

# CASTLE ROCK

in the Castle Grounds of Dudley Zoo  
on Friday 5th. June from 7p.m-Midnight

with

The Faces ★ Edgar Broughton Band

Tyrannosaurus Rex

Quintessence ★ Sam Apple Pie

Compere JEFF DEXTER  
Produced by PAUL ROWE



All Proceeds in Aid of  
**the World Wildlife Fund**









# **The World Wildlife Fund**

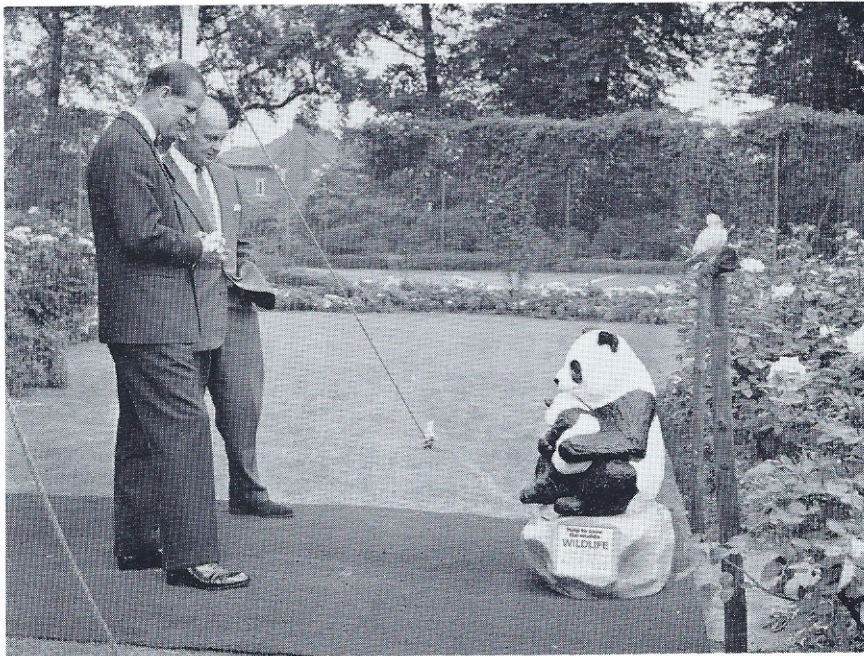
*Presents*

## **CASTLE ROCK**

7 p.m. to 1 a.m.

*Compere: JEFF DEXTER*





H.R.H. The Duke of Edinburgh, K.G., K.T. President of the British National Appeal and Peter Scott, C.B.E., D.S.C. inspecting a 'Panda' Collecting Unit.

## THE WORLD WILDLIFE FUND

By 1960, it became increasingly obvious that some drastic new action would have to be taken to meet the "state of emergency" facing the wild life and wild places of the world. The threat to man's environment was brought to the forefront, and the challenge to save and conserve the countryside, its animal life and the pleasures it gives to man was taken up as an extremely urgent and serious issue for the first time.

In 1961, the WORLD WILDLIFE FUND was formed.

It is a fund-raising organisation working in close collaboration with other naturalist and conservation bodies to bring massive international financial support to the conservation movement.

Britain was the first to tackle the job of saving the world's wild life and wild places, and for two years, we carried the world. Now, there are thirteen other countries with National Appeals, all supported by people with a real thought to the future of their own natural surroundings.

What has the WORLD WILDLIFE FUND financed in the past?

**COTO DONANA, Spain:** This area, a most important marshland wilderness where thousands of migratory birds spend the winter, was purchased as a Reserve with the aid of WWF grants. The sanctuary is one of the last strongholds of the Spanish Imperial Eagle and the Spanish Lynx.

**WELNEY WILDFOWL RESERVE, England:** The Welney Washes had been threatened with proposals to drain the land or to convert the marshes into a reservoir. Uncontrolled shooting also endangered the wildfowl in the area. The WWF therefore granted funds for the purchase of this land as a Wildfowl Refuge.



COUSIN ISLAND, Seychelles: The British National Appeal with their Birmingham and Eastbourne Branches taking special responsibility, helped launch an appeal for the purchase of this island, a sanctuary for such rare and beautiful fauna. The interest and support for the appeal was tremendous, and in 1968, the Island was purchased. The saving of Cousin Island as an island sanctuary for all time has been a great achievement.

