

Review

DISC

and MUSIC ECHO 1s

SEPTEMBER 26, 1970

EVERY THURSDAY

USA 25c

Stones show -date set!

MAMA SAYS WE CAN COME!

Three Dog Night concert
dates — see below.

Feature is on page 3



THREE DOG NIGHT: Left to right front: vocalists Cory Wells, Danny Hutton and Chuck Negron. TDN Band from back: (standing) Floyd Sneed, then left to right back: Mike Allsup, Joe Schermie, Jim Greenspoon.

MICK JAGGER has hinted that the Rolling Stones are poked to play at least one London concert on their return from the Continent next month. Date set is Sunday, November 22, at the Chalk Farm Roundhouse—and the show would be part of the weekly "Implosion" concerts. Disc understands that the show stems from a conversation between Mick and "Implosion" organiser Jeff Dexter.

And Caroline Coon, whose "Release" organisation benefits from the Sunday shows, confirmed the date.

"Mick has said he'll do the show for us, if their current tour is a success, and if he feels the Stones are playing well enough.

"It will be a very informal occasion—the Stones will just come along and play."

Caroline added that the proposed Stones show could be preceded by concerts by other big-name acts.

"I know Pete Townsend is interested in doing a show for us."

Roundhouse regulars would be given priority for tickets if the stars date materialises in view of the limited capacity.

From Paris on Tuesday a Stones spokesman commented: "The date is an interesting idea but nothing has been decided.

"Obviously if they decide to play British dates they would do this one."

Mick Jagger has also agreed to attend the film "Performance" now expected to open in November.

Mick (who missed the first night of Ned Kelly this year) wants the profits to go to "Release."

INSIDE Britain's best
selling colour pop weekly

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HENDRIX: an appreciation of the gentleman

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TDN — two dates!

THREE DOG NIGHT will now do TWO concerts in Britain next month. One will be at London's Royal Albert Hall on Tuesday, October 27. The other is in Birmingham on Sunday, November 1—for which the venue has still to be set.

The group, whose debut UK hit "Mama Told Me Not To Come" reached No. 3 in the chart, arrive from Los Angeles on October 26 and will have a follow-up single released to tie in with their trip. But it will

NOT be their current States single "In The Country."

Says Dunhill/Stateside label boss Dave Chapman: "When I saw TDN recently they explained that they wanted a song with a little more impact than their releases over there."

Three Dog Night will combine their visit with a trip to Germany for TV and a possible concert. And a "Top Of The Pops" spot is also being lined up.

A new TDN album "It Ain't Easy" is out on October 9.

HAPPENING

Your at-a-glance guide to the week's pop events reported by PHIL SYMES

New Sounds

NEW Jimmy Ruffin single released next Friday (October 2) is "It's Wonderful To Be Loved By You," third track to be lifted from his "Ruff 'N Ready" album.

Band follow "Rug Mama Rag" with "Tune To Kill" from their "Stage Fright" album and new Ray Charles single is "Till I Can't Take It Anymore."

After a long silence a new Dave Berry track — "Chaplain House."

All out next Friday (October 2). Rush released tomorrow is yet another version of "My Way," this one from Kathy Kirby.

"Led Zepplin III," Bread's "On The Waters," Band's "Stage Fright," Three Dog Night's "It Ain't Easy" and Diana Ross's first solo album, "Diana Ross," head the incredible list of albums set for release during October.

Among the rest is a Volume 4 of "Motown Charibusters" which includes tracks by Jackson 5, Supremes, Diana Ross, Marvin Gaye etc., Stevie Wonder's "Live At The Talk Of The Town," Thunderclap Newman's first "Hollywood Dream," Cream's "Full Cream," and Fat Mattress II.

Also for release are: Steppenwolf's "Steppenwolf 7," Jimmy Ruffin's "Forever," Captain Beefheart's "Dropout Boogie," Stone The Crows' "Ode To John Law," Lulu's "Melody Fair," Oils Redding's "Tell The Truth," and Slade's first album "Slade."

Among the budget price albums out next month are Mary Wells' "My Guy" and Isley Bros.

