINCHLEY Torrington: **PATTO**
SHEFFIELD Beighton Social Club: **HOUSE**
STOCKPORT Warren Country Club: **ARTHUR CONLEY**

FOLK

BOURNEMOUTH Pembroke Arms, Westhill Rd: **JOHN FITZGERALD**

BRIGHTON Stanford, Preston Circus: **ARTIE & HAPPY TRAM**

BRIGHTON Marlborough Hotel: **FIESTA FLAMENCO** with **TERESA & ANGELITA**

ASHTON Odeon: A HARD DAY'S NIGHT

● Thursday only. The Beatles' first (1964) film, directed by Dick Lester. Plenty of songs and nostalgia.

BALLYCASTLE Cinema: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**

● Wednesday only. Johnny Cash filmed on tour with his wife (June Carter), Carl Blue Suede Shoes' Perkins, and others. Also recording with Bob Dylan.

BALLYNAHINCH Picturehouse: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**

● Friday only.

BOLTON Classic: **LET IT BE**

● Sunday only. The Beatles filmed at rehearsals and gigging on Apple roof not long before they split.

BRIGHTON Classic: **MONTEROY POP/CREAM**

● Monday for 6 days. D. A. Pennebaker's film of 1967 Pop Festival at Monterey, California. Highlights include Janis Joplin's finest performance ever. Plus Tony Palmer's film of Cream at the Albert Hall.

BUNGAY Mayfair: **ELVIS — THAT'S THE WAY IT IS**

● Thursday for 2 days. Glossy documentary of Elvis's Las Vegas comeback contains numerous old and new songs.

CATTERICK Classic: **MONTEROY POP/CREAM**

● Sunday only.

COLINDALE Curzon: **ALICE'S RESTAURANT**

● Thursday for 3 days. Arthur Penn's view of hippiedom, based on Arlo

Guthrie's celebrated talking blues, "The Alice's Restaurant Massacre".

EASTBOURNE Curzon: **WOODSTOCK**

● Monday for 6 days. Mike Wadleigh's mammoth film of mammoth festival.

EAST GRINSTEAD Classic: **DON'T LOOK BACK/JOAN**

● Saturday only. Pennnebaker's cinema verite documentary of Dylan touring Britain in 1965. Plus life with the Harrises — David and Joan (Baez).

EAST KILBRIDE Cinema: **THE NASHVILLE SOUND**

● Thursday only. Documentary on home of country music, featuring Johnny Cash, Skeeter Davis, Flatt and Scruggs, Tracy Nelson and Mother Earth, Jeannie C. Riley and many others.

EWOD Empire: **DON'T LOOK BACK/CREAM**

● Sunday only.

FARNHAM Studio Two: **ELVIS — THAT'S THE WAY IT IS**

● Sunday for 7 days.

GIRVAN Pavilion: **ELVIS — THAT'S THE WAY IT IS**

● Monday for 3 days.

HAYES Classic: **YELLOW SUBMARINE**

● Thursday for 3 days. Animated Beatles submarine trip, directed by George Dunning.

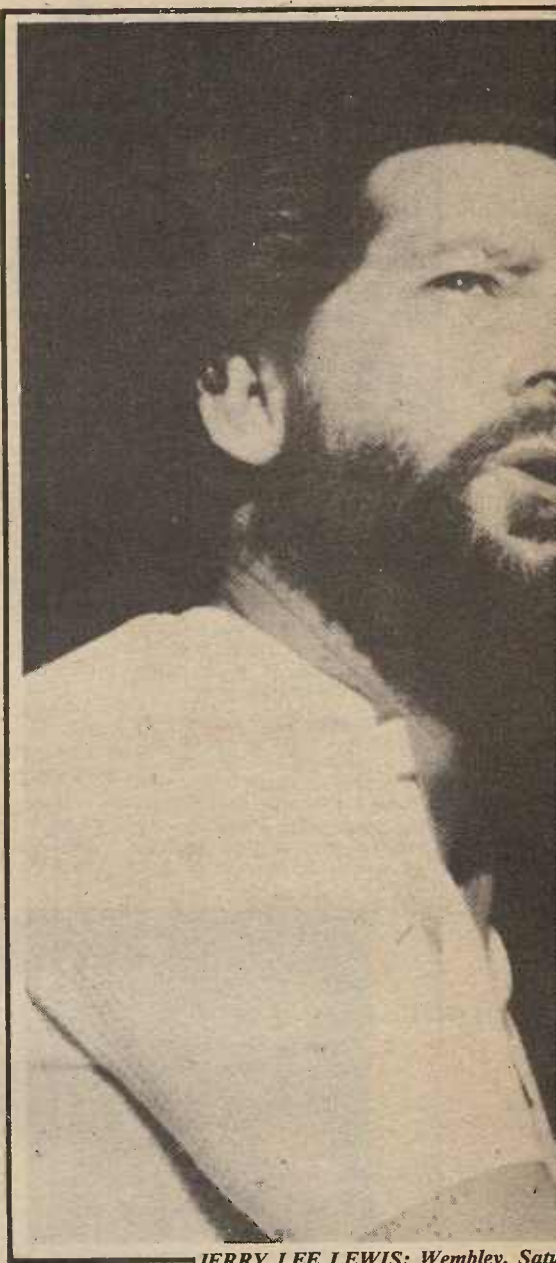
HEANOR Studio One: **WOODSTOCK**

● Sunday for 7 days.

HORSHAM Classic: **ALICE'S RESTAURANT**

● Thursday for 3 days.

HORSHAM Classic: **LET IT BE/YEL-**



JERRY LEE LEWIS: Wembley, Sat

COVENTRY Bear, High ST: **SEAN CANNON/MICK MOLONEY/DAVE O'DOCHERTY**

HORSHAM Swan, West St: **MIKE JONES**
KENDAL Brewery Arts Centre: **NIC JONES**

LONDON WEST END Crypt of St. Martins-in-the-Field: **JOHNNY SILVO** and **DAVE MOSES**

MELTON MOBRAY Working Mens Club: **BRYAN CHALKER'S NEW FRONTIER**

PLYMOUTH Continental, Millbay Rd: **NATURAL ACUSTIC BAND/ALEX ATTERSON**

SOUTHSEA Centre Hotel: **MARIAN SEGAL**
RADIO TWO: 4 p.m. **FOLK ON SUNDAY** presents **ALAS- TAIR McDONALDS/McCALMANS** in concert

RADIO 1

9 a.m. "Junior Choice"; 10.0 Noel Edmonds; 12 noon "Family Favourites"; 2 p.m. Jimmy Savile with "Savile's Travels" followed by "Speak-Easy"; 4.0 "Pick Of The Pops" — Part One; 5.0 "The Beatles Story" narrated by Brian Matthew; 5.55 "Pick Of The Pops" — Part Two; 7.0-7.30 Ed Stewart with Sunday Sport.

MOVIE

ON SATURDAY the Odeon Newcastle has an all-night screening of music films. The films are **CREAM, DON'T LOOK BACK, FESTIVAL, MONTEROY POP** and **SOUND OF THE SEVENTIES** — a mixture of rock, blues and folk adding up to some six hours of viewing.

The two most interesting films on the bill are D. A. Pennebaker's **DON'T LOOK BACK** and **MONTEROY POP**. Pennebaker describes **DON'T LOOK BACK**, which he shot during Bob Dylan's 1965 British tour, as a kind of game in which Dylan chose the rules, and in fact made the film primarily for Dylan himself, figuring that if it would interest Dylan it would interest a lot of other people as well.

MONTEROY POP was the first of the rock festival documentaries — filmed two years before Woodstock in 1967 — and perhaps the best. Since the festival took place three of the most exciting performers there (Jimi Hendrix, Janis Joplin, and Otis Redding) have died, so **MONTEROY POP** provides a rare opportunity to see them in action. Janis Joplin's performance in particular is universally

LOW SUBMARINE

● Sunday for 2 days.

HOUGHTON Cinema: **LET IT BE**

● Sunday only.

KING'S LYNN Majestic: **WOODSTOCK**

● Wednesday only.

LANCENSTON Tower: **MAD DOGS AND ENGLISHMEN/THE NASHVILLE SOUND**

● Friday only. Cocker, Russell, Cool-

WIDIE GIG GUIDE

While every effort is made to ensure the accuracy of the dates in the Gig Guide we don't claim infallibility. Gigs may be subject to late change and we suggest you check locally whenever possible. Remember also to check for further information with the advertising in this supplement.



Saturday. See also corner pictures.

FOLK

AMBERLEY Black Horse: **WIGG DUE** and Singers Showcase
 ● Amberley club regular puts on showcase evenings to give local singers a chance of exposure and bookings by other club organisers.
BOGNOR REGIS Hotham Park: **FOLK & MORRIS DANCING**
BRISTOL Nova Scotia, Cumberland Basin: **BAD SONG SPOT**
HEXHAM Royal Hotel: **COPPER**
ORPINGTON Royal Oak, Green Street Green: **TERRY MUNDAY**
STAFFORD Top Of The World: **FANTASTICS**
SUTTON COLDFIELD Boldmere, Boldmere Rd: **ALAN WHITE**
TROWBRIDGE, Lambe, Mortimer St: **MALCOLM PRICE**

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Labi Siffre; 11.0 Ed Stewart (deputising for Dave Lee Travis) with Peter Noone/Arthur Conley; 1 p.m. Johnnie Walker with Mick Greenwood/Roy Young Band/Free; 3.0 Alan Freeman with Duncan Brone, Johnny Johnson & Bandwagon/Christopher Neil; 5.0-6.0 "What's New"; 10-12 midnight "Sounds Of The Seventies" with Rory Gallagher/Plainsong/Gypsy.

LUXEMBOURG

7.30 p.m. Dave Christian; 9.30 Paul Burnett; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

None of musical interest.

TUESDAY

BOURNEMOUTH Chelsea Bowl: QUINTESSENCE

● Our dog-eared office dictionary describes quintessence as "the substance, essence, gist, pith, marrow, soul." Certainly their quasi rock religion has had considerable impact and they even have the blessing of the clergy in their efforts.

LONDON Gulliver's Club: **ARTHUR CONLEY**

LONDON 100 Club: **JOHNNY OTIS REVUE**

● See Thursday.

LONDON Speakeasy: **NEKTAR**

MINEHEAD Butlin's: **FRANKIE VAUGHAN**

NEWPORT Betty's Social Club: **SWEET**

PAIGNTON Penelope's: **GARY GLITTER**

● See Sunday.

STRATFORD-ON-AVON Toll House: **LABI SIFFRE**

● See Monday.

STOKE Tiffany's: **FANTASTICS**

SUTTON-IN-ASHFIELD Golden Diamond: **PAPER LACE**

FOLK

EBENFLEET (South) Hoy & Helmet: **BOB DAVENPORT**
BLACKPOOL Kings Arms, Talbot Rd: **MARTIN CARTHY**
BRIGHTON Arlington, Marine Parade: **TAVERNERS**
CHATHAM Old Ash Tree, Rainham Rd: **HAPPY & ARTIE TRAM**
HALESOWEN Royal Oak, Manor Lane: **T.B.A.**
LARGS George Hotel: **IAN MACKINTOSH**
LONDON Chelsea Stanhope, opp. Gloucester Rd Tube: **DIZ DISLEY/UNDERWOOD**
LONDON Kew Boathouse: **SPIROGYRA**
PENZANCE Western Hotel: **ALEX ATTERTSON**

RADIO 1

7 a.m.-6 p.m. As Monday; 10-12 midnight "Sounds Of The Seventies" with Lindisfarne/Martin Carthy.

LUXEMBOURG

p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Mark West; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Canned Heat/Mungo Jerry/Lance LeGault in "The Dave Cash Radio Programme" (some ITV regions, including London).

WEDNESDAY

BRISTOL Boobs: GARY GLITTER

● See Sunday.

BUCKLEY Tivoli Ballroom: **FUSION ORCHESTRA**

HARROGATE Royal Hall: **STOMU YAMASHITA**

● Who? Well, he's the Japanese avant-garde percussionist, who scored the music for Ken Russell's controversial film "The Devils". He's been signed to a three-year contract by Island Records, and his first release is due out shortly on the company's Help label — an album titled "Floating Music".

LIVERPOOL Grafton Rooms: **FANTASTICS**

LONDON Fulham Greyhound: **NEKTAR**

MINEHEAD Butlin's: **FRANKIE VAUGHAN**

FOLK

AMPFIELD Village Hall: Dance with **TEST VALLEY BAND**
CLITHEROE Wellsprings, Nick o'Pendle: **HORDEN RAIKES**

ERITH Running Horse: **CALLINAM & FLYNN**

HALBERTON Welcome Inn: **CYRIL TAWNEY**

● See Torquay, Friday.

LUDLOW Globe, Market St: **MICK MALONEY/DAVE O'DOHERTY**

STOCKPORT Warren Country Club: **ARTHUR CONLEY**

RADIO 1

7 a.m.-6 p.m. As Monday; 10.0-12 midnight "Sounds Of The Seventies" with Alan Black/Bob Harris.

LUXEMBOURG

7.30 p.m. Tony Prince; 9.30 Dave Christian; 11.30 Paul Burnett; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Tony Bennett at the Talk Of The Town (some ITV regions, including London); Freddie and the Dreamers in "Little Big Time" (ITV); "The Dave Cash Radio Programme" (Harlech TV).

UPCOMING

ARTHUR CONLEY

STOCKPORT Warren Country Club (August 10-12), **PORTSMOUTH** Tricorn (14), **GREAT YARMOUTH** Tiffany's (21), **STOKE** Tiffany's (22), **LIVERPOOL** Grafton Rooms (23), **LONDON** Hatchett's (24), **BRIGHTON** Dome (25), **BOURNEMOUTH** Chelsea Village (27), **STAFFORD** Top Of The World and **BIRMINGHAM** Top Rank (28).

FREDERICK KNIGHT

GOOLE Viking (September 8), **DUNSTABLE** California and **LONDON** Peckham Mr. B's (9), **STAFFORD** Top Of The World and **WOLVERHAMPTON** Lafayette (11), **STOKE** Mecca (12), **LIVERPOOL** Grafton Rooms (13), **BANBURY** Winter Gardens (16), **GREAT YARMOUTH** Tiffany's (18), **HALIFAX** Intercon (22), **SCARBOROUGH** Intercon (23), **LONDON** Charing Cross Road Sundown (29), **WHITCHURCH** Civic Centre and **CANNOCK** Snoopy's (30) More to come.

TERRY DACTYL AND THE DINOSAURS

MINEHEAD Regal Ballroom (August 10), **BARNSTAPLE** Queen's Hall (11), **TRURO** City Hall (12), **GLASTONBURY** Town Hall (18), **WINCANTON** Racecourse (19), **BIRMINGHAM** Mayfair (25), **CROYDON** Greyhound (27), **KE-NILWORTH** Chesford Grange (28).

FANTASTICS

CAMBERLEY Bisleys Pavilion and **LONDON** Hatchett's (August 10), **DONCASTER** Top Rank (11), **NOTTINGHAM** Intercon (12), **MANCHESTER** Eccles Talk Of The North (13 week), **BLACKPOOL** McGinty's Goat (20 week), **STOCKTON** Fiesta (27 week).

FUSION ORCHESTRA

NORTHAMPTON Fantasia (August 10), **BRAINTREE** Two J's (11), **BARNSELY** Birdcage (12), **ILFORD** Growling Budgie (16), **LONDON** Marquee (17), **SWANSEA** Patti Pavilion (18), **TENBY** De Valence (19), **SWANSEA** Pandora's (20).