These are just three examples of how the World Wildlife Fund has, with the help of its supporters, encouraged and aided the conservation of world nature in the past. There are many, many more to add to the list of projects financed by the Fund.

But what about the future?

The World Wildlife Fund has great plans for the years ahead, and we aim to make 1970 a particularly eventful year. And this is where we hope we'll interest you.

On 16th December, 1969, H.R.H. Prince Philip, President of the British National Appeal, launched EUROPEAN CONSERVATION YEAR, 1970, with the aim of getting people to care more for their own environment.

As in the past, Britain intends to keep in the lead in conservation issues, and so the British National Appeal has set a target of ONE MILLION POUNDS to be raised in Britain throughout the year. Although we are getting good response and you may also have heard about our anonymous donor, a lot of support is needed. Will you help us reach the goal?

The money will be very well spent, since the need for conservation and the saving of the world's wild life and wild places is as great if not greater than ever before. Money is needed not just to support programmes for saving animals in imminent danger of extinction but also for the long-term tasks- educating people, influencing governments, creating fashions, enforcing laws, initiating ecological and biological research, as well as buying land for nature reserves and propagating threatened species in captivity.

Yes, money is urgently needed now to help save such well-known animals as the tiger, the zebra and the rhino, to name but a few, from becoming extinct. But we must also strive to build a new awareness and interest among the peoples of the world of the real significance of wild nature, and especially among those who have never before thought about their own environment and how important it is to our lives and to future generations.

## *What was a wild animal?*

By H.R.H. THE DUKE OF EDINBURGH, K.G., K.T.

This article is based on quotations, personally selected by His Royal Highness for **Animals**, from speeches he has made as President of the World Wildlife Fund, British National Appeal.

Nine years ago the world suddenly woke up to the fact that it is fast destroying the remains of its wildlife. This applies just as much to the songbird in our countryside as to the zebra on the plains of the Serengeti.

The world woke up nine years ago because, in 1961, the World Wildlife Fund was launched.

The job of this Fund is to back the planning and research necessary to preserve each of the thousand species of wild animals which are on the danger list of extinction.

Now you may ask whether wildlife is something we should really care about. It may seem legitimate to suggest that animals should make way for what men call progress. The answer is quite simple. Anything which causes the final extermination of one of the natural wonders of the world cannot possibly be described as progress.

Man can do almost anything with machines. Giant machines clear the bush and bring it into cultivation; hydro-electric schemes produce electric power for industry; mines produce



raw minerals, and gigantic integrated steelworks turn out the engineers' building blocks; factories by the mile convert all these materials into the things modern man needs for his home, for his transport and communications, and for his entertainment and amusement.

It all conjures up a splendid picture of a brave, new, shiny, careless world; all designed with the best possible intentions, nothing can go wrong—or can it? True, modern housing is better than slums, but it doesn't improve the tensions and frustrations of the inhabitants; industrial employment may bring a higher standard of living, but it doesn't bring individual independence; glass-fronted schools may be healthier, but they don't cut the juvenile crime figures; modern education has achieved wonders, but it hasn't removed the friction between nations; modern science can do almost anything—in fact, we have now reached the ultimate; we can destroy ourselves in, not one, but several different ways.

It all boils down to this: it is far easier to master the practical details of any subject than it is to control our environment for the benefit of mankind. We can grow almost anything anywhere but we can't save half the world's population from near starvation. We can cure people of every kind of disease but we can't make people healthier. We know quite a lot about wildlife, and all the living things that share this planet with us, and yet we cannot help destroying it.

Since the time of Our Lord, and that, you will recall, is 1970 years, about 100 mammals and the same number of birds have become extinct. Species that took at least two-and-one-half million years to develop—wiped out forever! Let me remind you that the passenger pigeon which used to darken the skies of North America was exterminated—not as a pest, but just for fun—in one human generation within the last 100 years. Ironically, the national symbol of the world's greatest nation, the golden eagle, proud emblem of the mighty United States of America, is itself on the list. "Father, what's that funny bird on the dollar? Have you ever seen one?" "No, my boy—we killed them off in a fit of absent-mindedness."