"Greatest Hits" with "Behind A Painted Smile," "I Guess I'll Always Love You," "This Old Heart Of Mine," etc.

Others for release are: "Best Of Dave Clark," James Brown's "Papa! Got A Brand New Bag," Eddie Cochran's "Common Everybody," P.J. Proby's "In Town," Impressions' "Amen" and Jackie de Shannon's "What The World Needs Now Is Love."

Tune in

Madeline Bell and The Troggs provide live music on Tom Edwards' Saturday Show (Radio 1—1 p.m.).

Keith Tippitt, Edgar Broughton Band and Kevin Ayers and the Whole World join John Peel on Saturday in Top Gear (Radio 1—3 p.m.).

Jimmy Cliff on the Dave Lee Travis Sunday Show (Radio 1—10 a.m.) and later on in the day (4 p.m.) John Peel introduces Family in concert.

Spencer Davis and Peter Jayne-son, and Gentle Giant are Sounds of the Seventies guests on Monday. Guests for rest of week: East of Eden and Skid Row (Tuesday); Family (Wednesday); Fatheringay and Siren (Thursday); and Edgar Broughton Band and Procul Harun (Friday). (Radio 1—6 p.m.).

White Plains, Christie, Sylvia McNeil and Vandy Fare (featured "live" in Tony Brundson's Show from Monday to Friday (Radio 1—2 p.m.).

Terry Wogan's Monday to Friday programme has as guests Butter Scotch, Searchers and Love Affair. (Radio 1 and 2—3 p.m.).



The Tremelos are back!

THE TREMELOES don't sound greatly different on "Me and My Life" which enters Disc's chart at 25 this week but one thing is very different—the boys' appearance. Gone are the beards and "aches because," they say, "we're doing a lot of TV and decided to smarten up a bit for it. But you never know we could have them back again next month." Next month is when their next album is planned for release. It's something special for them—twelve of their own tracks, including one instrumental, and the type of songs they've always wanted to do. It's all in the same sort of "heavy" bag as their current single and to be called a "Master" because the sleeve will bear a "tasteful" painting of a naked lady. It should be quite a masterpiece... the album that is!

Tremelos: Left to right (back) Len Hawkes, Alan Rickley, (front) Ricky West, Dave Munden.



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Tours

Four Tops continue British tour tonight (Thursday) at Sheffield Fiestia where they also appear tomorrow night. Remainder of dates: Manchester Odeon (26); Croydon Fairfield Halls (27); Bristol Colston Hall (October 1); London Finsbury Park, Astoria (2); Birmingham Odeon (3); Liverpool Empire (4); Cambridge ABC (6); Gloucester ABC (8); Cardiff Capitol (9); Southampton Gaiety (10); London Hammersmith Odeon (11).

Fotheringay tour plays Aberystwyth University of Wales tonight (Thursday). London's Royal Albert Hall on October 2 and continues at Southampton University (17); Leicester University (24); University of London (November 7); Birmingham Town Hall (13); Newcastle City Hall (14); Sheffield University (25); Manchester Free Trade Hall (21); Brunel University Uxbridge (27); Bradford University (28) and Oxford Town Hall (December 1).

Jethro Tull tour plays Newcastle City Hall tomorrow (Friday) and continues through Leicester De Montfort Hall (28); Aberdeen Music Hall (30); Glasgow Green's Playhouse (2); Manchester Free Trade Hall (3); Bristol Colston Hall (4); Southampton Guildhall (9); London Albert Hall (13).

Live

TONIGHT (Thursday): Blood, Sweat and Tears at London Royal Albert Hall. 8 p.m. Tickets: 60s., 40s., 30s., 25s., 15s., 10s.

Canned Heat at Sheffield City Hall. 6.20 p.m. and 8.40 p.m. 18s., 15s., 10s., 8s.

Emerson, Lake and Palmer, Farm and Wishbone Ash at Watford Town Hall. 7.30 p.m. 18s.

Tomorrow (Friday): Blood, Sweat and Tears at London Royal Albert Hall. 8 p.m. 60s., 40s., 30s., 25s., 15s., 10s.