MADRIGAL

PORTSMOUTH HMS Victory (August 10), **PAIGNTON** Penelope's (11-12), **SOUTHAMPTON** Concord (13), **PORTSMOUTH** HMS Vernon (15), **STORTHFIELD** Country Club (18), **BOLTON** Nevada (19), **CARLISLE** Cosmo (20), **DUNSTABLE** Aquarius (22-26), **RIPLEY** Cock Hotel (27), **NORTHAMPTON** Fantasia (29), **LANGLEY** Mill Working Men's Club (31), **BUCKLEY** Tivoli (September 1), **HANLEY** Place (2).

O'HARA'S PLAYBOYS

SHEFFIELD Shire Green Club (August 13), **DONCASTER** MALTISBURY Club (16), **CHORLEY** Howard Arms (17), **BASILDON** Masons Sports (19), **LEEDS** Belle Isle Club (27), **SCARBOROUGH** Top Spot (29), **SHEFFIELD** Smithy Wood Club (31).

PLYMOUTH GUILDHALL

Forthcoming attractions include **STRAY** (October 22), **CAN** (November 5), **ARGENT** (11), **FOCUS** (18).

ROCK AND ROLL ALLSTARS

WEALDSTONE Railway Hotel (August 17), **SOUTHEND** Palace Bars (18), **NORWICH** 3 C's Coffee Bar (19), **SHARNESSE** Le Papillon (26), **PETERLEE** Senate Cabaret Club (27 week).

SWEET

NOTTINGHAM Grey Topper (August 27), **BOURNEMOUTH** Chelsea Village (28), **LONDON** HAMMER-SMITH Palais (31).

"UP COUNTRY" PACKAGE TOUR (see page 3)

CHATHAM Central Hall (October 19), **IPSWICH** ABC (20), **NOTTINGHAM** Royal (21), **BIRMINGHAM** Hippodrome (22), **CROYDON** Fairfield Hall (23), **PETERBOROUGH** ABC (24), **GLoucester** ABC (25), **LONDON** Royal Albert Hall (26), **BOURNEMOUTH** Winter Gardens (27), **KETTERING** Granada (28), **SOUTHAMPTON** Gaumont (29), **GLASGOW** Kelvin Hall (31), **EDINBURGH** Odeon (November 1), **Doncaster** gaumont (2), **MANCHESTER** Belle Vue (3), **HUDDERSFIELD** ABC (4), **LIVERPOOL** Empire (5), **HEMEL HEMPSTEAD** Pavilion (9), **CHELMSFORD** Odeon (10), **TAUNTON** Odeon (11), **BRACKNELL** Sports Centre (12).



CHUCK BERRY

RESIDENCES

DUNSTABLE Aquarius: HOUSE

● Tuesday for five days

LEEDS Cinderella: **O'HARA'S PLAYBOYS**

● Week from Monday

LIVERPOOL Shakespeare Show Bar: **DESIGN**

● Week from Monday

LONDON Palace Theatre, Cambridge Circus: "JESUS CHRIST — SUPERSTAR"

● After a week of special preview shows, the eagerly-awaited London production of the rock opera has its official premiere on Wednesday (9). Heavy bookings are reported for the first weeks, but it is likely to run for at least a year.

MANCHESTER Farnworth Blighty's: **SPRINGFIELD RE-VIVAL**

● Week from Sunday

MIDDLESBROUGH South Bank Club doubling: **SPENNY-MOOR** Variety Club: **BOBBY VEE**

● Week from Sunday

WAKEFIELD Theatre Club: **DOROTHY SQUIRES**

● Week from Sunday

ROTHERHAM Oasis: **TONY CHRISTIE**

● Week from Monday

SHEFFIELD Fiesta: **PETER NOONE**

● Week from Sunday

SHEFFIELD Golden Dragon: **LABI SIFFRE**

● Three days from Thursday

SOUTH SHIELDS Tavern Club doubling: **NEWCASTLE** La Dolce Vita: **ROCK & ROLL ALLSTARS**

● Week from Sunday

STOCKTON Fiesta: **SETTLERS**

● Week from Sunday

FOLK FESTIVALS

SIDMOUTH (Thursday, Friday) Still two days of this BIG festival with **MAGIC LANTERN/YETTIES/SONG-WAINERS** etc. Late-night folk club.

TEESIDE INTERNATIONAL EISTEDDFOD (Thursday, Friday, Saturday) Latter end of festival with teams from 25 European countries.

CROWCOMBE, HALSWAY MANOR (Saturday to Sunday, 12 August) Holiday Week of music, dance and song with **HERGA MORRIS MEN**

FALMOUTH (Sunday to Saturday, August 12) Natural follow-up to Sidmouth. Five-hour shantey trips across the bay to St Mawes and back with **STAN HUGILL** and singing "sailors". Giant 8 ft. Cornish pasty carried in procession (Friday, August 11). **HEADINGTON MORRIS, JOHN KIRKPATRICK, DAVE BURLAND, TONY ROSE** and hundreds of others.

BROADSTAIRS FOLK SHOW (Monday to Friday August 11) **SHAW'S BAND** leads Cotswold morris. **CRAYFOLK** do song spot at The Charles Dickens each evening at 8 p.m. onwards. Torchlight processions etc.



LITTLE RICHARD

EGUIDIE

considered to be the finest of her career.

FESTIVAL, a compilation of acts from the Newport Folk Festival, is in many ways an unsatisfactory film chopping, as it does, from song to song with no sense of continuity. Apart from Baez, Cash, Collins, Donovan, Dylan, Peter, Paul and Mary, Seeger, and various other folk and blues artists, an unexpected treat is the clog dancing of the Blue Ridge Mountain Dancers.

Although neither **CREAM** NOR **SOUNDS OF THE SEVENTIES** really do justice to the bands they feature — **Cream** in the first and **Taj Mahal**, **Johnny and Edgar Winter**, **It's a Beautiful Day**, and **Santana** in the second — they are carried by the music.

The films are all distributed by Fair Enterprises, whose latest acquisition, **Pennabaker's** documentary of the 1969 Toronto Rock And Roll Revival, **KEEP ON ROCKIN'** (Bo Diddley, Jerry Lee Lewis, Chuck Berry, and Little Richard), will be released some time next month and play at the Gaumont State, Kilburn, London, a huge cinema with good sound.

idge, and friends filmed during 1970 US tour.

LITTLEHAMPTON Classic: **ALICE'S RESTAURANT**

● Saturday for 3 days.

LONDON Coventry Street Rialto: **THE CONCERT FOR BANGLA DESH**

● Thursday for 7 days. George Harrison's giant charity concert at Madison Square Garden, New York, reviewed last month.

LONDON East Ham Odeon: **YELLOW SUBMARINE/LET IT BE**

● Thursday for 2 days.

LONDON Elephant and Castle ABC: **WOODSTOCK**

● Thursday only.

LONDON Golders Green Odeon: **HELP!**

● Tuesday only. Beatles' second feature, like **A HARD DAY'S NIGHT** directed by Dick Lester, but not as good.

LONDON Hampstead Classic: **DON'T LOOK BACK/JOAN**

● Monday for 2 days.

LONDON Islington Green Screen: **DON'T LOOK BACK/JOAN**

● Saturday only (late).

LONDON Piccadilly Circus London Pavilion: **FRITZ THE CAT**

● Thursday for 7 days. See review.

LONDON Portobello Road Electric: **WOODSTOCK**

● Thursday for 3 days.

LONDON Portobello Road Electric: **ELVIS — THAT'S THE WAY IT IS**

● Sunday for 7 days.

LONDON Shepherds Bush Odeon: **MONTEREY POP/FESTIVAL**

● Thursday for 2 days. Pennabaker's view of Monterey, plus compilation of acts from Newport Folk Festival (1963-66).

LONDON Tooting Classic: **SOUL TO SOUL**

● Thursday for 3 days. All-night "soul" concert featuring Wilson Pickett, Ike and Tina Turner, and Roberta Flack, filmed during Ghana's Independence Day celebrations.

LOWESTOFT Odeon: **ALICE'S RESTAURANT**

● Thursday for 2 days.

NEATH Windsor: WOODSTOCK

● Friday only.

NEWCASTLE Odeon: **CREAM/DON'T LOOK BACK/FESTIVAL/O'MONTEREY POP/SOUNDS OF THE SEVENTIES**

● Saturday only (all-night).

OADBY Cinema: **ELVIS — THAT'S THE WAY IT IS**

● Sunday for 2 days.

PAISLEY Kelburne: **THE NASHVILLE SOUND**

● Sunday only.

PORTSMOUTH Majestic: **ELVIS — THAT'S THE WAY IT IS**

● Thursday for 3 days.

QUINTON Classic: **ALICE'S RESTAURANT**

● Monday only.

ROTHERHAM Classic: **ALICE'S RESTAURANT**

● Thursday for 3 days.

SITTINGBOURNE Classic: **YELLOW SUBMARINE**

● Thursday for 3 days.

STANLEY Classic: **LET IT BE**

● Sunday only.

STIRLING Allen Park: **THE NASHVILLE SOUND**

● Wednesday only.

STROUD Classic: **YELLOW SUBMARINE**

● Thursday for 3 days.

UTTOXETER Elite: **ELVIS — THAT'S THE WAY IT IS**

● Sunday for 2 days.

WEYMOUTH Odeon: **WOODSTOCK**

● Saturday only.

WORTHING Odeon: **WOODSTOCK**

● Saturday only.

YARMOUTH Regent: **MONTEREY POP/DON'T LOOK BACK**

● Saturday only.

Scotland

Steeleye/Pryde's pipes

EDINBURGH group St Clements Wells recently held an all-day folkfest at Wallyford, just outside the city, but vandals did so much damage to a marquee and equipment that the group were left with a bill for £400 worth of damage. Musically it was a great success. Financially it was a disaster.

St Clements Wells spokesman Alan Sheppard told me: "The only way to raise the cash was to organise several shows and we held the first on July 13 at the Cephas Cellar in Edinburgh and we made £250. Another couple of shows should clear us and to be safe we've lined up three more — at the Maybury Roadhouse on August 23 and 30 and September 6. We'll be playing ourselves along with random guests and they're

likely to include Mike Whelans, Argosy, Bill Fulton, Home Brew, Harry Cullen, Dave Williams.

St Clements have been resident at the Waverley Bar, St Mary's Street, for six months and they line up: Erne Parkin (vocals), Colin Browne (guitar), Neil Gammack (bass guitar) and Stuart Sinclair (drums).

CAUGHT Steeleye Span hard at work at Edinburgh's Lyceum, rehearsing their considerable involvement (writing, playing and acting) in a contemporary version of "Kidnapped" which opened on August 3. If you're thinking of dropping in, Steeleye will be there till August 19 and Tim Hart (guitar, dulcimer

and vocals) reminded me that on August 18 the band does a late-night show at the Lyceum on their own.

JIMMY PRYDE, the pipe major whose name appeared on every copy of "Amazing Grace" — even thought the pipe solo was blown by his successor with the Dragoon Guards band Tony Crease — has brought his pipe-blowing sons James (18), Colin (15) and Malcolm (12) into the act on Jimmy's first single in his own name: "I Will Return" which was a hit some time ago for Springwater.

ANDY
ROSS

Ireland

McWilliams/bombs and bullets

DAVID McWILLIAMS, who has a new album "Lord Offaly" out on Dawn, comes from Balymena, in Ulster's County Antrim.

Some years ago he had a brief flash of fame with a single called "Days Of Pearly Spencer". It was quite big in Europe, but never quite set the English (or Irish) charts on fire.

David was always conspicuous by his absence in Ireland — rarely, if ever, appearing publicly. And there was talk of contractual hassles with his previous record company. Nice to see him back in the news anyway.

VAN Morrison's new album, "St. Dominic's Preview", will probably hit the London import shops any day now, and a single from the album, "Jackie Wilson Says", is already on release in America.

Belfast promoter Jim Aiken was unable to make personal contact with Morrison during his recent American business trip so any slim hopes of Irish concerts have now faded altogether.

Aiken also discussed an Irish tour with Johnny Cash, but Cash subsequently cancelled the provisional dates agreed upon.

CONCERT promotion in Ireland is an extremely hazardous business these days, because groups, bands or acts from England and America usually pull out of confirmed gigs at the first hint of escalated violence in the North.

This hits Southern promoters particularly hard because their concerts are usually about a hundred miles from the nearest bomb or bullet. But they still suffer from last-minute cancellations.

AND THEN there's the strange case of Thin Lizzy — a Dublin band who received rapturous welcomes when they played three predominantly Protestant areas during the Twelfth of July celebrations in Ulster without a whisper of aggro. MEANWHILE, back in London, it looks like John Wilson's new Stud line-up has disintegrated after a very short run.

What happens now is anybody's guess — but a reconciliation with Rory Gallagher isn't on the cards. Judging on past form, Wilson will probably just put together a new band with new musicians and try again.

COLIN
McCLELLAND

FILM REVIEW BY

FRITZ THE CAT, the first X certificate cartoon and proud of it, opened last week at the London Pavilion, Piccadilly Circus. Based on characters and stories from American underground cartoonist Robert Crumb's comic strip of the same name, the film is scripted and directed by Ralph Bakshi, an animator who previously worked with Fritz's producer, Steve Krantz, on a "Spiderman" cartoon series for television.

As a feature-length cartoon, Fritz The Cat combines expanded episodes from several Crumb strips (most noticeably "Fritz Bugs Out" and "Fritz The No-Good") with additional contributions from Bakshi.

Fritz is an archetype of his age (the American late sixties): a naive, idealistic, pseudo-intellectual hedonist. He is also a hero in the more ancient tradition of Candide, pushed — rather than pushing — haphazardly from adventure to (mis-)adventure like a toy boat in a bathtub full of kids. These adventures take the form of a guided tour of certain landmarks of American society: dope, gangbangers, police brutality, dropping out, hardhats, white liberals, students/hippies,

juiceheads, black militants, pool sharks, whores, car theft, race riots, VWs, Howard

Fritz
fitz
the
part



Johnson's, rednecks, junkies, Hell's Angels, rape, anarchy. The zoomorphic characterisations include cats, dogs, rabbits, bears, birds, and an ardvark (students/hippies), pigs (cops — surprise, surprise), crows (blacks), a freaked-out hare as a mainlining biker, and reptilian revolutionary.

One of the standard devices of cartoon animation has always been exaggeration — especially physical exaggeration of the characters in response to pleasure or, more usually, pain. Fritz makes use of this device, but inconsistently. The bathroom orgy and Fritz's balling of Big Ber-

Wales/West

Fresh Air/ Ellis debut gig

THE SOPORIFIC buzz of a large fly in the room and a general feeling of not really wanting to do anything reminds me that the summer has actually arrived. Those sleepy months of July and August when the entertainment world loses momentum. We get repeats and try-outs on tele, summer shows on the coast and generally nothing happening in the music world. Who wants to spend a warm evening inside a stuffy ballroom anyway?

An odd time of the year to begin in the promotions game you might think. This doesn't seem to worry Air Promotions. A new outfit based in Bath Air are Ian Harris and Steve Thomas — two soft-spoken men in their early twenties who came to Bath for a holiday and stayed.

When they arrived in Bath they found that there was hardly anything to do — just booze and sit around the Abbey square. Ian and Steve decided that someone ought to do something. So, starting from scratch, with no backing, they went about setting up some venues.

"You just have to create your own venues out of whatever you can find," said Steve. "There just aren't the facilities around here for big events."

Air Promotions aren't interested in making a lot of money. They just want enough to get by on and to get something moving in their bit of the West Country. Two events have already been staged at Bath and Trowbridge. The next is at Salisbury with East of Eden on August 18.