My fear is that the term Natural History will prove altogether too accurate. At the present rate of progress wildlife and wild places are being destroyed faster than at any other time in history. Mankind has succeeded in creating vast deserts as a result of over-cutting, over-cropping, and over-grazing. Not content with that, we are setting about the wholesale extermination of every kind of animal as pests, for profit or just for fun, while the immense expansion of human habitation and agriculture encroaches deeper into the last remaining places where animals live.

You may think I'm being unduly pessimistic, but then I'm not a follower of Mr. Micawber who always believed that something would turn up to put matters right. Almost every difficulty the world has got itself into has been the result of a resolute determination not to look ahead. There is that illuminating story about a mythical bird which flew backwards because it didn't mind where it went, but it was fascinated by where it had been. This explains why it was a mythical bird!

The basic and most urgent purpose of this Fund is to help those species of animals which face extinction. It is not setting out to protect all animals from everything. It has no intention of campaigning against mousetraps and fly-papers. Its function is to see that no other animal species goes the way of the dodo. The dodo is the classic example of a species of animal which has been totally exterminated: there is no living dodo left, and there will never be another one. Some stuffed dodos—even partly burnt ones—or dodo skeletons are fascinating to some, but I can't really believe that they compare with the live animal.

I suppose it is conceivable that the question might be asked: Why should we try and save these animals from extinction? I've thought about an answer to this long and often, and all I can say is that anyone who is capable of asking that question would be quite incapable of understanding the answer. You might just as well ask why we spend so much money looking after our works of art, cathedrals, and our other ancient buildings.



The extermination of a species of animal is like the destruction of a unique work of art. Just imagine a group of vandals going around the world every year and solemnly taking down all the works of two or three great masters, and carefully and deliberately destroying them.

Changes are inevitable if human progress is to continue, but we have the power to make sure that we make the right sort of progress without destroying our beautiful or interesting fellow creatures and the wonderful creations of nature which refresh the spirit.

This is all that this Fund is setting out to do. It wants to bring home the fact about the threatened animals to as many people as possible in order to gain their support. It wants to see that reasonable controls are placed upon those who cannot exercise self-control, and that these controls are properly enforced, and it wants to help all those people and agencies throughout the world who are taking active and practical steps to encourage conservation of rare species.

To the majority of the people of this world nature just goes on whatever they do. They struggle against the climate and against the pests that get at their gardens and farms and therefore they find it hard to believe that mankind is actually changing the natural order of things. In fact, this is just what is happening, but if we take action now we can, indeed, we must, prevent some of the worst tragedies mankind is committing in its thoughtless progress. If we don't, future generations will have cause to feel more ashamed of us than of any other generation in history.

## *A voice crying in the wilderness?*

PETER SCOTT, C.B.E., D.S.C.

With thoughtlessness, cruelty and greed man destroys the natural world around him, too often quite unnecessarily. But the technical progress which enables him to do this so sweepingly is matched by an awakening of conscience that perhaps this same man, as the first predatory animal able to reason things out, has some responsibilities of trusteeship for the earth he lives on.

Causing the extinction of the Dodo, the Great Auk, the Passenger Pigeon, the Quagga and hundreds more (at the rate of at least one animal form per year during this century), and threatening the extinction of about 1,000 other kinds of animals (including the Blue Whale, the largest animal so far as scientists know that has ever lived), may or may not be morally wrong. But the conservation of nature is most important because of what nature does for man.

I believe something goes wrong with man when he cuts himself off from the natural world. I think he knows it, and this is why he keeps gardens and window-boxes and house-plants, and dogs and cats and budgerigars. Man does not live by bread alone. I believe he should take just as great pains to look after the natural treasures which inspire him as he does to preserve his man-made treasures in art galleries and museums. This is a responsibility we have to future generations, just as we are responsible to them for the safeguarding of the Parthenon or the Mona Lisa.

It has been argued that if the human population of the world continues to increase at its present rate, there will soon be no room for either wildlife or wild places, so why waste time, effort and money trying to conserve them now? But I believe that sooner or later man will learn to limit his own over-population. Then he will become much more widely concerned with optimum rather than maximum, quality rather than quantity, and will rediscover the need within himself for contact with wilderness and wild nature.

No one can tell when this will happen. I am concerned that when it does, breeding stocks of wild animals and plants should still exist, preserved perhaps mainly in nature reserves and national parks, even in zoos and botanical gardens, from which to repopulate the natural environment man will then wish to recreate and rehabilitate.



These are my reasons for believing passionately in the conservation of nature.