Jackson's Heights and Caravan at Salisbury City Hall. 7.30 p.m. 15s., 12s., 6d., 10s., 7s., 6d.

Deep Purple and Black Widow at Romford Odeon. 11.30 p.m. 20s., 17s., 14s.

Pentangle at London's Royal Albert Hall. 7.30 p.m. 25s., 20s., 15s., 10s., 5s.

Strawbs at Tunbridge Wells Assembly Hall. 7.45 p.m. 16s., 14s., 12s., 10s. 8s.

Caravan and Jackson Heights at Guildford Civic Hall. 7.30 p.m. 15s., 12s., 6d., 10s., 7s., 6d.

Sunday (27): Canned Heat at Liverpool Empire. 5.30 p.m. and 7.50 p.m. 20s., 17s., 13s., 8s.

Johnny Johnson and Bandwagon at Maidstone Heasted Tudor House. 8 p.m. 10s. members; 12s. non-members.

Jackson Heights and Caravan at London Lyceum 7.30 p.m. 10s.

Pentangle, and the Johnstons featured in Saturday's "Show Of The North" (BBC-1—6.15 p.m.).

Mel Torme and Soupy Sales guest in Carol Burnett's Sunday night Show (BBC-2—8.15 p.m.).

Silvered

AND another silver disc for Elvis with "The Wonder Of You" now over 250,000 sales mark and qualifies for Disc and Music Echo award.

Look in

MORE non-stop musical madness from Kenny Everett and Bob Kerr's Whoopee Band in "Making Whoopee" tomorrow (Friday) night (LWT—7 p.m.).

Desmond Dekker and Aces, Julie Felix and Gerry Monroe join Ed Stewart's "Stewpot" on Saturday (LWT—5.10 p.m.).

Sacha Distel and Nina join Harry Secombe's Saturday night show (BBC-1—8.15 p.m.).

Pete Drummond introduces Saturday's edition of Disco 2 which features Quiver and Turley Richards plus best of new releases (BBC-2—7.45 p.m.).



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Gentleman Jimi —inventor of psychedelic pop

JIMI HENDRIX will, not unnaturally, be remembered by both fans and friends as a musician. A brilliant guitarist and a master showman. He was as important a part of the evolution of pop as anything that's happened in the past decade.

But there's another side to Jimi which few people knew. And certainly would never have dreamed existed from his outrageous and outlandish appearance. Jimi Hendrix was a GENTLEMAN Behind that fearsome facade hid a shy, softly-spoken, immaculately-mannered gentleman.

I make no apology for repeating this fact, which I wrote in *Disc* recently, in print again—because the general public needs little enough excuse these days to "put down" pop people. It's only fair that the other side of this "Jekyll and Hyde" character should be made known.

I first met Jimi following a call from Clins Chandler, who had quit the original Animals to move into management. It was around autumn 1966 and he was raving about this coloured guitarist he'd seen in New York's Greenwich Village. "He's going to be a monster success," enthused Chas. "He'll blow your mind."

And he did of course—both musically and mentally. His first gig was at the "Dag O' Nails" in London's Kingly Street in January '67, when the starstruck audience included names like Paul and Ringo, Clapton, Fame, Burdon, Townshend and Donovan. At the end of his gig they were all on their feet ecstatic with appreciative applause.

But if hearing Hendrix was an education I can probably claim to be the first pop writer to rave about him in print; and when we met again earlier this month—just two weeks before he died—the pleasure was the same as it had been four years before.

Despite his fame and fortune plus the inevitable hang-ups and bustles which beset his incredible career—he remained a quiet, almost timid, individual. He was naturally helpful and honest answering questions—somehow reluctant to talk about himself—yet always excited about his music.

He once said: "My music is all me. Part of my life. No—ALL of my life." And "I can't get the same release from making love as I do from making music. My music isn't pop. It's ME!"

Chas Chandler, whose business association with Jimi ended when he was at the pinnacle of his success, said this week: "He was the best I last saw him in April when he called round my flat. But we talked on the phone only last Wednesday. We were going to get together for a night out. I'm thunderstruck. I can't believe it's happened. He was an amazing contrast—onstage and off. A wild musician. Yet in his dressing-room he'd sit quietly in the corner and hardly speak."