Air also set their sights on the huge Colston Hall in Bristol but found the sixty or seventy clauses on the booking form "a bit ridiculous". They temporarily dropped the idea but plan to put something big on there later in the year. At present they are also handling local bands, Curfew and Angel. Air hope to set up a college package tour for the autumn with these two plus the nationally known Bronco. Additional encouragement is offered by way of a co-operative equipment pool, which will enable musicians to get on the road without the prob-

lems of first finding a lot of expensive gear.

Air Promotions policy seems to be to provide maximum freedom for their musicians plus work by creating their own venues. Also to provide value for money for the public who come to hear the bands.

LAST Saturday (29) saw the British debut of Ellis at Bristol's Old Granary. They were replacing Brown's Home Brew, featuring Joe Brown, who have disbanded. The Ellis line-up includes ex-teenybopper pop idol Steve Ellis (remember Love Affair?) and veteran looner Zoot Money. What a combination. Sounds interesting.

A few quickies. In case you're as intrigued as I am by the strange allure and awfulness of the Sweet, you can see them next Tuesday at Bettws Social Club, Newport. They might even become underground. Glencoe play Skewen Rugby Club tonight and tomorrow sees Quintessence at Barry.

TOM BROWNE

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ROLL

ROCKIN' HENRY

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Dates next week from such living legends as THE HOUSESHAKERS, THE ROCK & ROLL ALL-STARS, ROCK & ROLL EXPRESS, YAKETTY YAK, MEMPHIS BAND, MR. BIZARRE, ROCK OF ALL AGES and BISHOPS BIG BOPPERS. Yippee! And an apology to London cats for omission of dates last week. It won't happen again.

NORTH AND MIDLANDS: August 3-5 — Rock & Roll All-Stars at Top Hat Club, Spennymoor, County Durham. August 5 — Rock & Roll Express at Hideaway, Birmingham. August 6 (for one week) — Rock & Roll All-Stars at the Tavern club, Crossgate, South Shields (that's early evening) and doubling at La Dolce Vita Club, Newcastle (that's later in the evening!).

WEST AND SOUTH

WEST: August 6 — House-shakers at Concorde Club, Southampton. August 7 — Houseshakers at Yates Entertainment Centre, Bristol.

LONDON AND SOUTH-EAST: August 3 — Yaketty Yak at Crayford Town Hall. Memphis Band (Welsh rock-a-billy) at Railway Hotel, Wealdstone. Bishops Big Boppers at the Bull, East Sheen. August 4 — Rock Of All Ages plus R & R disco at the Fishmongers Arms, Wood Green (that's to warm you up before the big one next day). August 5 — Houseshakers at Wembley (their own spot and backing Chuck & Bo, no less!). Mr. Bizarre and supporting group at the Railway Hotel, Wealdstone. August 6 — Memphis Band at Hound Dog Club 2, Greenford.

SHORT SHORTS: New lead guitarist with the Confederates is ex-Episode Six man Tony Lander. The band is likely to go pro again shortly.

Rollin' Joe has left Shakin' Stevens and the Sunsets, and Ace Skudder has rejoined the band.

Lotsa rockers become specialist record collectors, and if you wanna see a mouth-watering list of old rock gems, then send an S.A.E. (large) to

'Breathless' Dan Coffey, The Rockhouse, 17 Graham Street, Newport, Mon. Dan really loves rock — he's been draped up non-stop since the early fifties and sells quality sounds that he obtains by rummaging around American record companies and obscure shops.

One of the best and longest-running of rock fan clubs is Bill Haley And His Comets Official International Fan Club. It's run by Hugh McCallum, c/o 26 Airedale Road, South Ealing, London W5 4SD, England — write there for details. Hugh's "Haley News" — now on to issue 72 — is, and has been, one of the best and most informative rock mags ever, and it's also comparatively unbiased.

If You're Looking For Trouble... then don't blame Bishops Big Boppers. Last week's 'River Party' featuring Bishops Big Boppers travelling from Westminster to Southend was cancelled, and the Teds are blaming the group. Well, it just ain't their fault — blame the promoter.

That's all fer now.

See ya soon, baboon!

JOHN PIDGEON

tha abound with it, while elsewhere characters are endowed with the frailty of living mammals. The shooting of Duke is a gory example of this.

Maybe the X is for sex, which is straight enough — prudishly the characters only wear genitals when they need to make use of them — but it could easily have been for the offensively gratuitous violence.

The film relies more heavily on verbal humour than its predecessors in lampooning the attitudes of various social and political types. Much of this dialogue (or monologue) is long-winded, flat, and not always relieved by riveting visuals, but there are occasional gems, as when a young white liberal female, fawning with her two friends around black, asks indignantly, "Why does a great actor like James Earl Jones always have to play black people?" Unfortunately Bakshi's satire is neither always so sharp nor so well directed; his (no Crumb's?) depiction of babbling rabbis in the synagogue episode and of black drunks in a Harlem bar reeks of traditional bigotry.

Perhaps he should have stuck to animation, where he knows his business. He takes a few visible short cuts, but

his perspectives, with bold use of foreground composition, are striking. The grey, barren urban landscapes — traced from location photographs — are marvellously evocative, and backgrounds are rich with references: the Fillmore East, a Peter Max on the crash-pad wall, a portrait of Mohammed Ali in a Harlem bar, a dumped Alabama bus (where Fritz has his junkyard screw with Big Bertha) complete with "Colored To The Rear" sign and bullet holes.

Inevitably a lot of laughs are caused by the incongruous. If Tom and Jerry smoked dope or Mickey Mouse laid Minnie, that would seem pretty funny too. But they don't. Ignoring Bakshi's wilder excesses of self-indulgence his transposition of Crumb's world to film is a success.

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Doors open 7.30 Fully licensed bar

Vanilla men in new Jeff Beck outfit

JEFF BECK has disbanded the group he has been fronting for over a year, and has formed a new band including two men from the now-defunct Vanilla Fudge. In an official statement issued by Beck's management, the reasons given for the break-up of

the present outfit are that "the decided purposes for which they joined together have been fulfilled, but have not led to the new musical style they had envisaged and sought."

Three years ago, Beck conceived the plan of working with

some of the members of Vanilla Fudge, and this idea has now been realised. His new line-up comprises Carmine Appice (drums) and Tim Bogert (bass), both from Fudge — plus lead singer Kim Milford and pianist Max Middleton, who is the only man to have been brought in from the old group.

The new band has been rehearsing intensively in London, and officially came into being last week. They set out at the weekend for America, where they were opening a 17-city concert tour in Pittsburgh on Tuesday. It is understood that major British dates will follow later in the year.

The other members of the old group — Cozy Powell, Clive Shaman and Bobby Tench — have not yet announced plans for the future, but it is thought likely that they will form the nucleus of a new group.

REPEAT OF OVAL SEPTEMBER GIGS FOR NOTTINGHAM

TWO MAJOR CONCERTS will definitely be staged at London Kennington Oval cricket ground on Saturdays, September 16 and 30, promoters Ron and Ray Foulk confirmed to the NME this week. And the shows will be repeated with precisely the same billing the following days (Sundays, September 17 and October 1) at another famous Test cricket ground — Trent Bridge in Nottingham. Several big American acts are being lined up for the events, as well as leading British attractions.

A spokesman for the promoters commented: "The bills will be announced within the next week or two, and we are confident that you will find them very exciting indeed. We have now decided to concentrate on the Oval and Trent Bridge for September, and have abandoned plans for a possible Isle of Wight show that month — partly because of the limited time available to us, and partly due to local opposition."

NEWS DESK Editor: Derek Johnson

BARCLAY, BALDRY, MOLE & SANDY IN LONDON CONCERTS

PROMOTER PETER BOWYER is to stage another week-long series of major concerts at London's Queen Elizabeth Hall next month. They start on Sunday, September 3, and continue nightly until the following Saturday (9). Bowyer has not yet finalised running order of attractions, but among the bill-toppers on separate nights will be Barclay James Harvest, Sandy Denny, Matching Mole and Heads, Hands and Feet.

The final night, September 9, will be topped by Long John Baldry with Lesley Duncan in support. Fairport Convention are likely to appear on one of the other nights, but are still subject to confirmation.

New Purple, Elton dates

EXTRA DATES have been confirmed for Elton John and Deep Purple by promoter Peter Bowyer. John plays Oxford New Theatre on September 10, in addition to his five concerts announced last week. And Purple visit Coventry Theatre on September 17 — other dates for their autumn tour were reported in the NME three weeks ago.



DANA GILLESPIE

'Superstar': Sylvia out

IN A LAST-MINUTE change of plan, Sylvia McNeill has left the cast of the London production of "Jesus Christ Superstar" and the role of Mary Magdalene has been taken over by her understudy Dana Gillespie, who was originally a Donovan discovery. Previews of the show are being held this week, with the official premiere set for next Wednesday (9). Sylvia's departure is said to be due to a recurrence of acute bronchitis which has been affecting her voice.

Fairies are re-forming

PINK FAIRIES have re-formed and make their debut at London Lyceum in a bill-topping spot on August 27, to be followed soon afterwards by a major British tour for which dates are currently being set. Line-up includes Mick Wayne (vocals/lead guitar/keyboards), Duncan Sanderson (bass) and Russell Hunter who replaces Paul Rudolph on drums. Wayne has been working in America on album sessions with Billy Preston, the Jackson Five and James Taylor.



LONG JOHN BALDRY
major London concert.

Wembley residents complain to police

POLICE INTERVENED at Wembley Stadium at the weekend when the 10,000-watt sound system was being tested in preparation for this Saturday's massive rock concert, on the grounds that residents up to two miles from the venue were complaining about the noise. But they accepted the promoters' assurance that the volume would be reduced on the day of the concert.

National Press reports, suggesting that a U.S. agent was refusing to allow Jerry Lee Lewis to appear at the event, were dismissed by the promoters. Said the promoters: "Jerry already has his plane ticket, and he told us on the phone at the weekend how much he is looking forward to the show." Lee Lewis' sister Linda Gail Lewis has been added to the bill, as have the Memphis Beats.

Following TV appeals for a supply of coconut matting to lay on the hallowed Wembley turf, in accordance with the management's requirements, the promoters have been offered a supply by a British carpeting firm. They are also considering an offer to lay Wilton carpet on the turf at a cost of £10,000 — which, said a spokesman, "may prove to be more profitable as we can auction it afterwards."

The dispute over the billing of the Move has now been resolved, and the outfit will now be billed as "Roy Wood's Wizard (The Move)". The concert starts at noon on Saturday and continues until about 10.30 p.m., with Chuck Berry closing the bill.

Beach Boys think again

IT NOW SEEMS certain that the Beach Boys will not be playing a free concert in London this summer, as compensation for what they considered poor sound quality during their act at Crystal Palace Bowl on June 3. Promoter John Smith told the NME: "We offered them two sites, including Bromley, but we have simply received no reply. We have done our utmost to get it together, but there has been no word at all from them. So we must assume that they have had second thoughts — and, as far as we are concerned, the extra concert is off."

Sick Budgie

BUDGIE drummer Ray Phillips has been admitted to hospital in "ardill" for an operation on his back. He will be out of action all this month.

Lindisfarne join Yes in last Palace Party SLADE FOR BUXTON EVENT?

LINDISFARNE have been added to the third and final 1972 Garden Party at South London's Crystal Palace Bowl on Saturday, September 2 — for which, as reported last week, Yes will top the bill. This confirms the NME's exclusive forecast three weeks ago. The outfit will be returning from a tour of Scandinavia and Belgium to play at the event, when they will feature material from their new album. Other new bookings for the September 2 concert are Capability Brown and Gary Wright's Wonderwheel.

SLADE are expected to be one of the bill-topping attractions in the one-day Buxton Festival in Derbyshire on Saturday, September 16. The promoters told the NME that their appearance had been agreed verbally, and contracts are now being exchanged. As previously reported, the event will also feature Steppenwolf with the new John Kay Band, Uriah Heep and the Wild Angels. Discussions are still taking place with the Who, the Electric Light Orchestra and Roy Wood's Wizard. But Pink Floyd will definitely not now be appearing.

READING FEST.

JACKSON HEIGHTS have been booked for the three-day National Jazz, Blues and Rock Festival at Reading. They appear on the first night, August 11, replacing the Pretty Things who have withdrawn from the event. It is pointed out that weekend tickets for the festival, costing £3.25 and including camping and car-parking, are available in advance only from Keith Prowse agencies, Harlequin record stores or the Marquee.

NEWS IN BRIEF

BELGIAN FESTIVAL

Claire Hamill, Mike Cooper and the Machine Gun Company, Dando Shaft, East Of Eden and Renaissance are the British acts booked to appear at the free "Kick '72" festival in Ostend, Belgium, on August 12 and 13.

BOBBY HEBB VISIT

Bobby Hebb, who recorded the hit version of "Sunny", has arrived in Britain to promote his new single "Love Love Love". Due here in October is U.S. singer-composer Jim Croce, who is coming to promote his Phonogram album and single, both titled "You Don't Mess Around With Jim".

GENTLE GIANT

Gentle Giant have just completed recording their new Vertigo album "Octopus", to be issued in October to tie in with an extensive British tour by the group. They begin their debut U.S. tour this month, a six-week schedule including some dates with Yes.

ECLECTION TOURS

Doris Henderson's Election have been signed to Big Ear Promotions for agency. They will be playing selected club dates in Britain and Europe during the summer, and undertake an extensive tour of British colleges in the autumn.

ELLA CANCELS

Ella Fitzgerald has cancelled her autumn tour of Britain, following an eye haemorrhage she suffered last week. She is to undergo a serious operation to save her sight, and will be out of action for several months.

D'ABO'S LINE-UP

Jack Lancaster — formerly with the Mick Abrahams Band — has joined Mike D'Abbo's new group. Also in the line-up are three members of Affinity — Mo Foster (bass), Grant Serpell (drums) and Mike Jopp (guitar). The outfit begins a six-week U.S. tour next Tuesday (September 3). Paul Williams (10), David Buskin (17) and the Ian Campbell Group (24).

DINOSAURS GIGS

Terry Dactyl and the Dinosaurs begin an extensive British one-nighter tour next week, their first since changing their name from Brett Marvin and the Thunderbolts. Their dates for the remainder of this month are listed in the Upcoming section of this week's Nationwide Gig Guide.

MARY TRAVERS TV

Mary Travers' BBC-2 series, produced by Stanley Dorfman, is now set for screening from Sunday, August 20. Guesting in the first one-hour show is Don McLean, and subsequent editions feature John Denver (27), Georgia Brown (September 3), Paul Williams (10), David Buskin (17) and the Ian Campbell Group (24).

ROSKO FOR 208

Rosko has been signed by Radio Luxembourg, and will broadcast his own weekly two-hour show every Friday night from 1 to 3 a.m., starting tomorrow (4).

CONLEY STAYS ON

Arthur Conley, currently touring this country with an eight-piece band, has extended his British visit and now plans to remain here for at least three months. His August gigs are listed in the Upcoming section of this week's Nationwide Gig Guide.

BANK HOLIDAY FOLK: Strawbs, Stefan, Sandy

STRAWBS, AL STEWART, SANDY DENNY with Richard Thompson, Stefan Grossman and Martin Carthy are among the acts booked for a 2½-day folk festival to be staged on August Bank Holiday weekend at the Essex County Showground, near Chelmsford. Also appearing are the Pigsty Hill Light Orchestra and Adge Cutler and the Wurzels. The event starts on Saturday, August 26, and continues until lunch-time the following Monday (28).

Knight gigs

FREDERICK KNIGHT is now scheduled to begin his British one-nighter tour on September 8. Fourteen venues have already been set by the Clayman Agency and are listed in the Upcoming section of this week's Nationwide Gig Guide. Several more dates, extending into October, have still to be confirmed.