All this calls for action of three kinds: more research in ecology, the setting aside of more land as effectively inviolate strongholds, and above all education. By calling attention to the plight of the world's wildlife, and by encouraging people to enrich their lives by the enjoyment of nature, it may be possible to accelerate both the change in outlook and the necessary action.

It has been estimated that conservation all over the world needs each year about £2 million. This is no astronomical figure. It is half the price of a jet-bomber, less than one-twelfth the price of a new ocean liner, or the price of, say, three or four world-famous paintings.

Much money is needed for relieving human suffering, but some is also needed for human fulfilment and inspiration. Conservation, like education and art, claims some proportion of the money we give to help others, including the as yet unborn.

Even if I am wrong about the long-term prospects—if man were to fail to solve his own over-population problem, and reaches the stage when there will be standing room only on this earth (one square yard per person calculated at 530 years hence), even then the conservation effort will have been worth while. It will have retained at least for a time, some of the natural wonders. Measured in man-hours of enjoyment and inspiration this alone would be worth the effort.

But I do not believe this will happen. Over-population will be solved, and I believe mankind will recognise the importance of wild nature to his own well being long before he has destroyed it all. The community chest which seeks to bring massive support to conservation all over the world, and to make people aware of the problems sooner rather than later, is the **WORLD WILDLIFE FUND**.

## *THE LION*

The unwavering and almost disdainful gaze of the lion has contributed to his description as the king of beasts. In spite of the growing threats to existence, particularly in India where he lives somewhat precariously, he manages to maintain his aloofness.

The lion in Africa is fairing reasonably well; in the game parks they are quite plentiful and are not persecuted as relentlessly as other species on the reserves. In India, the protected habitat of the lion has shrunk very rapidly to an area known as the Gir Sanctuary in Gujerat. Here an estimated 177 lions can be found, a minute percentage of the numbers existing in India a century ago. But even here problems still threaten his survival, not least the incursion into the reserve of thousands of domestic stock from which he takes prey, —as a result he is hunted by man. The lion in India is a species in danger of extinction; for how long will his imperious stare be there to impress us?



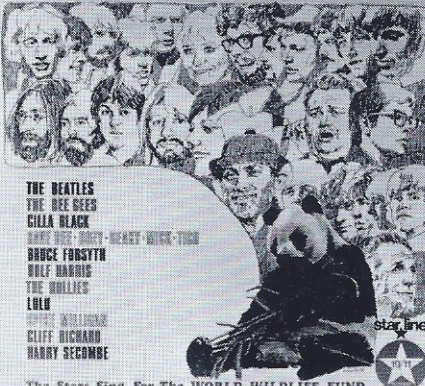




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# **CASTLE ROCK**

## ***Sam Apple Pie***

ONE HOUR



## ***Quintessence***

ONE HOUR



## ***Tyrannosaurus Rex***

ONE HOUR



## ***Edgar Broughton Band***

ONE HOUR



## ***THE FACES***

ONE HOUR

*Compered by JEFF DEXTER*







## *'FACES'*

Picture a peaceful afternoon—murmur of voices, gentle tap-tap of a typewriter, occasional warble of a telephone, rattle of a teacup: then chaos—voices shouting, papers flying everywhere, secretaries running for cover: a human tornado, arms and legs flailing, has descended—the 'Faces' are here.

"Faces" have this incredible effect on people—an infectious dynamism that makes them impossible to ignore. It makes itself felt as much on stage as off. Individually, they're just five nice people but collectively there's this sort of chemistry that makes you feel anything could happen—and probably will. It is really virtually impossible to describe 'Faces' and their music—you'll have to use your eyes and ears. But individually, they read as follows:—

RONNIE LANE was one of the founder members of the 'small Faces' in 1966, along with Kenny Jones and Ian McLagan. Then aged 18, Ronnie, with Steve Marriott, wrote a string of hit songs which rocketed the 'Small Faces' to international fame. Ronnie is also a very fine bass player, but there is little doubt that his writing ability forms his major ambition.

RONNIE WOOD, aged 23, has been involved in music since the day he was born. His brother, Art, created one of the top blues groups in the country (Artwoods) and Ron has been involved with many top groups. 'Birds' and 'Creation' were better known in Europe than here but with the 'Jeff Beck' group Ron really made it both here and in the States, where he became as "Good Looking" Wood. Now with the 'Faces' Ron has switched from bass to guitar and is emerging as one of the finest guitarists on the scene today.