Jimi, voted No. 1 (World) and No. 3 (British) musician in *Disc's* "Valentine Awards" in both 1968 and '69, made his final public appearance at London's "Ronnie Scott's" club last Wednesday, when he joined his friend Eric



MIKE LEDGERWOOD writes this tribute to **JIMI HENDRIX**, the gentlemanly 'wild man' of pop, whose tragic death last Friday shocked the music world.

Burdon onstage for an impromptu 45-minute blues set.

Said the club's Richard Moody: "Jimi was in the audience the previous night—and then joined Eric for the late set on Wednesday. He played it pretty straight and seemed to be enjoying himself."

A week earlier Jimi had made a rare party appearance in town—at the invitation of his old friend Mike Nesmith, formerly a member of the Monkees.

MIKE said: "Jimi Hendrix invented psychedelic music single-handed. It's impossible to describe what the man meant to music. I first heard him on record when I was with John Lennon at the 'Speakeasy.' His first single, 'Hey Joe' was played and John and I just looked at each other as our mouths dropped

open. I first heard him on tour in the States. He's the only performer to have snipped me in my tracks. He was, the most unbelievable thing I've ever seen."

"He once told me—when I was forming my new band—that it wasn't necessary to play loud. Or try and imitate himself or Eric Burdon. He listened to my material and sort of gave it his blessing. And if anyone in the world knew about music it was Jimi."

Jimi's last UK concert with his old Experience line-up—drummer Mitch Mitchell and bassman Noel Redding—was at London's Albert Hall in March, 1968. He flew home here last month for the Isle of Wight festival. He was planning a return to dates in this country when he died.

His first hit, "Hey Joe," was released in late '66. It reached

THREE Dog Night WILL be coming to Britain before the end of the year. So said Chuck Negron when he rang me from the States last week.

"We hope to be coming over pretty soon," said Chuck. "We're cancelling dates in the States in the last week in October, and the first in November to make room for this."

Their next British single release is proving a problem. The States single is "Out In The Country," but the group feel that it might be too subtle for British buyers.

"We don't seem to get the same reaction in Britain, as we do here," Chuck explained. "The single is very easy going, but England might expect more rock-n-roll. If we were over there, we'd have a better idea. 'Anna Told Me Not To Come' is on the album released over here. It's a Randy Newman song and is quite odd."

TDN actually wrote six songs for the album but in the end, didn't include any of them. Constantly touring, they don't feel they have the time to write seriously.

"We're very critical of ourselves so it's taken us some time to be happy with what we write. We pick the best 10 or 12 songs for the album, no matter who does them."

Chuck himself began his musical career in New York, where he was born, at the age of 15. He appeared regularly at the Apollo theatre in Harlem, where they used to feature new groups in talent shows.

"I recorded with a group called the Rondelles then. We worked all over NY. We were a harmony group, without any musicians. We sang and snapped our fingers and danced. Down in Harlem, music seemed



Danny Hutton

Three Dog —hits with black and white

to be everyone's whole life. That's how I've got a lot of Negro friends."

Chuck then began to record with Columbia, and meanwhile Danny Hutton and Cory Wells had a contract with MGM. Chuck went to California and heard Danny and Cory and discovered that they were looking for a third vocalist. Chuck had a call from Danny, saying that he was trying to get singers together, so Three Dog Night

finally happened.

"When we were ready to record the first album, we weren't interested in thinking of a name for the group. We had this absurd list of names which we found hard to take seriously. They were so ridiculous we all just laughed. Then we looked through a book about Aborigines and saw a story about them sleeping with three dogs around them on cold evenings, and they called them

Dog Nights. So we thought of Three Dog Night. Our manager didn't like it. He thought it was odd. We got really into reading about Aborigines then."

Three Dog Night celebrate their third anniversary this month. They've had exactly the same line-up—Cory, Danny and Chuck—for these three years and feel that in that time they've learned to expand individually.

"We're not limited to one type of music. We're very broad. We're not limited to teenyboppers for instance, although they buy our records. And we're the only white group that gets into the R-O-B charts."