LOVE UNLIMITED, whose projected August tour was postponed until mid-September, have now cancelled their British tour altogether — no reason has been given, although they say they plan to visit this country "at a later date". Meanwhile, Claymans have confirmed a British tour by LEN BARRY, who will be here from October 8 to November 12.



SANDY DENNY

HAMILTON, STONEMANS IN COUNTRY PACKAGE

GEORGE HAMILTON IV and the Stoneman Family are to top the bill in an "Up Country" autumn concert tour, which will play 21 venues during the October-November period. The schedule includes a date at London Royal Albert Hall on October 26, when Sammi Smith will make a one-shot guest appearance. The bill is completed by Lyn and Graham McCarthy, Pete Sayers, Country Fever and compere Murray Kash. Full dates and venues are listed in this week's Nationwide Gig Guide.

McCartney movie?

PAUL MCCARTNEY is likely to have a guest role in Twiggy's next film musical, titled "Gotta Sing, Gotta Dance." Twiggy — the former model who achieved international acclaim as a musical comedy star for her film "The Boy Friend" — is understood to have invited McCartney personally. The movie is due to start shooting in the late summer and, if he accepts, McCartney's contribution would be filmed in the autumn. One snag is that Wings are committed to completing their next album on their return from European dates, but nevertheless McCartney is believed to be very interested in the film offer.

RECORDING ROUND-UP

- Black Sabbath's fourth album is released by Vertigo at the end of this month to coincide with their return from their current U.S. tour.
- Bo Diddley's act in Saturday's Wembley rock concert will be recorded for release as a live album. Tomorrow (Friday), Chess issue a four-track maxi-single by Bo Diddley and Chuck Berry to coincide with the Wembley event.
- A single is being extracted from Rod Stewart's "Never A Dull Moment" LP for rush-release as a single by Mercury. Titles are "You Wear It Well" and "Lost Paraguayos".
- Phonogram are to record a live album at the music festival being staged in Munich during the Olympic Games. It will include two tracks by Nazareth.
- Mike Hugg's first solo album, comprising ten self-penned tracks, is issued by Polydor on September 1. Backing musicians include Manfred Mann, Caleb Quaye, Elton Dean, Henry Spinetti, Tom McGuinness and Alan Bown.
- Aretha Franklin has won her 19th Gold Disc for her double-LP "Amazing Grace". Also certified for Gold is the double set "The History Of Eric Clapton".
- Bee Gee Maurice Gibb has formed Moby Productions, which will be releasing product via the Atlantic label.
- Trapeze are currently recording their fourth album for September release, titled "Coast To Coast". The title track, penned by bassist Glen Hughes, will be issued as a single in two weeks' time.
- Follow-up to the Royal Scots Dragon Guards' No. 1 hit "Amazing Grace" is a double A-side disc, released by RCA tomorrow (Friday). Titles are "The Day Is Ended" and "Heyken's Second Serenade".
- The film company of 20th Century-Fox is to launch its own record label later this year. It will be known as 20th Century Records.
- Hit songwriters Mitch Murray and Peter Callender are launching their own Bus Stop label this month. First single is "Himalayan Lullaby" by Steve Royal.
- A new album by Brinsley Schwarz titled "Nervous On The Road" will be issued by United Artists in early September.
- A new Leon Russell album titled "Carney" is released by A & M on August 18. Backing includes Chuck Blackwell, Jim Keltner and Don Preston.
- Springwater, who recorded the hit single "I Will Return", have a new release scheduled by Polydor for August 11. It is an instrumental version of the old hymn "Jerusalem".

Working class hero

By
**NICK
LOGAN**



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'I'd Rather Go Blind' is the best bit of singing I've done since I stopped singing the blues."
When did you stop singing the blues?
"I never have sung the blues."
But you used to sing De Blues?
"Oh yeah, De Blues."
ROD NORMALLY has at least one number overlapping from album to album, and the track in this case was "I'd Rather Go Blind", the old Etta James standard previously covered by Christine Perfect with Chicken Shack. It was a track he'd had in mind from as far back as "Gasoline Alley".
"That was the one number I was worried about," said Rod, "because it had been done twice before, both excellent versions. Only reason I did it was 'cos I thought it might be different to hear a guy singing it."
"The other problem was how to get the brass together and use them in a different

way... 'cos everybody uses those same two guys, Jim Price and what's-is-name? ... Denis Law. There's always one tune overlapping, and this was it.
"The one we've got left over for the next album, it goes something like..."
He bursts into song.
"You can tell by her eyes"
"Oh what's it called?"
"... probably been crying for ever."
"It's on the first Crazy Horse album. 'I Don't Want To Talk About It' — that's what it's called."
Why didn't "Milwaukee" make it on the album?
"Because that was the first time I've come up against a song I didn't feel I could sing. It didn't lend itself to me. We did it, but it was just... just a tune. It was never on a par with the rest of the numbers, nowhere near as good. See what you think when you listen to it. A lot of people like it."
That was one of the tracks I was looking forward to

hearing.
"Was it? Well 'Twisting The Night Away' you'll like."
That brings me on to your feelings about the cover design, a subject you've complained about in the past. I notice they've left the final "e" off Sam Cooke's credit for "Twisting".
"Oh you're kidding." Rod swung violently round in his chair, grasping a nearby copy of the album. "Oh the silly bastards."
"Still I've at last done a Sam Cooke track."
Can we talk about Sam Cooke?
"There's nothing I know about him. I never saw him."
But he's been a great influence?
"Oh yeah, not 'alf he has. I've got all the old Keen albums and singles. Funny, I listen to some of those Keen albums — I get drunk and I put them on — and they're so dated now. They would never stand up nowadays but it's funny how his voice was getting stronger and tougher.
"You listen to the Keen

albums and then to 'Sam Cooke Lived At The Copa', specially when he does 'Twisting The Night Away'. He sounds more like Otis Redding.

"Chain Gang" was the first Cooke thing I ever heard. He was making nice singles and then he really blew it with 'Everybody Loves To Cha Cha Cha'. Actually I didn't like 'Twisting The Night Away' when it first came out, because everybody was doing twist numbers and I thought, 'No not Cooke, he should stay well clear of that.'

"But he made some lovely singles, and I never saw him. I did meet his manager once in the States. He had me in tears, he was unbelievable. I met him in Philadelphia and he told us some incredible stories about when the songs were written.

"Like 'Another Saturday Night' was written when Cooke was in England, in Brighton — he'd done a show and there was nowhere to go. They were all pissed and wanted something to do, and there was nowhere open."

In fact, there is somewhere in captivity, in the vaults of a British record company who shall remain nameless, a demo of Stewart singing "Another Saturday Night".

"I did it about 8/9 years ago for a trial," recalled Rod. "But don't say who's got it or they'll be down there blowing the cobwebs off."

Do you take...
"Drugs? Yea-ah..."
... recommendations from people as regards old tracks they think you should record?

"I get two or three hundred records sent to me every week. You know: 'Dear Rod I'm sending you this tune because I think it's right for you to sing...'. They come from all over the world. I can look at the lyrics or the first line, even the title, and know that it's not going to be any good."

But do you get people sending old R & B stuff, Sam Cooke material for instance?

"No, I wish somebody would send me Sam Cooke tracks. That would be marvellous."

And then changing the subject: "I heard Arthur Conley's new single the other day. He's nicked a complete verse out of 'Stay With Me.' The song's called 'Rita'. I heard Conley singing 'Maggie May' once. It was really good."

APART FROM COOKE, Stewart has on many occasions paid tribute to David Ruffin — one-time Temptations lead — as a major influence. I mentioned that I'd seen a picture around the NME office of Stewart and Ruffin singing together on stage in the States.

"That's right. He came on in Detroit, a couple of tours back. Sad night that was, actually, because there were like 22,000 people there, right. Ruffin came on and we sang 'I'm Losing You' and it was great.

"But there was this really sad sight as we were leaving the gig. All the streets were empty and we saw the little Ruffin family walking up the road on their own — his wife and two kids. All forlorn they were, very sad. It was the fallen star, end of the show bit.

"Ruffin is someone I really dig you know, and there's

Forget the last album. Way things are going, I'm never going to be able to make a bad track

Not 'alf Sam Cooke was an influence on me

I always think I can improve on Dylan

nothing I can do about it because he's involved with Motown. He's his own worst enemy is David. He's another Baldry, except that Baldry's come round now. He must have had an aspro or something. He's trying hard."

Somewhere from another room, what sounded like the strains of "Maggie May" were threatening to drown

out our conversation. "Turn that racket down," yelled Stewart. "We're trying to do an interview in here."

And back to Ruffin: "Trouble with David is that he thinks everything's gonna fall into his lap, but it won't. He needs a hit single and I hope he gets one, because he's got tremendous talent. He's one man who does need a good producer, although I've always been one hundred per cent against producers, you know that."

"I'd love to produce him. Motown approached me, offered me a lot of money and a good deal. But I just felt it would be too restrictive because it would mean me going over there using their musicians and, outside of Micky Waller, I wouldn't know what to say to another drummer."

Where did you find the Dylan track on "Dull Moment"?

"Oh that was sent to my by my Dylanologist, a guy called Paul Nelson. I've never heard Dylan do it, though I think someone like Carolyn Hester has done a version. I've got some Dylan tracks of him singing at a party in 1960, from this same guy."

"I've a weak spot for Dylan tracks. I always think I can improve on them. That might be blowing my own trumpet a bit. But he's one guy I think I do a good job on. I might murder Hendrix or Cooke numbers but I think I do a good job on Dylan."

Rod had been rabbiting on now at such a pace that when he suddenly stopped dead at that point, I was left wordless.

"WHAT YOU WANNA KNOW NICK?" he screamed into the silence, and I mumbled something about his tackling of a Hendrix number on the album, setting the flow of words off again.

"Probably because he's such a good guitarist and live performer, his songs have tended to get left in the background. He wasn't that great a vocalist."

"I'll probably get hammered to death for saying that. But I didn't think he was the greatest vocalist in the world."

"Angel", was, in fact, another of those songs I had had saved up in my notebook. There are dozens of titles scribbled down in the book, which I would love to give to someone else actually.

"If I was in a position to produce Maggie Bell, I've got songs that she should sing, that she'd do a great job on. Perhaps if you give it a mention in your paper we can get together. She was going to sing on this album but then the unfortunate thing happened with Les and, of course, I didn't want to ring her up."

At this point the interview conveniently split itself in half (more next week) when Rod leapt from his chair and asked if photographer Robert Ellis and I would care to caper round to Annello and Davide with him to buy some new stage shoes.

NEXT WEEK we continue to test run the Rod Stewart Mark IV, with talk of Bolan and Bowie and Rodney's part in the emergence of Glam Rock.



A Dinosaur filling the missing links...

By JULIE WEBB

A RECORD bearing the title "Seaside Shuffle" was released last year on the Sonnet label. It was duly reviewed in the music papers (some even said it would be a hit), picked up a few air-plays, then proceeded to flop miserably.

Yet it came to pass that, a few weeks back, the exact same record was released on Jonathan King's U.K. label and is now picking up a lot of sales.

"Seaside Shuffle", although neglected by radio last year, was enormously

successful in clubs and discotheques. So much so, that one bright dee jay, a Mr. Norman Scott, decided to find out who the group were and book them for a gig in beautiful downtown Cheshunt.

And people flocked to the gig as if the band, Terry Dactyl and the Dinosaurs, were stars of great standing.

That is an odd enough story. But even more odd is the fact Terry Dactyl and the Dinosaurs are in fact Brett Marvin and the Thunderbolts — and have been for some time.

They decided on their pre-historic name just for this single — because, says accor-dian/piano player John G. (don't forget the G, it's impor-tant) Lewis, "Seaside Shuf-

tle' didn't fit the concept of Brett Marvin and the type of music we were doing."

So you now have a group with two names, and a differ-ent record company for each name. Marvin records are now on Sonnet, while Dactyl singles will be released through U.K. Now that's easy enough to understand isn't it?

No?

Well, in a nutshell, U.K. re-cords got a hold of the master tape of "Seaside Shuffle" from Sonnet.

To check out the situation I phoned John G. Lewis to fix an interview. It appeared easy enough, except Lewis turned out to be what is commonly known as a 'ladies man'. Ear-thy with it too.

Conversation went some-thing like.

Lewis: "Wot yer boobs like?"

Webb (Thinks, such finesse and charm the man has): "Why?"

"Just wondered — are ya married?"

The next day he turned up an hour late — and ogled the switchboard lady. When we got down to the music he made a funny about my inter-viewing a one-hit wonder group, then added: "I don't think it's a fluke number, in the sense that I knew it was going to be a hit."

There's confidence for you. Many people have remark-ed on a similarity between "Seaside Shuffle" and Mungo Jerry's "In The Summertime".

Lewis told me: "The only similarity is that they are both blues numbers. They both fall into the 12-bar blues struc-ture, so by definition they are going to be similar."

John G. ("You must think I'm a right prick — and I bet you don't put that in your feature") Lewis was initiated into the music business at the age of 13 when he joined a jazz band. At 17 he was in an R and B band, later leaving to do solo gigs in folk clubs. In Brett Marvin he plays the piano. Yet on the Terry Dactyl single he plays accor-dian.

"I bought the accor-dian in a junk shop in Reading about three years ago. I wasn't taught to play it — once you develop an understanding for one instrument you can easily go on to another."

For the future it appears both Brett Marvin and Terry Dactyl will be gigging. Only difference in the repertoire will be that T. Dactyl will play "Seaside Shuffle".

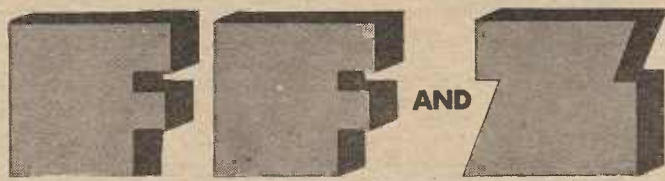
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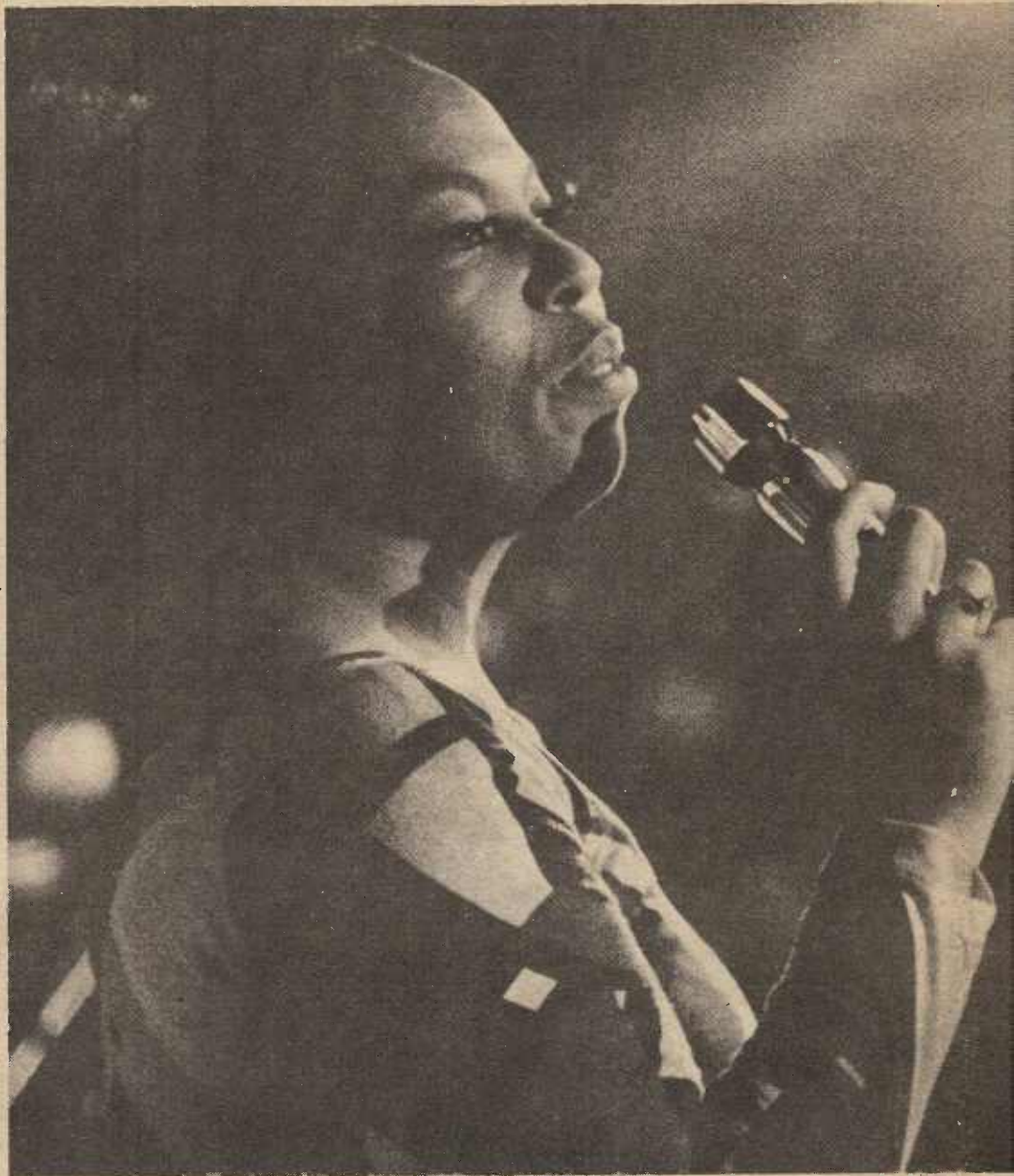
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Dis is de Hit
love theme from
THE GODFATHER



Andy Williams



SHE STARED OUT at the London rain; a large, black, beautiful lady who two nights earlier had held an audience captivated for over two hours at London's Hammersmith Odeon.