At 25, ROD STEWART must figure among the finest blues singers in the world. Rod spent eight years singing his heart out in England with such fine groups as "John Baldry's Coochie Men" and "Steam Packet" without achieving his just recognition. Then he joined Jeff Beck and went to America, and people began to sit up and take notice. Now a solo artist in his own right, with his first album hitting the charts on the other side of the Atlantic, Rod has teamed up with the 'Faces' where his strength and experience are bound to have considerable impact. America is eagerly awaiting his return on their first tour in Spring 1970: maybe with the 'Faces' he will achieve the same success over here.

KENNY JONES, 21-year old drummer with the 'Faces' began his musical career at 17—as drummer with the 'Small Faces'. Although young and inexperienced, he soon gained a reputation among other group drummers for his excellent drum sound on record. No longer so young, and with four years experience behind him, he should soon find himself among the top drummers on the scene.

IAN McLAGAN, 24, and commonly known as 'Mac' is the third surviving member of the 'Small Faces'. A self-taught pianist and organist, his first professional experience was with a group called 'Boz People'. Recognised as a fine musician, Mac is often asked to play on sessions and can be heard on many a hit record.

This, then, is the composition of the 'FACES'. Words alone cannot begin to describe their music. For, as someone once said "Music begins where words end off".

### DISCOGRAPHY

- |                                  |                                              |
|----------------------------------|----------------------------------------------|
| Album                            | 'Faces—The First Step' WS 3000               |
| Single                           | 'Flying'/'Three Button Hand Me Down' WB 8005 |
| Both released February 20, 1970. |                                              |







# *EDGAR BROUGHTON BAND*

It would not be unjustified to say that the EDGAR BROUGHTON BAND'S style of music and the ideas that emanate from it epitomise the whole of what has been built up into the "underground" culture over the last two or three years.

. . . (Time Out)

Eighteen months ago, the EDGAR BROUGHTON BAND were a virtually unknown small provincial band from Warwick, in England's industrial Midlands.

Today they are the most successful group regularly playing the English clubs and colleges, and their single 'Out Demon Out' which is the climax of their live performances and in a way a summary of all that the Band stand for, is in the English charts and climbing fast. Wherever the Band play now, they generate the kind of excitement that is not seen elsewhere except at Rolling Stones or Jimi Hendrix concerts.

The basic reason for all this lies in the personalities of the three members of the Band. There are two brothers, EDGAR and STEVE BROUGHTON, and an old friend, ARTHUR GRANT. They are probably closer to each other individually than any other band in the world, so that although Edgar is the spokesman and leader, the other two are in fact totally integrated into what he says and does.

Edgar himself on stage appears to be a wild, demonic, extremely aggressive person. He is a revivalist preacher, singing, shouting, verbally assaulting the audience; wanting above all that everyone who hears them should feel personally and completely involved with their music, and using this music to encourage the audience to throw away all their inhibitions and both now and afterwards to DO EXACTLY WHAT THEY REALLY WANT TO DO.

**EDGAR BROUGHTON**    Lead guitar, vocals.

Age twenty-one, born and brought up in Warwick. Before working fulltime with his Band, worked on building the Warwick bypass, now known as Broughton bypass.

**STEVE BROUGHTON**    Drums.

Age nineteen, same early life as Edgar, except instead of working on road construction, he was busy getting expelled from school—for having long hair, would you believe.

**ARTHUR GRANT**        Bass guitar, vocals.

Age nineteen, also brought up in Warwick along with eight brothers and sisters. Trained as a carpenter at which he is as fine a craftsman as he is a bass player.





**Tyrannosaurus Rex**



# *TYRANNOSAURUS REX*

Tyrannosaurus Rex are two.

Marc Bolan is one. He sings, plays guitar, organ and bass, and writes all of T. Rex's songs.

"How do I see myself? I suppose I'm a poet. Well, sometimes."

Marc's first contact with top music came when he worked in Soho selling cokes at the 21's coffe bar—the starting ground for early British rock n'rollers like Adam Faith, Terry Dene and Screaming Lord Such. "I remember Cliff Richard being thrown out 'because you can't sing' I was nine at the time."