Chuck's ambition is to become a better musician and perhaps later move on to producing.

"But this is a young group, even after three years. Everyone is satisfied with it and still wants to groove. No one thinks he's a pop star. It's bad when someone gets big-headed."

The band don't do very much TV work in the States because most of the shows involve "lip-singing" or miming. They are worried that they might have to do this if they work in British TV, so hope to do concerts in the big hall.

Chuck isn't sure if anyone has been a big influence on his music.

"No one is consistent with me. Ray Charles is an unbelievable artist, but I can't relate to everything he does. Jimi Hendrix had stage presence and I like that, but I can't think of anyone I particularly admire."

Then some hours later, after our conversation had ended, the phone rang again.

"Hello," said an American voice. "Elliott John. That's who we're all raving about."

Rosalind
Russell

JIMI HENDRIX in *humorous mood* as he pretends to be thumbing his way to the *Isle of Wight* festival—which has now turned out to be one of the final dates of his spectacular career.

No. 6 in the chart a couple of months later. Then came "Purple Haze" (February '67), "The Wind Cries Mary" (April), "The Burning Of The Midnight Lamp" (August), "All Along The Watchtower" (August 1968). His last single "Crosstown Traffic," came out in March last year.

His albums included "Are You Experienced," "Axis Bold As Love," "Smash Hits," "Electric Ladyland" (double), "Electric Ladyland" (single), "Backtrack 3, 4 and 5" (with the Who), and "Band Of Gypsies."

"Are You Experienced" and "Axis Bold As Love" are to be released as "Backtrack 10 and 11" in the first week of November.

Said Hendrix's agent Dick Katz: "He was one of the greatest musicians I have ever met. It's very sad. He was a 'great' by anybody's standards."

Final word of appreciation of Jimi came from friend and colleague Eric Burdon, who remarked: "They couldn't kill Hendrix. His spirit in music lives on." And it most surely will...

THIS Saturday (September 26) "Radio Geranium" depicts a whole show to Hendrix (midnight to 3.30 a.m.). Included will be unreleased "live" LP, plus material recorded by Jimi with Buddy Miles and US lineup the *Last Poets*. Says Geranium's Hugh Nolan: "We'd try to explore what he contributed to the music scene by playing people who were heavily influenced by him."

Once upon a time... Frank was the lover of Mary who was the lover of Fred who was the lover of Alan who was the lover of Frank. And they all lived happily... whenever possible.

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Sabbath and ELP to star in a 'double'

BLACK SABBATH, in the chart this week with "Paranoid," and Emerson, Lake and Palmer will star in a "double" concert night at the Royal Festival Hall on October 26.

The first concert — Black Sabbath with Freedom — starts at 6.15 p.m. ELP, without a supporting group, take the stage at 9 p.m. Tickets for the two concerts will be separate, prices ranging from 9s. to 26s.

Yes are in concert at London's Queen Elizabeth Hall on October 31. First half will be with an orchestra and the group will perform its latest album.

DISC NEWS

edited by MIKE LEDGERWOOD

IN BRIEF

BALLS' British debut set for London Lyceum October 18, supported by Quiver and Pato. Group's first single—the Trevor Burton song "Fight For My Country" B-side by Denny Lalne and Aileen Wülte called "Janie Slow Down."

JULIE FELIX tours Norway and Sweden in November. **DANA** in "Cinderella" panto at Christmas with week-long seasons at Doncaster, Hanley and Gloucester.

DADDY LONGLEGS lose vocalist Moe Amstrong and guitarist Steve Clayton at end of month. Moe returning to States for business reasons; Steve going solo.

RANDY NEWMAN in Britain early next month for solo TV spot and Bobbie Grier show.

TONY MACAULAY / Roger Greenaway / Roger Cooke team writing next. Andy Williams American single "Home Loving Man."

BRIAN AUGER has officially disbanded his Trinity and immediately launched a new band. "I think the Trinity was getting a bit stale musically after four years," he said.

RALPHI McTELL and new folk-rock band Mr Fox appear at Royal Festival Hall, October 16. Other dates: Bradford St. George's Hall (23) and Sheffield City Oval Hall (November 5).