Roberta Flack was in London for the first time and Hammersmith had been her first ever British concert.

On London, she had just two complaints — the existence of Wimpy Bars and Safeways' supermarkets — but the concert she thought had gone incredibly well.

And she was right. It had been an extremely highly-charged, emotional evening, with Roberta showing

James Johnson talks reluctant Queen

why almost in the space of two years she has become one of the world's most respected singers.

It was, of course, "The First Time Ever I Saw Your Face" that finally broke her in a big way in Britain. But even before that, on both sides of the Atlantic, she was becoming known in some quarters as the Queen of Soul; a title of which she is not overfond.

"IN FACT I hate it," she said, talking slowly and deliberately. "If anybody was the Queen of Soul it was the Virgin Mary. I feel the term is too loose."

"At one time, if you were black and you sang, you were a soul singer. But then you look up one day and see Tom Jones is called a soul singer and next Janis Joplin. My theory has always been that anybody has soul. What makes the difference is your ability to communicate it."

"But even then I don't feel I'm a soul singer in the current connotation of the word. You see, I want to be considered as just a great musician."

"All my goals are the highest. I may never achieve them, but how do you describe somebody who writes a musical score, or something that smells of Chopin, Schubert and Mozart? What are they going to call that?"

"There's a German song that says something like, 'All things shall perish from under the sky, music alone shall live—never to die'. And that's very important to me. Music is one of the few things that lasts. You can tear

up a painting but you can't tear up a song. That's where the soul comes in."

References to classical composers crop up frequently when Roberta talks about her music. And since her musical background was, as she puts it, "very classical, very Anglo-Saxon", it's hardly surprising. Before becoming known through working the night-clubs of Washington she had spent many years of study including three years on a music scholarship at Harvard University.

"I didn't study singing a lot," she explained, "but worked really hard on the piano with all kinds of visions of ending up as a concert pianist. Singing was an 'after' thing but I got some good breaks. One of the first jobs after teaching piano was getting a job in a voice studio, which of course led me to learn a lot."

"I'd say my musical background was thoroughly studied. I feel there's nothing instinctive about art. There's a whole lot of instinct about creativity but art is a science."

"The elements of creativity can be there — the instinctive feeling of recognising colours, responding to people; but to actually be able to turn this into technique is study, practice and skill. You're not born with that. You have to study it."

ONE of the other students at Howard while she was there was Donny Hathaway who, of course, has since become a close associate. Strangely,



FLACK

Young gifted and black

to the of Soul

though, they didn't meet until sometime later through Roberta's former husband, a bassist who was working with Hathaway at the time.

Speaking of Hathaway she says, "I guess what we have in common is a love of music — an extensive love of music — because he has an extensive classical background as well. Also we both have energy and strength, meaning that we both want to do something spectacular musically rather than just something to get by. "Donny's already done a film score and I'm doing one — things like that. One day I'll come back and conduct the London Symphony Orchestra," she said smiling.

AT PRESENT, though, she feels best described as a ballad singer since both on stage and record she tends to concentrate on mostly slow, emotional material.

"I guess I'm a slow singer — a ballad singer, which is a very bad thing to say because I feel what determines how you sing is your ability to relate to the melody line or the harmonic structure or the lyrics.

"It's not that I'm a slow thinking person and so have to stick to material of a slow tempo, but I think it's more to do with being an Aquarius and sometimes many Aquarians take a long painful time to make a point. I think that might explain it.

"I can sing fast songs as well but few fast songs seem to make any sense anyway. Most

fast songs are fast for one reason only and that's to get people excited and involved in the rhythm.

"If I'm playing to a bunch of college kids I can't give them things like 'Have I Stayed Too Long At The Fair?' or whatever, because they have energies they want to let off. They don't care what a song talks about — they just want to move.

"On those occasions I give them mostly fast numbers because I believe when you entertain — you entertain. You can't be selfish enough to just sit there and say, 'Well, I don't feel like singing any fast songs so screw the audience!' You have to give them what they want.

"Also, with 'The First Time Ever I Saw Your Face' it seems now like I've been singing that song every day for the last six years. I remember I was singing it long before I recorded it. It's difficult to keep a song fresh for six years, but if somebody has paid money to come and see you sing that song you sing it and you sing it well."

One of the Roberta Flack specialties is to take a well-known song and alter it to fit her unique style. I wondered therefore if it was usually the lyric that attracted her to a song.

"Not necessarily," she replied. "All the elements — the lyrics, the harmonic structure and the melody, are important but sometimes you find a song with a good lyric and a horrible melody. So you just write another melody or rearrange it so much that it's almost like creating a new song. If you're any kind of musician at all you can work that out."

DOES she ever have any qualms about altering other people's material in this way?

"Not as far as I can remember. After all you've got to expect some alteration from any singer because you get into different types of voices and voice qualities. If you get two singers singing the same song just as the composer wrote it, it's still going to sound different."

In this way she covers a very wide range of writers, taking in people as diverse as Simon and Garfunkel, Ewan McColl, Bacharach and David, Oscar Brown and Leonard Cohen.

"I think it's very damaging to stay in one particular field if you call yourself a musician," she explained. "The only way you can develop your artistry is to explore what's available. So I never turn down tunes or ideas. I always try to absorb them or really think about them."

I WONDERED whether she found it hard to find material she thought suitable.

"Not really. What I find most difficult is to prepare them, because you know this thing — when you're hot — and this, in the States, means working.

"If you belong to a country and belong to the people then that's the way they expect you to move. People feel if you're in the country there's no reason why they shouldn't see you. I've been working very hard in the last two years and there hasn't been enough time to prepare new material. But anyway it's a challenge to play old material and keep it fresh and alive.

Apart from her feeling towards audiences as a whole she, of course, feels a special bond with her black audience simply because she is a black singer. On the whole she finds she feels more conscious of her colour off-stage than on.

"It's really more from a business standpoint than as a singer. You see, black people are under-rated as people of intelligence. Black people are expected to roll their eyes, shuffle their feet, dance and keep time — but not to think.

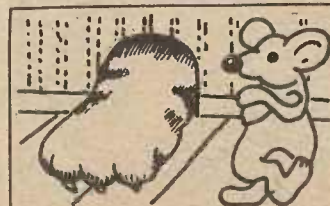
"Our skills supposedly don't have anything to do with brains, which is not true. So I find people are sometimes rather amazed that I can take care of the business side of it as well."

How does she feel about the more overt political comment made by some black singers?

"I think it's fine because it's time somebody said what they think, as opposed to something they've been taught to think by other people. Obviously there may be a lot of mistakes and fumbling on the way up but that's natural.

"Like Huey Newton went from 'Burn, Baby Burn' to 'Learn, Baby, Learn'. It's not that he doesn't want the same thing for his people but he realises the gun ain't gonna get anywhere because we haven't got enough guns to mean anything.

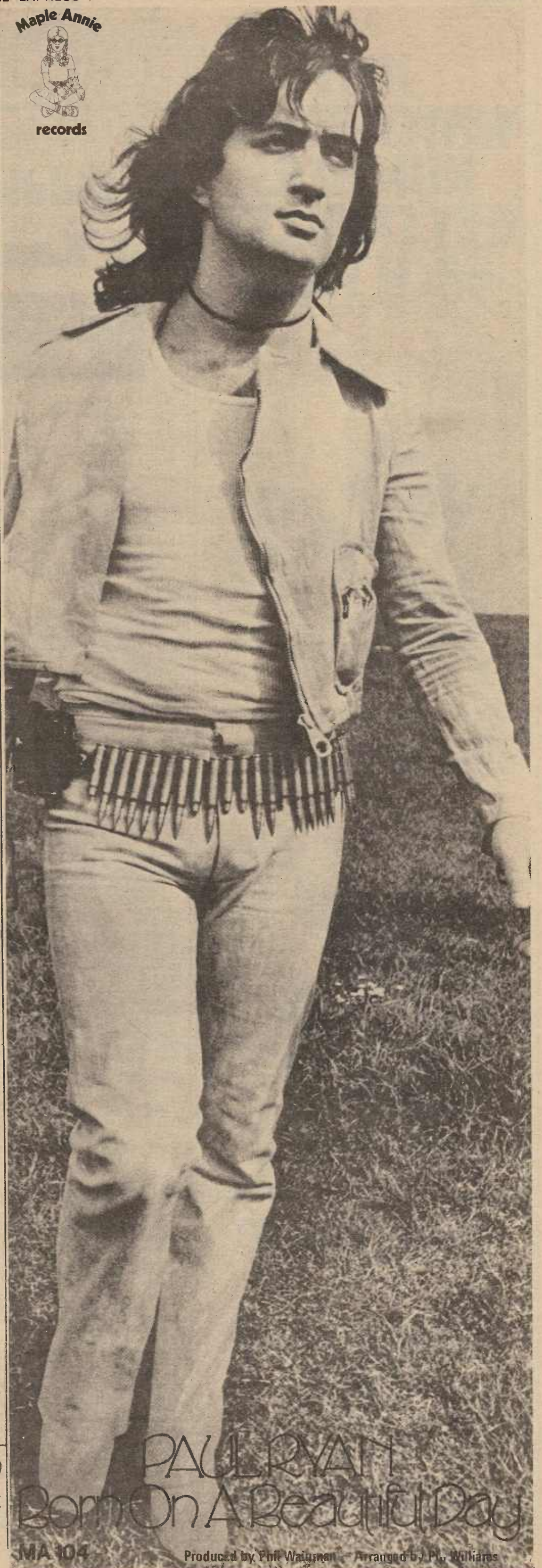
"But when I sing 'Young, Gifted And Black' from the stage, I'm not singing it for the audience. I'm singing it for me because it's a fact. I am young, I am gifted and I am black and I want to share that thing with people. I'm just stating a matter of fact."



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THIS IS AMERICA

Bo Diddley wipes out 'Kansas City'

Linda Solomon:
NEW YORK

NEW YORK —
Titbits and tallyhos:
A couple of
Thursdays ago, one of
those rare and
serendipitous
experiences music
fans seek but hardly
ever find, occurred at
Max's Kansas City,
when Bo Diddley
dropped in to catch a
set by Elephants
Memory.

Bo jammed joyfully with the Elephants on four numbers, and they brought the house down, especially on Bo's last number, his theme, "Bo Diddley" — which also literally brought Bo and lead singer/saxophonist, Stan Bronstein, to their knees.

Bo presented "Rock and Roll Call", a new tribute in which he credits R and B and early rock groups who have influenced the course of today's music, such as the Moonglows, Shirelles, Howlin' Wolf, and Little Richard.

The audience and the Elephants grooved on it and on Bo himself, who made the best of a borrowed Fender guitar which was too small for what he termed his "meathooks". But he made that hammer ring.

The Elephants introduced a new song, "Chuck and Bo", written about the night last February when Elephants Memory backed both Chuck Berry and Bo at the Anderson Theatre in the East Village. Various Hells Angels and John and Yoko Lennon were in the Anderson audience.

Elephants Memory were really improved since February. You can hear it in their backing work on the new John and Yoko Lennon Plastic Ono Band "Sometime in New York City" album (Apple). "Chuck and Bo" will be included in the forthcoming "Elephants Memory" album, which has an August 28 release date in the U.S. and should break out in the U.K. in late September. It is also on Apple. Watch for it.

RICHARD MELTZER is a rock writer with a taste for the bizarre. Meltzer, wizard of Grunge, created and wrote the infamous "Kim Fowley Newsletters" for Capitol Records' promotion of Kim's new album and subsequent tour.

There were nine "Newsletters", each more depraved than its predecessor — and howlingly funny. The last noted that Kim and aforementioned "Grunge" finished in a dead heat (3-3) in their groupie-scoring contest. Meltzer, fresh from adventures afield, revealed in a "dramatic expose" the real reason he was thrown out of the recent Press party for the Rolling Stones.

It seems that in addition to dancing on the tables at the elegant Four Seasons (restaurant), Richard became inebriated and decided to bathe in the nearest fountain, which was dead centre of the reception area.

The Stones' concerts were, of

course, a smashing success. They won rave reviews and excellent word-of-mouth. According to the reviewers, the Madison Square Garden sound system never sounded better. A photographer friend, however, (Tony de Nonno) reports that he was still slightly shell-shocked the day following the concert, because the decibel level for the Stones was up to 136 — and the threshold of pain is 130.

ON WEDNESDAY, July 26, Linda Ronstadt's opening at Paul Colby's Bitter End was the name of the game. The Atlantic Records brass was out in full force — those without an invitation to Mick Jagger's birthday party at the St. Regis. (The Monday party was for Privileged Press; the Birthday Party was Private).

The ad in the "Village Voice" touted "...and watch for Linda's forthcoming album on Asylum Records" — which might be a long time coming, as we're not sure she has even "officially" signed with Asylum yet.

The label (distributed in the U.S. by Atlantic) is under the direction of David Geffen. Asylum is also the new home of Joni Mitchell, Jackson Browne, David Blue, and the original Byrds.

ROGER McGUINN just got the go-ahead from Clive Davis, Columbia Records' prexy, to let the original Byrds record one album for Asylum, plus a tour.

Also rumoured: David Crosby, formerly McGuinn's arch rival for leadership of the original Byrds, may cut a disc with McGuinn for Columbia, as a reciprocal deal. Linda Ronstadt is reportedly about to record said forthcoming album, but no one knows where or when.