Marc is now 22 years old and Tyrannosaurus Rex are two. From their earlier accoustic songs, the group has travelled into electric music. . . . "But I don't think about it as 'being electric' I'm into the media power of the electric instrument, to reach as many people as possible."

Aiding Marc in reaching these people is Mickey Finn, the other half of T. Rex. Mickey plays bongos. And sings. And sometimes plays bass.

"Before I joined up with Marc, I was into painting. I painted the Beatles' shop—actually painted it and organised it so it'd be ready in time. Before that I sometimes played with Haphash and the Coloured Coat. We made an LP and did just one live gig, in Amsterdam."

Mickey, who particularly enjoys the music of Jack Bruce, The Band and The Flying Burrito Brothers, is a motor-bike freak. . . . "And I'd like to take up drag racing."

Following a chance meeting with Marc in a London macrobiotic restaurant, Mickey became T. Rex's other half.

"I wouldn't have put myself forward. He had an ad in the paper, didn't he? It came so easy. We met talked and then went down to Wales for three weeks."

"Since Mickey became a part of T. Rex the music has become freer, more relaxed, and we can improvise—which we could not do before."

And Marc's songs, those songs of fables and fantasies and dreams and images.

"I don't write the songs—inspiration does.

I couldn't write those songs—I'm being used."

And not badly either. Not badly at all!





# Quintessence



## QUINTESSENCE

Imagine, if you will, a marriage between Eastern philosophy, mythology and magic, and the demanding, arrogant electric sounds that are Western rock music today.

Imagine too, if you can, six exceptionally gifted musicians and writers, joined together by a common love of music, of art, of love and brotherhood and faith that Truth and Light are the real powers in the world.

Imagine them—and you have QUINTESSENCE.

For a year now QUINTESSENCE have been together, in every sense of the word. Together they have fused two styles of music into one so well that it is almost impossible to tell where East meets West. Together they have proved that to achieve such ends does not mean pretention and intellectualising. It can be done gently simply, with taste, without compromise and with great effect.

And effect is certainly what QUINTESSENCE are all about. You only have to attend one of their sell-out concerts and watch the reaction on people's faces to see the effect they have on their audiences. You only have to hear the invariably ecstatic applause at the end of their sets to catch the impact they enforce.

QUINTESSENCE are quite simply one of the best new bands working in Europe today. Individually they sparkly. Collectively they shine, and it doesn't take a seer to tell that when the year has ended, QUINTESSENCE will also be one of the biggest bands in the world.





**Sam Apple Pie**



## *SAM APPLE PIE*

After two years as East London's top semi-professional Blues band, Sam Apple Pie went professional in September 1969. A club in East London, called The Bottleneck Blues Club, owes its birth to Sam Apple Pie. Who, in those days, opened, ran and played for the club.

This led to them being signed by an American company to record an album. They then released a single called Tiger Man, which received extensive air play.

Their first album, which was released in October on Decca sold very well. After Nems heard this album, they immediately wanted to sign them up for sole agency. They have since appeared at most major colleges and Universities throughout the British Isles they have also established themselves as a club group.

As a result of the album being released on the Continent, Belgium television gave them their first opportunity to appear on their own television show. This extended their reputation on the Continent, and their television appearances was followed by a tour of Europe during March and April, which covered the leading venues in France, Holland and Germany.