QUATERMASS signed to play 10-day American concert tour with new Leon Russell Band. Groups flies to States on November 16 and follows tour with further month of college and club dates. Debut single from trio planned for British and American releases to coincide with visit.

KENNY EVERETTS Friday evening show on Radio Luxembourg set for minimum run of 26 weeks, sponsored by Esso petrol.

VOICES OF EAST HAVEN play solo concert at London's Albert Hall on October 8. Voices, currently playing four weeks at the Fyre Olympia, have first LP "Right On—Be Free," released next Friday (October 2).

CAT STEVENS appear at Liverpool Stadium, October 10 with Quintessence and the Amazing Blonkie Quintessence at Newcastle City Hall (Nov. 29).

ELTON JOHN latest signing for Bobbie Grier TV series.

Top of the Pops

Appearing in "Top of the Pops" tonight introduced by Jimmy Saville, are the Deltones, Diana Ross, Family, Oliver, Black Sabbath, Engelbert Humperdinck, Aretha Franklin, Ike Turner, Cliff Richard, Fesha Payne.

Beach Boys for radio and charity show

BEACH BOYS, who arrive in Britain on November 20 for concert and club dates, are to make a special 60-minute "live" show for Radio Luxembourg. And they are now confirmed for this year's "Save Rave" charity show.

Said a spokesman for "208": "The Beach Boys approached us and asked if they could record a special show for 'Luxembourg' to be broadcast just before they arrive. Why us? Just because they like us, I suppose!"



ENGELBERT — back in Britain, and set for a Palladium concert (see story right).

Radio 1: more 'First Gear', Rosko live, Cash returns

Spooky Tooth bite again

SPOOKY TOOTH have reformed. The three original members, Mike Harrison, Luther Grosvenor and Mike Kellie, have got together with ex-Mayall bassist Steve Thompson and keyboard man John Hawken (ex-Renaissance and Nashville Teens).

The group, which has already "split" twice this year, has been rehearsing for the past six weeks in Berkshire. Spooky Tooth have a massive 50-day European tour planned for France, Germany, Belgium, Holland and Austria. French dates include the Paris Olympia and the Marseilles Opera House. The tour starts October 6.

An American tour is being fixed for March, April and May next year. Tooth's next British dates have yet to be arranged, but will probably be in December. In January they start work on a new album.

"**FIRST GEAR**" returns under a new name. Rosko goes "live." Dave Cash comes back with his own regular show. These are the main changes on Radio 1 starting next Saturday (October 4).

"First Gear" man Johnny Moran will host a new series of revived 45's, called "All Our Yesterdays," every Sunday at 3 p.m.

"Cash at Four" (Sundays 4 p.m.) features Dave Cash in the music-and-chat show he recently hosted while replacing Jimmy Saville's "Speakeasy."

Emperor Rosko's "Saturday Spin" (Saturdays 12 noon) is now extended to 1.30 p.m. and will come "live" every week from the BBC's London Party Studios, hosted while replacing Jimmy Rosko also becomes emcee of "Rosko's Round Table"—a radio "Juke Box Jury" in which DJs discuss some of the week's single releases. Programme replaces Friday's "What's New" (5-6 p.m.).

Because of the changes, Radio 1's weekend programmes are re-stuffed and from next weekend



ROSKO: extended show

the new times are:
SATURDAY:
 12 noon: Rosko Show
 1.30 p.m.: Scene and Heard
 2.30: Folk on One (previously broadcast Sundays at 7 p.m.)
 3.00: Top Gear
 5.00: Speakeasy
 6.00: Mike Raven Show
SUNDAY:
 3.00: All Our Yesterdays
 4.00: Cash at Four
 5.00: Pick Of The Pops
 7.00: John Peel's Sunday Concert
 8.00: Pete Drummond Show

The programme will mark the Beach Boys' "live" debut on radio in Britain and it is expected to include numbers from their new American LP "Sunflower," which is still not planned for release here.

The 1970 "Save Rave" concert will be staged at London's Royal Albert Hall on Thursday, December 17, when the Beach Boys will top the bill. They remain in Britain till December 31.