MUDDY WATERS appeared as a guest artist on "The Dick Cavett Show" on Wednesday, July 26. Muddy flew in from Chicago that morning, taped the show in the early afternoon, retired to his hotel for a few hours of well earned rest, and was at the St. Regis Hotel at midnight, ready to play at Jagger's party. The segment was aired that same night. Muddy's backup band was with him: Calvin Jones (bass), Joe "Pinetop" Perkin (piano), and Willie Smith (drums).

Dick Cavett mentioned while on camera that he had attended one of the Stones' concerts.

THE DILLARDS, a progressive bluegrass group with five albums on Elektra (U.S.) and a



BO DIDDLEY with NME's Linda Solomon

fairly new offspring on Anthem/United Artists, "Roots and Branches", brought off a highly successful engagement a few weeks ago at the Bitter End. New Yorkers (and Easterners in other Dillard-touched New England clubs) are finally discovering The Dillards. And it is about time.

The band have been kicking around being kicked around for 10 years.

Appalled by the amount of "dog poop" on New York City streets, they improvised some wry bits that had Bitter End audiences nearly capsized in laughter. The Dillards, besides being delightful personally and professionally, are also fine musicians. A European promotional tour with a stop in London is in the planning stages. Remember the name, The Dillards. They might shake up your town.

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UNS 544

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Vigrass, Osborne & Wayne

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Bruce, West and Laing - not a new Cream



TONY STEWART talks to JACK BRUCE

SEATED IN the auspicious splendour of Robert Stigwood's office in London's Mayfair, Jack Bruce removed his yellow shades, stretched back lazily on the rich leather couch, and announced he had nothing to talk about. Then laughed.

He's a character, this cynical Scot who often speaks his mind unconcerned or oblivious to the consequences. But always polite, even when he's sending you up.

Funny, I thought he'd been quite busy just lately... what with finishing the Jack Bruce Band; working with former Mountain men Leslie West and Corky Laing on tour in America; and now booking studio time up to Island to cut some tracks.

"Oh well," Bruce conceded, taking a drink, "I suppose that's something to talk about."

It turned out to be an interesting conversation. From what Bruce said, it seems the Jack Bruce Band started to disintegrate in Rome when Graham Bond parted company.

Art Theman joined for a German tour, but, by that time, Bruce had got into a faster stride, playing a week of sessions with West and Laing.

"I did one more gig with my own band," he explained, "and quite frankly they just couldn't

keep up. Somehow I'd got a lot of strength from playing with Leslie and Corky, and was realising just what it was like again.

"Because I like to play really hard, and I could feel us going further and further away from that. So I thought the best thing would be to fold the band up."

Mountain, however, were contracted to tour Europe — which ended up as a series of British gigs only. Bruce realised

as soon as he, West and Laing got together that it would make a good road band.

"We decided to do an American tour to introduce the band, and actually got it together very quickly. The tour was great, the most enjoyable I've ever done. Audiences loved it, and we played a lot of places I hadn't been to in the South.

"It was a really good rock band. That's what I really do best. I like standing up and screaming into the microphone, and playing the bass through stacks.

"It was a subtle, louder approach. And I was playing better than I've ever played. I've got the scars to prove it. It was great.

"I'd met Leslie a year before and he'd said it was his dream to play with me, because I was his favourite bassist. He used to come and see Cream; he was at Cream's first gig.

"It was just beautiful. He's a very creative player, and Corky's a very, very, under-rated drummer. He's solid, and subtle. He's the only drummer Tony Williams ever told me he liked. Drummers are notorious for not liking other drummers. I never particularly liked Corky's playing with Mountain. But with this band he's really starting to blossom."

Yet — as was to be expected following a successful American tour — the band became a hard business proposi-

tion. Which presented certain problems.

"Suddenly," Jack recalled, "the beaks — sorry, I mean the business-type people — started realising the financial potential. They didn't expect us to do as well as we did. We sold out everywhere, and broke records. Everybody wanted a piece of it — and large pieces.

"Since then it's been difficult to do things, because people have been clamping down and it's really a drag. But we've finally managed to iron out most of it."

Theoretically at least, this new band could look like a musical re-incarnation of Cream. Ask West who influenced him, and he's likely to turn

round and say Eric Clapton. And don't forget Mountain were often, and unfairly, compared to those three rock gods.

And again there's a perverted faction of the rock business and public who feel there hasn't been a band to equal Cream. So they continually call for a re-formation, or try and find a substitute. In this case Bruce, West and Laing.

For these reasons Bruce, Clapton and Baker have obviously been wary of playing in a rock trio again. Clapton quietly secluded himself behind the speakers of the Delaney and Bonnie roadshow. Then hit us with the Dominoes. Baker fizzled in Blind Faith, hanging on to his association with Clapton. Then he announced he was a band leader and formed Airforce, showing us all he had a fine reputation and enormous ego to match. Then he skipped off in his Range Rover.

Jack Bruce has, through his solo offerings, proved there's a whole lot more music in his bass pick.

He's given us some heart-warming jazz, and then maintained he's a rock player. He says that rock is today's jazz.

The argument against the superstition that Bruce's new band is like a re-hash of an old movie, is as logical as it is plausible. And Jack's pretty quick on the up-take.

"I think," he mused, "the obvious comparisons with Cream are there because it's a three-piece band. But surprisingly, nobody's ever said it sounded anything like Cream. I don't think it does; it's a totally different thing."

CASSETTES AND CARTRIDGES

IN THE mid-fifties, along came a group called the Hilos, who took the vocal harmony scene by the scruff of the neck and made records that no other group could hope to emulate.

Eventually, younger singers, including the Wilsons, began to take over where the Hilos left off and, by employing their vocal expertise in the new areas of pop, helped to push their mentors into obscurity.

Now **Clark Burroughs** — the Hilo who astounded everyone with his high-pitched leads — has once again been instrumental in creating some more fine sounds via his work with the **Association**.

He masterminded the vocal arrangements on their "Waterbeds In Trinidad" (CBS 40/42-65009), probably the best thing that the "Windy" and "Cherish" hit-makers have ever done. If

you've ever thought of Association as being purveyors of the sugar-coated, forget it. They too can be tough, as they prove so ably on this tape. Try their rendition of Carol King's "Snow Queen" or their ease-on-down approach to "Kicking the Gong Around" for starters.

Bib have recently marketed a kit for use by cassette users who have grown tired of their pre-recorded items and wish to re-record on them.

It contains special tabs for insertion into the two slots at the back of cassettes, 27 colour-coded, self-adhesive labels for identifying the new repertoire and a special tool for removing the press-tabs should the cassette ever be required for further recording. Price of the kit is 44p.

I suppose "Voodoo Party" is as near to head music as we're ever likely to hear from **James Last** (Polydor

3150-216). It's a predominantly percussive affair and features such material as "Jin-Go-Loo-Ba" which "Up Sunday" has been employing as a kick-off theme, plus numbers from the Sly Stone, Marvin Gaye and Santana songbooks.

While the out-front instrumentalists are operating, things are fine, and the organist and percussionists should be in line for Iron Crosses or something. But the vocalists evoke visions of the Young Generation and all that lively leaping — which isn't my scene.

NEW TAPE RELEASES: Everly Brothers: "Stories We Could Tell" (RCA); **Buddy Greco:** "It's My Life" (Pye); **Sha Na, Na:** "The Night Is Still Young" (Kama Sutra cassette only); **Smith-Perkins-Smith:** (Island); **Tom Jones:** "Close-up" (Decca); **New Riders Of The Purple Sage:** "Power-glide" (CBS); **Yes:** "Time And

A Word" (Atlantic); **Tim Hart and Maddy Prior:** "Summer Solstice" (Peg).

Mention of Peg reminds me that I've been knocking myself out all week with **Andy Roberts** "Richmond" track from "Clogs" (Peg ZCPS/Y8PS-1), the budget-priced sampler. There's plenty of other fine fare on this tape

Steeleye Span's acapella "Rave On", for instance, and **Shelagh McDonald's** excellent "Rod's Song" or **Keith Christmas's** all-too-brief "Poem".

The traditionalists do not suffer from neglect, and **Shirley Collins, Martin Carthy, and Steeleye** in more normal vein, all contribute sounds that are as full of country comfort as a Constable landscape. Excuse me while I return to "Richmond" once more...

Tape piracy must now be at an end in this country, one dealer already having been convicted of planning to copy

cartridges by John Lennon, Percy Sledge, Creedence Clearwater, the Beatles and others.

In its place we have a boom in genuine, imported tapes, "Son Of Schmilsson", "Sometime In New York City" and the "Cruisin" series already appearing in the shops, usually with a £3.99 price tag.

Dave Brubeck's Quartet had the unenviable task of following Chase at last year's Newport Jazz Festival. How the combo fared is faithfully documented on Warner Bros. ZCK4/Y8K8-40368, a fine tape that proves that, while Brubeck may not have made any vast strides forward in recent years, he's loosened up a little and still makes valid music. Although Gerry Mulligan doesn't form as cohesive a part of the quartet as Paul Desmond once did, he proves to be, as always, a natural swinger and a joy to hear. **FRED DELLAR**



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AROUND THE STUDIOS

ABBEY ROAD: Babe Ruth and Roy Harper have both been Harvesting and the Hollies have booked a large block of studio time, but the main event has been the recording of John Schroeder's "Pull Both Ends" original cast album featuring Gerry Marsden, Christine Holmes and the Young Generation.

ADVISION: Gentle Giant continued on their album for Vertigo, while Peter Straker and Dave Dee also came in.

AIR LONDON: There's been Christmas carolling already here, George Martin bringing in the Appopen Children for a 'seasonal' album. Melver Hine did some rooftop recording, a la Beatles, and were last seen on their way to a church in Paddington where they intended to record with a full orchestra.

Roger Cook has commenced his follow-up to that excellent "Meanwhile — Back At The World" (why wasn't "Greta Oskarwina" released as a single?) and Osibisa and Parrish and Gurtvitz have continued work on their LPs. Also in... White Plains and the Casuals. CBS: At the new studio this week... Tranquillity, Johnny Nash and the Tremeloes — all album making. Set for a single... Penny Lane.

CHAPPELLS: While Andy Williams and Vikki Carr both visited the record department, Shirley Bassey came into the studio to complete her LP for United Artists.

COMMAND: When I dropped in at the Piccadilly complex, the Mark Almond band were making some funky sounds in Studio 2, while John Jones, making

a solo album, occupied Studio 3. Stud, who were also around, tell me that their new album is out in Germany already and I discovered that Skid Row will soon be back on the album trail.

Heard the tapes of Jonesy's brilliant "No Alternative" album and rate it among the best I've heard this year. Pye are favourites to issue it here.

DE LANE LEA: No change here... Ray "Funky Trumpet" Davies, Ton Ton, Vast Majority, Salena Jones and Jimmy Justice all appear to be resident at present.

EDEN STUDIOS: Thanks to a demo made at the Kingston-Upon-Thames studio, Johnny Towers and Peter Parker were booked to appear at the Spanish Song Festival in Almeria, last weekend. Towers sang "Sweet Jemima", written by Eden's own Philip Love and Piers Ford-Crush, while Parker sang "Song of Love", which he co-wrote with Love.

ISLAND: Smith-Perkins-Smith, the Sutherland Brothers and Murray Head still in session. Also seen around was Hoyt Axton, who's made several fine albums and also managed to write songs like "Heartbreak Hotel", "Greenback Dollar" and "Never Been To Spain".

LANSDOWNE: The Red Bus Company brought in Schunge, NEW BAND, B. J. Cole, Mike Maran, Design, Capricorn and Anna Goldrick were among the more established acts on hand. **MORGAN:** Cecil B. De Mille would have been proud of the cast... Rod Stewart, Neil Woodley, If, Pete Atkin, Sam-

sun, Donovan, Jimmy Stevens, Longdancer, Quintessence, Hobokin, Wild Turkey, Mike Gibbons and the Roy Young Band.

OLYMPIA: Roger Ruskin Spear is still working on an Album here according to a U.S. warning...

PHONOGRAM: Wizard have added some tracks to their E.M.I. album... Magna Carta worked out a couple of ideas on a demo... Summer Wine completed a single... and Jon Hiseman has been producing Ian Carr's latest venture. Also at Stanhope Place... Jackson Heights, Mick Fowler and John Pantry. Coming shortly... a possible "Bo Diddley in London" session.

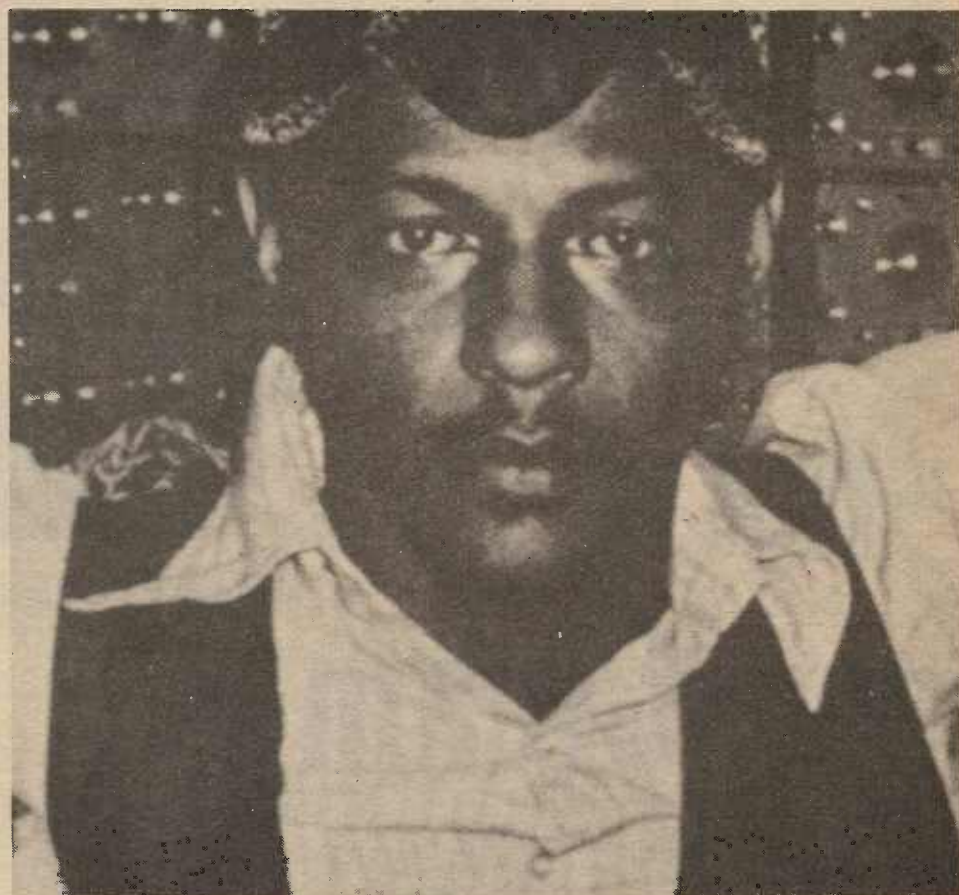
ROCKFIELD: Flaming Groovies in for U.A. and C.M.U. for Transatlantic.

TORRINGTON PARK (DECCA): Outgoing... the Bachelors. Incoming... Moody Blues.

TRIDENT: David Bowie seems to be tied up in all sorts of projects here... John Anthony producing Queen for the studio's own Neptune company... Gus Dudgeon still mixing the Joanne Armatrading tapes... Bill Quateman and Davy Johnston also in.

WEST HAMPSTEAD (DECCA): Decca's number two studio has now been converted to 16-track, engineer Martin Smith informing me that he's now using a 16-track 3M deck (plus 2 Scully twin-tracks and a Scully 8-track) and a 24-input Neve console. First to try out the new equipment... Junior Campbell, Fluff and Nicky James. — FRED DELLAR.