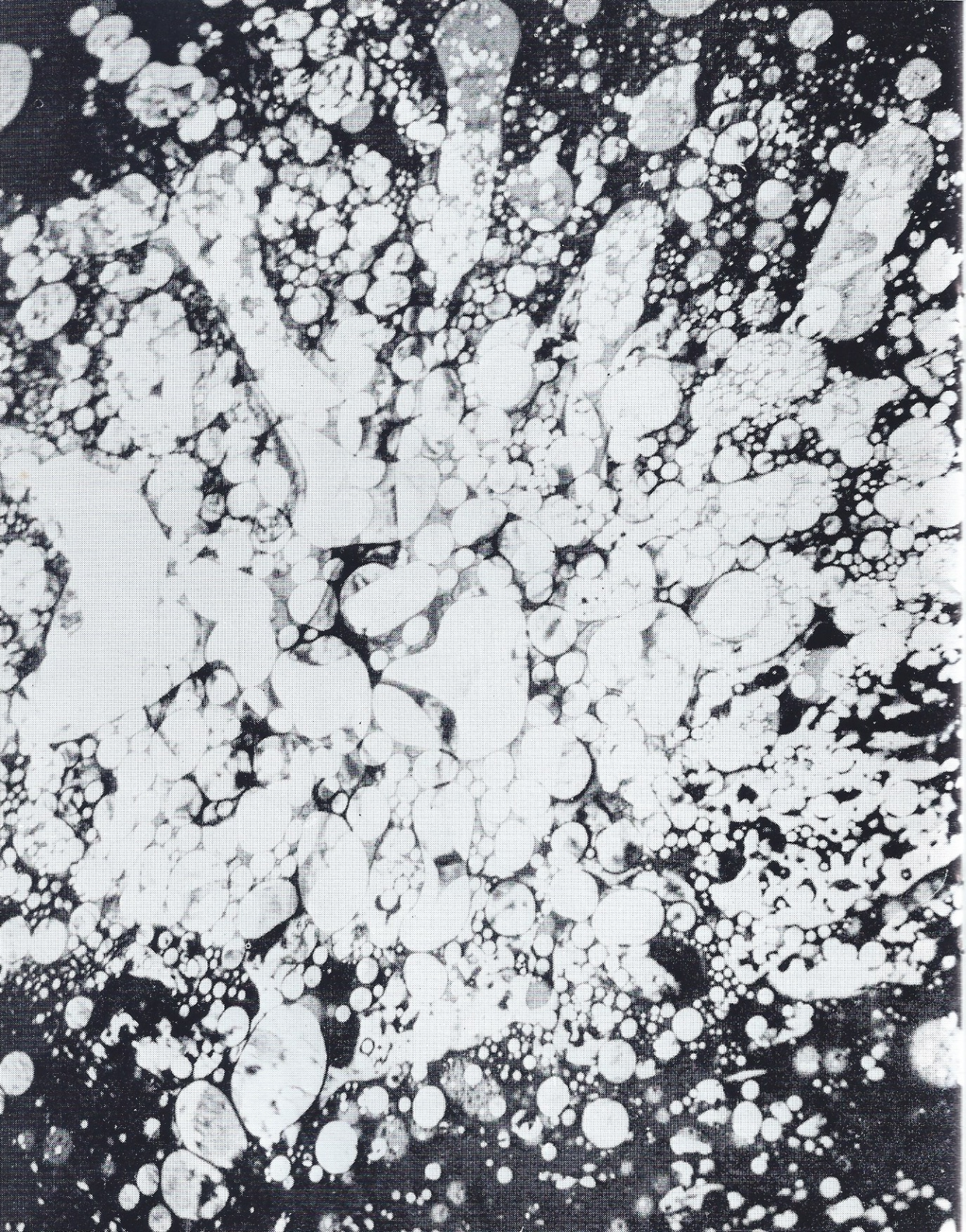
Their next album is now passed the planning stage and will be released in early September

Musically Sam Apple Pie have progressed far and beyond their original Blues grounding and now feature compositions by all the group—from the harder more rocking number of Mick Smith to the more subtle songs of Andy Johnson. All lyrics are written by Sam Sampson.

With their projected tour of America in the Autumn, it can only be hoped that Sam Apple Pie will soon become internationally established.

Sam Apple Pie are: Sam Sampson—vocalist, lyricist, saxophonist and harmonica player. Mick Smith—lead guitarist, Andy Johnson—slide guitar, Bob Renny—bass guitar, Mick Suart—drummer.







## *PROTEUS LIGHT-SHOW*

Proteus: A Greek sea God who could change shape to suit the environment.

Proteus is also a light-show, a total four dimensional visual phenomena, whose swirling multicoloured images produce a dream like fantasy world perfectly integrated with the sounds.

The technical ability of the projection artists—Mike and Alan is based on nearly four years intensive research into liquid and optical projection techniques, emerging into a beautiful mind staggering sensation.

Having appeared with nearly all the top bands of this country and some from the States all with differing styles of music from folk to heavy rock and jazz they have developed a sympathy with the music. The images projected flow with the music creating visual music, and not simply animated wallpaper.

Proteus were one of the first light-shows in this country, appearing at small clubs at first and then at larger 'underground' venues. Now they are much in demand to appear at colleges and clubs etc. throughout the country and with the amount of equipment and screening they can create their electric atmosphere at any concert.

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