● And Pickettywitch, Richard Barnes and Julie Rogers have been chosen to represent Britain in Radio Luxembourg's "Grand Prix Of 1970" record producers' contest on October 28.

Pickettywitch's song, "Baby I Won't Let You Down" (written by Les Reed and Geoff Stephens), will be B-side of their new single. "Waldo P. Emerson Jones," out October 23. Barnes' entry is titled "Go North," and Julie Rogers competes with "Children Of My Mind."

The gala will be televised "live" from Luxembourg via the "Eurovision" link and broadcast simultaneously on all five "208" services—to an estimated audience of 18 million.

Engel season; Tom, Cliff, Mary Hopkin plans

ENGELBERT HUMPERDINCK'S "Palladium" season is finally settled. Tom Jones concerts likely next March. And Mary Hopkin meets "Archie Andrews."

ENGELBERT HUMPERDINCK is now definitely set to play the much-rumoured season at London's "Palladium" theatre. Engel, who returns to America this weekend after a week in London, opens at the "Palladium" for two weeks from Monday, November 16.

And it is likely he will spend a further week (from November 30) playing selected one-nighters round the country.

Engel, who arrived home last Friday from his Australian tour, spent the entire week at Decca studios recording a new LP, to be released during October.

He makes his first BBC-TV appearance for two years tonight (Thursday) on BBC-1's "Top Of The Pops."

TOM JONES is now expected back in Britain on October 13—earlier than planned.

He will be at Elstree TV studios for 18 weeks from October 18 recording further shows for his last "This Is Tom Jones" series, guests for which are expected to be announced next week.

A new LP by Tom is set for release at the end of next month. And March 1971, his first available time after completion of the TV series, is already set aside for British concert appearances.

MARY HOPKIN'S BBC-TV series is now set for an eight-week run on Friday evenings, 8.30 p.m., commencing November 6.

No new guests are expected for the series, which starts recording on October 7—but among names mentioned for this "fantasy" show are Pearl Carr and Teddy Johnson and Peter Brough and Archie Andrews.

CLOSING date for Cliff Richard's British tour in November is now confirmed as London Golders Green Odeon on Saturday, November 21. Supporting acts are Marvin, Welch and Farrah, and Spirit Of Progress.

Bread dates change; Rex,

BREAD'S British dates next week have been changed. Edwin Hawkins Singers team up with the New Seekers. Tyrannosaurus Rex request "cheap" concerts. And Gene Vincent to visit in December.

BREAD'S British tour next week has now been re-arranged and shortened. Current dates for the tour, to be filmed for US-TV, are:

Vincent, shows

London Central Polytechnic (October 2), Sutton Coldfield, Staffs. Her Majesty's (3), London "Gaietyland" (6), Reading University (9) and Newcastle City Hall (12).

New Bread single, a re-recording of "It Don't Matter To Me" from their first LP, is released next Friday to tie in with the tour.

EDWIN HAWKINS SINGERS return to Britain in November for five weeks of concert and cabaret dates. Only dates so far set are:

Manchester Free Trade Hall (November 25), Birmingham Town Hall (10), and London Royal Albert Hall (December 2).

The single "To My Father's House" featuring Elaine Kelly is released next month. Song, already featured on their first LP, is an edited version of track on a new LP, also out in October. "Live In Amsterdam."

TYRANNOSAURUS REX are set for a short, cheap, solo tour next month!

T. Rex have requested that no tickets for the concerts cost more than 10s., and dates are: Nottingham Albert Hall (October 9), Blackburn King George's Hall (11), Birmingham Town Hall (14), Sheffield City Hall (15), Southampton Guildhall (19), Newcastle City Hall (23), Hull City Hall (30).

GENE VINCENT is to do a two-week tour of Britain in December. Anton Productions have signed him for ten appearances in the first two weeks of the month. First date will probably be at the Rex Cinema, Cambridge.

The House-shakers will back Vincent on the tour.

Pirate Andy returns

ANDY ARCHER, who announced to Radio North Sea listeners recently that he was leaving the station, has had a change of heart.