ARTHUR LEE:



On Life and Love

IT WAS easy to see that the sands of time had shaken this poor boy pretty hard. Twenty-seven-year-old Arthur Lee strolled into A&M's Hollywood offices with more than just a shade of cynical arrogance. His feet were bare and his clothes well worn and loosely fit. But his most profound change was the fact that his two-inch Afro had been died orange, with sporadic traces in his beard.

For those who aren't familiar with the legend that is Arthur Lee, we'll clock back to the years 1965-66. In those days, British groups had invaded and conquered the music scene and there were very few American bands who qualified for the counter-attack. The Byrds were the first to break the barrier, but a fellow L.A. band called Love were giving them a run for their money on their home turf as the Byrds became more international.

Arthur Lee was the founder, leader and vocalist with Love. The group's repertoire varied from folk rock to a basic raunchiness in the early days. Lee's songwriting (as demonstrated on their first LP "Love") showed a lot of promise, and his voice was very unique, despite Jagger-like intonations.

More rumours were spread about Love than any group in the history of L.A. rock n' roll. Some were borderline truths while others were purely fiction. People claimed the group missed dates and turned up late for others. And that the group could not stand the sight of one another. And Arthur Lee, "He shoots smack", was an often heard quip, coupled with rumours that he ran the band like Svengali.

Arthur was supposedly a pain in the ass to his record companies too. Always demanding money and blowing it, and returning for more.

Unfortunately for them, Love's popularity never grew much outside of Los Angeles. This was probably due to the fact that the band had a hard enough time playing gigs in L.A. without going on tour. They just couldn't get it together. They remained second to the Doors in popularity in L.A. for a couple of years.

The original group recorded three albums. "Love", "Da

DANNY HOLLOWAY: Los Angeles

Capo" and "Forever Changes". The first was very good in its own way, but let's put its lack of depth down to the fact that the band were just learning their recording craft. "Da Capo" and "Forever Changes" are both superb and still withstand the test of time.

Arthur then formed a second Love which recorded another three albums which lacked a lot of the subtleties that made the band so distinctive in the first place. The fourth Love album, "Four Sail", was their last for Elektra, while "Out Here" and "False Start" were released on Blue Thumb. It's been a two year gap between the last Love album, and Arthur's debut solo album "The Vindicator" for A&M.

So, there sits arrogant Arthur on the couch next to me chasing Puerto Rican rum and coke. Sudden bursts of laughter for no apparent reason sprinkle his incoherent babbling. But he somehow managed to show up exactly on time. Here Arthur talks about Love and their music:

"Before I even started Love, my goal was not to get hung up with any specific type of music. I wanted to put so-called symphony orchestrated riffs in with hard rock, blues, funky, spunky boogies. I don't have any favourite types of music. I think I'm capable of doing just about everything I've heard. I want to blend all of those things I've heard. Seasons change. Every thing changes. I'd rather flow with the wind than pay my gas bill."

"People say I was a strict leader with Love. But a rhythm guitarist has no right to do anything but play rhythm guitar, if that's all he knows how to do. I write, produce, sing and play guitar, drums and piano and I wouldn't attempt to do anything I couldn't cut. If you're just a rhythm guitar player, don't tell me what to put in my song!"

"I have everyone's part all planned out. Some people disagree with their parts. But I want what I wrote. And if

there's something wrong with that, then I'm strict. That's why I've changed groups so many times. I try to get cats who want to participate in things I've written."

A&M's Scottish talent scout, Allan McDougall dropped by the Whiskey to see Arthur one night last year and liked what he heard. "I was amazed to find that Arthur was without a recording contract. We came to terms and I co-ordinated the production of the album. The funny thing is, everyone has an Arthur Lee tale to tell, but I've found him no trouble at all. In fact the album went incredibly smooth. I'm very pleased."

Arthur hasn't got a steady band now, but he's got about 20 individualists who know the material in case he needs them. He's prepared to do TV, live shows and talks to the press now. Those are the kind of things he never got around to doing in the old days. Another project of interest is that Arthur wants to resurrect the original Love for records and appearances.

"If the musicians are willing to co-operate, I'd like to put the original group back together. I tried to get them signed to A&M but they weren't interested. I'm going to sign Love to somebody, even if I have to form my own record company. I've had seven albums in as many years with that group and I can't see letting it all just fade away."

"A&M say I can't participate if I sign the group Love to another record company. I don't have any intentions of participating, but I can direct, produce and write. I'd have to get someone to sing. It'd be groovy to go to London with the original group. But it's pretty hard because those guys in my first group (bursts out laughing)... they're a gas. Everybody in the group was on a different trip."

His new album, "The Vindicator", is hard brash rock and roll in complete contrast to the light and melodic material from the "Forever Changes" era. Perhaps his changes have stunted his growth, for he has never remained still long enough for the masses to accept him. But I'm sure Arthur's going to continue to change anyway.



JIM CROCE

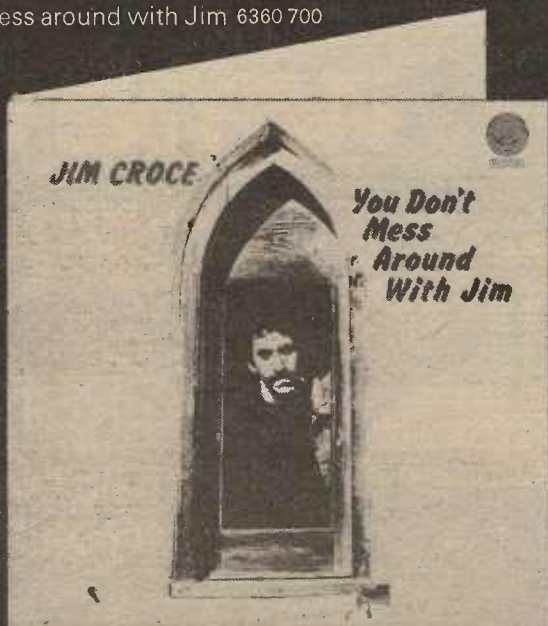
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ELP and thirty thousand in the rain

PLUS TULL IN DIRTY RAINCOATS, AND HOW FREE MAY DROP THE NAME

WATCHING EMERSON, LAKE and Palmer play a concert with Free in the middle of a raging typhoon in Tokyo with Carl Palmer performing an incredible drum solo, like a souped-up octopus in a shower bath, and then one week later being caught in a rioting charge of 5,000 Japanese at the Osaka concert, I got the distinct impression our top bands earn their yen.

We started out just two weeks ago with ELP from London Heathrow — a motley crew of Journalists and road managers with Keith clutching his latest travelling comfort — a new cassette player with "super cans" on which he had a fine selection of early Graham Bond jazzers and Lindisfarne would you believe? Emerson's taste is nothing if not electric.

We were to board a privately-chartered JAL DC8, which might seem somewhat extravagant were it not for the fact that the group were taking seven tons of equipment with them and their tour personnel made up the 'ballast' making the whole thing cost-effective. First stop was made in Alaska where we were honoured by an Eskimo dancing team who thrashed giant tambourines and performed some local numbers in the airport lounge.

The one bizarre aspect of this hour stop-over was the stuffed polar bears dotted about the airport lounge in showcases and even on postcards for the tourists. One such gem of atrocity was worded as follows on the back of card depicting a once noble beast —

"His head is a mass of scar tissue showing his aggressive attitude toward his own kind and others like the formidable walrus. Only the rifle of man caused the quick exit from life, and he gave not an inch to our solid front of arms. Whale oil ran from his mouth for 20 minutes after his last breath."

— Jolly good, old Man! At least our Eskimo friends provided some welcome relief and entertainment on a 14 hour flight. It was Greg who expressed the hope subsequently that they might be able to perform in an area like Alaska, where so few groups are able to play, not for

money but for something like three 'live' polar bears as payment — which would later be presented to a natural wild life preserve or simply set free.

OUR ARRIVAL, and more especially our departure from Tokyo airport, was alarming for the unexpected enthusiasm of the predominately female reception committee some 2,000-strong, who rent the air with squeals and mobbed the trio.

Keith was distressed to lose a favourite Indian wristlet in the crowd, but subsequently much more impressed to have it returned following a request on Japanese TV by Carl. It came with an abject apology, some small gifts and a letter.

It was our first real contact with Japanese courtesy and traditional custom — the slightest favour was always met in return by a small gift from the recipient.

Perhaps the most impressive meeting during our entire visit, and certainly one which impressed the group, was their visit to the Traditional Japanese Kabuki Theatre.

We were taken backstage to meet their prodigy, 'Tomasburu' who played the female lead as is the custom in their theatre and who in later years has been promised the award of 'National Living Treasure' to be bestowed upon him for his great talent.

Gifts were exchanged before we watched the show amongst the most unique coming from the actor — who dressed in brilliant scarlet kimono, coiffured black wig surmounted by a tiara, and wearing the classic white make-up, pressed his lips and eyes to some white parchment, signed his name in Japanese and put his personal seal to the impression before giving it to Greg Lake.

Watching the show, which was set in the times of Saumauri War Lords, it was impossible not to be impressed by the spectacle and costumery although the sing-song narrative from one side of the stage was disconcerting to our ears and the lead vocalist's tendency to clear his throat in no uncertain manner into a handkerchief was somewhat distracting to Western ears.

It was, however, Japanese, and it took us little time at all to discover the nicest things were Japanese and the nastiest 'Americana,' like Spiro Agnew's right hand man who confronted us one night in the bar of the Hilton enquiring if we were 'little boys or little girls, and had we been in Vietnam?



I ventured to suggest that I had been to New York, which I understood to be comparable.

On our second day in Tokyo, ELP were taken on a tour of the Sony plant which was particularly impressive for its amazing growth and expansion in just a few short years — from a virtual bicycle shed to massive factories all over the country. Emerson spent some time locked with a video machine.

Events now seem like an incredible kaleidoscope of meetings, with cups of hot saki mixed with Jumbo burgers from the coffee lounge.

There was 'Jimmy,' from a local group called 'Fried Egg,' who played keyboards; has jammed with B.B. King; and hopes to come to London in October to join a group rather like Tetsu who is a part of Free's new set up, and Hiroshi (Japan's Rod Stewart), another friend.

Greg and Carl attended a baseball match one evening be-

performance to the audience in the guise of roadies, dressed in dirty raincoats.

A good play — but one which they dragged out for 40 minutes before exposing themselves, with their stage suits beneath, to an audience who had already worked out who they were.

Carl was particularly impressed with drummer Barriemore Barlow and his sustained pace throughout.

FREE HAD been conscientiously and determinedly rehearsing at a hall in Tokyo the entire six days prior to their debut with ELP, and one had to feel for them following their set which they played in the pouring rain despite electric shocks which Paul Rodgers was receiving continuously from his guitar.

Directly after the event I spoke to Paul about the performance in the dressing room about Free's

play, but that's that.

"I can see no hope of our teaming up again — you just can't go on perpetually forming and reforming."

"I thought the crowd here was great. They knew what we were up against, and the conditions were the worst I've ever played in — those electric shocks I was getting off the guitar really hurt."

"I know it was not the best we are capable of, but what else can you expect in that fucking weather?"

I THOUGHT they were the worst conditions under which I had seen any group play until I saw what ELP had to face.

Emerson, they smuggled out into the middle of the stadium and onto the stage, without anyone realising, half an hour before launching.

With his organ and moogs smothered in cellophane, crouched hidden at the back of the stage and ears clamped by a pair of enormous ear-phones, he looked like a distraught astronaut checking his controls before count-down.

Despite the moog going out of tune on the odd occasion, despite the driving rain, despite Emerson going into "Music at an Exhibition" while Lake and Palmer were playing 'Rondo,' despite the elements, they were a huge success.

I don't think I have ever seen a drummer work harder than Palmer in those appalling conditions to keep things going, and Emerson's inspired addition of a Samurai sword, which he whirled and plunged into the keyboard, was a master stroke.

Thirty thousand people, up on their feet cheering in the pouring rain, is something I will not forget.

The last time I heard a roar like that, England won the World Cup at Wembley.



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KEITH ALTHAM, Japan

tween the Giants and the Dragons to meet Japan's number one sports' personality Shigero Nagashima, who chatted to us for some minutes after the game through an interpreter and expressed interest in the group's 'take-over' of the Giant's stadium for their concert the following day.

Carl joined us the evening before the ELP concert, to witness Tull in action at a concert hall where they came on before their

current predicament.

"This was our very first concert anywhere, and we had to perform before 30,000 people," said Paul, "In a rain-storm."

"It's the first time I've played lead guitar with the group, and the first time we've performed our new material live. The only number we kept in was 'Fire and Water.'"

"We're not even certain at the present that we will keep the name 'Free' — it just depends

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I'VE BEEN around a
long time and it's not
often I get caught.
But it happened
recently. I was rifling
through the bargain
record rack in Collets
folk shop in New Ox-
ford Street, London
when I came across a
Polydor album of
Cyril Tawney that I
did not even know
existed.

Now I rate Cyril among the
best. When his album "Between
Decks" was released in the six-
ties I'd been waiting for it with
bated breath, and I wasn't dis-
appointed.

For one thing, it carried a lot
of Tawney's own songs, and
while I admit that Tawney is a
fine man with a traditional
song, he has tended to be rather
modest about his own excellent
compositions.

Cyril has come a long way
since he bought himself out of
the Navy to concentrate on
folk. I first heard him at a Lon-
don festival singing an amusing,
lightweight song about a British
submarine, passing the Royal
Yacht in full salute, and at-
tacked by a swarm of insects.

Since then he's written some
great numbers, including "The

Folk By ERIC WINTER

Oggy Man", "Sally Free And
Easy", and "Monday Morn-
ing". That last song—a sort of
British blues, Cyril calls it—
has been taken up by several
other singers. No wonder, when
you look at the wonderfully at-
mospheric words.

"If only the birds could
booze/If only the sun were a
party giver/If I could lend
someone else me liver/On a
Monday morning."

Tawney's Polydor album
shows him in fine form, singing
unaccompanied on 10 classic
ballads. The roundness of his
tone and his thoughtful inter-
pretations are both outstanding.

In September, Cyril will be
temporarily abandoning his be-
loved West Country for the Un-
iversity of Lancaster, to take a
three-year B.A. course in so-
ciology. He is the first student
to get into a British university
as a direct result of his folk
song activities and research.

Of course, even if he gets an
educational grant, Tawney will
need to sing for bread. So his
"Farewell dates" in the west
don't mean his retirement. He



Cyril Tawney with his wife Rosemary.

will be doing a good deal of
weekend work and vacation
touring, and he'll produce two
records a year for Argo.

The dates of his "farewells"
are as follows. Tomorrow (Fri-
day) Country House Hotel,
Torquay; Welcome Inn, Hal-
berton (August 9); Town Hall,
Tavistock (11); Jolly Porter, St.
Davids, Exeter (29); Garland

Ox, Bodmin (September 8);
Western Hotel, Penzance (9);
and lower Guildhall, Plymouth
(15).

Cyril's move to the north will
have one consoling feature. "It
will bring me nearer to the bulk
of my work," he says, "and
substantially reduce the £500-a-
year contribution I make to
British Rail revenue."

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THE PAST few months have seen Uriah Heep take an almost meteoric rise to fame in America. From rock bottom they have reached the heights of headlining their own tour, and are currently in the throes of their third onslaught on the U.S.

The one cloud — be it a cloud at all — on the horizon for the band at the onset of the tour was the Chicago gig. Last time round they were on the same bill as T. Rex and, if we are to believe tales and gossip, there was one almighty fracas which left one in doubt as to whether the crowd liked Heep at all and just wanted to see darling Marc.

Still, that's in the past. Suffice to say, this time round, that the Chicago gig with Heep topping sold out some six weeks beforehand.

Lead singer David Byron informed me: "It was a good gig — riotous in fact — everybody went berserk. We ended up playing for two hours."

Evidently, no one present mentioned the words T. Rex or Marc Bolan. It wasn't just tact and diplomacy either.

"I think they've all forgotten about it now. The only person who mentioned anything was a reporter who asked about the 'Bolan/Byron row'. I just laughed and said there was no row."

America has never been an easy market to conquer, so the fact that Heep's current album "Demons and Wizards" has sold close on a quarter million in a matter of



weeks is pretty good going.

"We've always been the kind of group who sell more albums when we go out on tour," says Byron. "It's the same in England. After we've left a place then we sell albums there. And so far on this tour, we've had people asking and knowing songs from 'Look At Yourself', but not being familiar with the new songs. So presumably we are selling after we leave."

Topping their own tour, Byron says, takes some getting used to. "We're playing with White Trash and John Baldry — two bands

who are capable of headlining their own tours, so it's a challenge going on at the end. Trash are still an excellent band and Baldry's great.

"We know we've got to play well every time. Still, the crowds started off being enthusiastic — I think I was the only one who was worried. You've got to grab the audience — first and foremost in America they want a show — so we really have to charge at them."

He paused, and added: "We're playing better now, I know that. But it's not all smooth, because you get

URIAH PUT BOLAN IN THE PAST

—and get out of the red in the U.S.

faced with various problems. Like in Texas the audience is a bit frightened of the security and police and when we go on stage they're not sure how they should, or are allowed, to react.

"So we just said, 'If you treat the security men right, then they'll treat you right,' and it's worked that way."

Financially, as well as mentally, these dates have done the band some good. And while guitarist Mick Box was telling me some months back that the band were in the red, this U.S. tour will see them right with their bank

manager.

"We're going to make money just on our guarantees, so when we get back we will be in the black, despite the heavy expenses of travelling etc. That's quite something for us."

They are also on their way to getting a gold disc for the album: "Evidently if you sell a million dollars worth of records — that's about 300,000 albums — then you get a gold record. So we're hoping."

Heep return to Britain next week — their next tour to America has already been set

up for October. Still, Britain will be able to see them in August — holding court at the Lyceum on the 18th is just one of the gigs set up.

September is all down to recording, and maybe another gold on the way. No let up, it seems.

Who said no peace for the wicked?

By
JULIE WEBB

BLUES In My Shoes

MEMPHIS SLIM is one of those blues artists who tends to be taken for granted.

After all, he's been settled in Paris for quite a time, and Paris doesn't have the same "far-off" attraction for the blues fan as does the Mississippi Delta.

As a member of the older school, yet not really a coun-

try musician, Slim — real name Peter Chatman — has the added disadvantage of falling between two camps.

His greatest following seems to be not among those who dig the heavy beat of Chicago and the earthy subtleties of acoustic Delta, but among older fans who look on blues as just part of the

panorama of jazz rather than as an entity in its own right.

Those who do neglect him should listen to a beautifully conceived new double-album just issued by Barclay Records, the French label released here through RCA.

With Slim is Buddy Guy on guitar, and the record is on Barclay 920 332-920 333. It was recorded in France.

On record one Slim plays and reminisces with fellow pianist Roosevelt "Honey-dripper" Sykes. In between numbers they talk of the blues as played down in the deep South.

Things are more updated on the second album, where Slim leads a small combo comprising Buddy Guy on guitar, Junior Wells on harmonica, Philip Guy on rhythm guitar, Ernest Johnson on bass, Roosevelt Shaw on drums, A. C. Reed on tenor and Jimmy Conley on tenor and alto sax. This one includes a couple of delicious harpsichord-solo tracks from Slim.

It was Roosevelt Sykes on whom Slim based his style when he was an up-and-coming musician in his home town of Memphis, where he had been born in September 1915.

In 1939 he moved North to the blues-rich metropolis of Chicago, where he became a friend of the already-established star Big Bill Broonzy, then playing urban small-combo blues — in fact, it was only the demands of white audiences which turned him into a folk-blues singer when he was "rediscovered" at the dawn of the fifties.

When Broonzy's pianist, Joe Altheimer, died in 1940, Slim was offered the job and

Broonzy encouraged him to stop mimicking others and develop a style of his own.

The "folkie blues" revival of the late 'fifties took him to the Carnegie Hall Folk Music Concert and the Newport Jazz Festival in 1959 before he embarked on a first and highly successful European tour.

Eventually marrying and settling down in Europe, Slim now tells his "Story Of The Blues", as he calls his concept-style show, to concert and club audiences in many countries as well as once in a while returning home to the States for recording dates.

Besides the Barclay set, there's plenty more fine material available on Memphis Slim. Beacon Records, for instance, have volumes one and two of "Legend Of The Blues", which present our man in a fairly contemporary setting, backed by New York session-men.

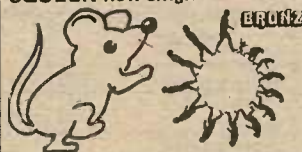
● **CHUCK BERRY**, Muddy Waters and Jimmy "Fast Fingers" Dawkins, among others, were recorded by Mike Vernon at the recent Montreaux Jazz Festival and albums can be anticipated on all of them.

Talking of Mike Vernon, one you may have overlooked on Blue Horizon, the label he brought to eminence, is "Over Easy" by Whispering Smith (2431 015).

The sound here is bang up to date — something like the recent Little Johnnie Taylor things recorded for Jewell.

PETER KENT.

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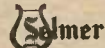
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VIV ON EL

Continued from page 13

Have you seen Elvis on stage?

No; but I'm going on the trip and... that's what I'm afraid of. It may spoil my image of Elvis. I'm for him 100 per cent; but let me say this: Elvis fans are being exploited. On all his albums for the past four years, he's put singles a year, all the fans have got those singles. Now an Elvis LP costs £2.50, singles cost 50p, that's another £1.50.



ELO'S JEFF LYNNE

ELO—the new Beatles?

I RECENTLY bought the Electric Light Orchestra's first LP. The nine tracks include the 6-minute version of the brilliant single "10538 Overture". The other tracks, four written by Lynne and four by Wood, contain the best refreshing music you've ever heard since the Beatles. Now that Wood has left it does not alter the fact that E.L.O. led by Jeff Lynne — are to become the second biggest happening in pop history. — BEATLE FAN, WARWICKSHIRE.

Knots

IN NME (24/6/72) we were informed that when Yes return from their next US tour they would launch into a string of British dates. From last week's NME, the British dates are just knots tying together the American gigs. 3 American tours between now and Autumn is surely taking things too far. I must admit I now see the advantage of liking groups like Sweet and Chicory Tip. It seems Yes haven't Time or a Word for their British fans. — GEOFF CRAVEN, Leeds.

Best

AT LAST someone has recognised the fact that the Housebreakers are our best rock 'n' roll band by putting them on the big Wembley Show. — EILEEN SMITHERS, S.W.18

Worst

CONGRATULATIONS, NME. Ian Macdonald's review of Chicago V has to go down as the worst in history. Firstly, J. W. Guercio did not "emasculate" the rhythm section of Danny Seraphine and Peter Cetera, which would be obvious to any person

with one iota of brain. Just listen to the live album for irrefutable proof.

Secondly, for your information, Jim Pankow did not become James Pankow, but has always been James Pankow if you care to read the cover of Chicago Transit Authority.

Thirdly, to say Lee Loughnane is the only decent soloist in the group (which is what you stupidly said) is absolute s---! All one has to do is to listen to ANY of the Chicago albums to realise this is not true: any single member of the band could blow off any of his contemporaries in any other band.

It seems to me, someone has been telling fibs about Chicago V, haven't they, Mr. Macdonald? — P. HAZEL, KINGSCLEERE, BERKS.

Appalling

I WAS very relieved to see the letters attacking Charles Murray's disgusting review of "The Slider".

I'm deeply in love with Marc (I couldn't bear to think for myself or be at all different from anyone else) and I think it's appalling that someone should actually admit to not liking him or his music.

It's reviews like Murray's that give teenybopper music a bad name. — SANDRA, Guildford.

Allstars

MY NAME is Fat Louie Bannerman, and I found it discouraging to read S. Smith's letter, criticising the Rock & Roll Allstars.

Who the hell does he think he is, saying they should "get it on" with some heavy material?

As for his comment that the Allstars should "stick to reggae" — I can only say that whatever Mr. Smith's reasons for not accepting what the truly stupendous Rock & Roll Allstars play, he has no right to pass a 'priori value' judgment.

So — as S. Smith muses and pens snidey "anti-Allstars" remarks for his next Gasbag letter — Rock & Roll Allstars, God Bless them, laugh all the way to the bank. — FAT LOUIE BANNERMAN, Ewell, Surrey.

Winner

LOOKS LIKE Rod Stewart's done it again and come with another winner.

"Never A Dull Moment" is a suitable name for a great album produced by a great man. — MOIRA KENNEDY, Glasgow.

Snotty

I MUST disagree with S. Smith's snotty evaluation of several British rock and roll groups (Gasbag, July 22). I enjoy most of these revivalist groups — Wild Angels, Rock & Roll Allstars, Rock Of All Ages, etc. — immensely. Not only are their stage acts excitingly interesting, but the musicianship is also very stimulating.

And while I'm writing: congrats on the fine "Vintage Rockers" piece in the same issue.

— BRIAN PENDLETON, Mitcham, Surrey.

Gasbag

Andy Williams: Tony Norman replies . . .

I TAKE BACK everything I said about the great Andy Williams. He is a wonderful person. Probably the finest living vocalist and certainly one of the friendliest guys you could ever hope to meet. It was wrong of me to mock the famous American. Like all the rest, I should have worshipped.

The above, it seems, is what I should write if I am to regain the respect of the Andy

Williams fan club. It's a pity I don't mean a word of the apology, isn't it?

If you have missed any of the exciting Williams saga, let me briefly explain all the fuss. Two weeks ago NME printed my article on Andy. Last week three angry letters (out of many) were published, denouncing me as a pampered, illogical, unfair, biased, jealous man.

Okay, I took a swipe at

your hero and you have nobly jumped to his defence. That's fine. I respect your right to do that. But, if we can still claim to live in a democracy, you must also allow me freedom of speech.

My article may not have been polite, but it was honest and fair. I stand by it and defend my right to knock superstars if I find them predictable and uninspiring. I didn't launch a vicious attack on

precious Andy. My main crime in the eyes of those that love him, was that I did not get a magical thrill out of coming face-to-face (swoon) with their idol.

Williams and I didn't get on. Sure that came across. But I'm paid to write what I think, feel, see and sense. I'm not a publicist. If I see a wart I don't cover it with slick chat. I call it a wart. Williams and his life style amused me. I took

the mick. I have no regrets.

I simply did my job the way I always do. I formed my own opinions of the situation and wrote them down as frankly as I could. Like they say in tennis: "I call them as I see them."

Oh, by the way, I've some good news. Williams' publicist, Tony Barrow, is on your side, Andy Addicts. He didn't like my article and has banned me from ever seeing

Williams again. That's cool.

What is a bit of a drag is that the ban also covers all his other clients too. I resent that a little. It seems Tony is questioning my integrity. I don't like that at all.

A bogey man? Not me Mr. Barrow, sir . . . honest.

One candid article on Andy Williams and I get all this trouble. I don't know. It's enough to make me wish I'd told a pack of lies and come out with the standard, patronising clichés.

It seems, in this game, that honesty gets you nowhere.

— Tony Norman

FROM THE SOUL

JIMMY THOMAS has been living and working in Britain for the past three years. Ironically, he now seems set for his first UK hit with a record which he cut back in 1965 for the Mirwood company in Los Angeles.

"Where There's A Will" is issued here on President's Jay Boy subsidiary, which caters specifically for the soul-crazy Northern disco crowd.

"The record's the biggest seller in Blackpool and a lot of other Northern towns; now I'm hoping it will go national," Jimmy told me.

"I actually recorded it when I was still working with the Ike and Tina Turner Revue and if got to the twenties in the States.

"Philips scheduled it for release here to coincide with our coming over for the Rolling Stones' tour, but for some reason it finally didn't get issued. Not till now, that is."

Since he settled here, LA-born Jimmy has had three records issued prior to this one: "No Troubles" and "The White Dove" on the Spark label and "A Beautiful Night" for Denny Cordell on Parlophone, but they didn't do a thing.

Despite the lack of a hit though, Jimmy's more than happy to be here on a permanent basis: "I've been getting stacks of session work," he said. "I was on the Rolling Stones' 'Let It Bleed' album, I sang on Lennon's 'Power To The People' and I've done back-up work for Manfred Mann, Julie Felix and a host of others."

"At the moment I'm working on an album with Peter Straker, and I was on the soundtrack of the 'Jesus Christ Superstar' film."

"I might be doing 'Mother Earth' if they finally decide to put it on at the London Roundhouse, and I've been doing a lot of gigs with Doris Troy."

Thomas is to be heard on the 'live' album recorded by Doris on her stupendous gospel con-

cert at the London Rainbow, one of the soul events of the past 12 months.

"I'm working on some new material of my own too," he said. "I write all my own songs now and I'm currently laying down some tracks. I'll probably be going back to LA to do some things at Ike Tina's new studio, which is a fantastic place, but it will only be a short visit — I'm far more at home here in Fulham now."

● NO DOUBT spurred on by the success of the Chi-lites, Stylistics and over soft, subtle and sexy harmony sounds, London have finally released the moments' "Love On A Two Way Street", a sample of the current New York soul sound at its best.

The deceptively sparse and simple arrangement could have been disastrous but the Moments prove themselves up to the demands it imposes on their talents, and the softly whis-

pered vocals are just right. A pure gem but unlikely to mean a light here . . . still, it could just do a Frederick Knight on us and be the surprise hit of the summer (what summer? I hear you cry).

● A REAL blast from the past, the Shirelles, now billed to be strictly accurate as Shirley and the Shirelles, come up with a record which could shoot them back into the charts from which they've been absent since those great days in the 'sixties when they toured with the Beatles and ran up a string of million-sellers. Remember "Tonight's The Night", "Met Him On A Sunday", "Will You Love Me Tomorrow", "Soldier Boy" and the others? Well, this has the same immediate pop-soul impact.

As befits a New York oldies' group, "Look What You've Done To My Heart" (Bell 1251) comes from the pen of Ellie Greenwich who with Bar-

ry Mann, Cynthia Weil, Gerry Goffin, Carole King and Phil Spector once dominated that particular song-writing scene.

● WHAT HAVE you done to Melanie's song, Ray? Funked it up, rocked it up, stuck in a punchy brass-laden big band and pushed your own voice up into a higher key, that's what he's done. Well, some critics have been rather unkind to "What Have They Done To My Song Ma" (Probe PRO 566).

Personally I like it, in fact it's the best thing to come out under Ray Charles's name in yonks, if only for the arrangements. Sounds like everyone had a ball making it.

● Memo to Britain's record companies: Somebody please pick up on the Otisettes, currently touring with the Johnny Otis Show. Their "Everything You Said Came True" was never given adequate promotion by Epic in the States, and CBS

over here haven't even bothered to release it — which is stupid because it's going a storm in the discotheques and has the smell of being a potential hit. No wonder Otis isn't keen to resign his artists with Epic.

● GOSPEL QUEEN Clare Ward will be coming to Britain between September 22 and October 7 for a tour set by David Wolfe, who is currently handling the Johnny Otis tour. Wolfe also plans to bring husband-and-wife Clarence Carter and Candi Statton over from September 8 - September 26, and Bobby Womack from October 6 to November 4.

ROGER ST. PIERRE

Thomas set for first UK hit