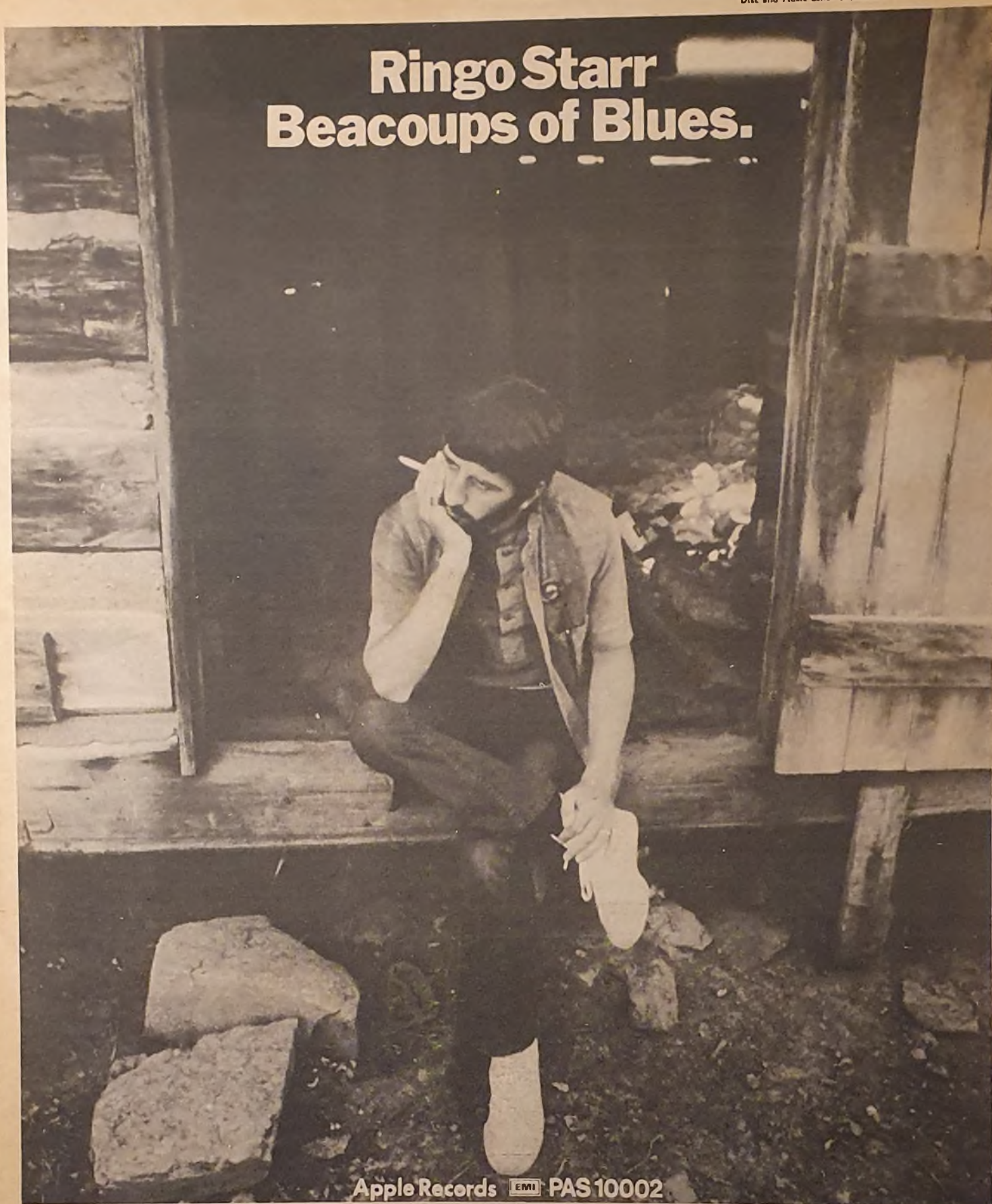
He returned last Friday and station director Larry Tremaine told Disc:


"Andy decided to leave of his own accord because he thought he was going to be sacked. When he was told he wasn't he had a quick change of heart and is now back with us."

Andy queued a major stir on North Sea when he announced that 1,000 free copies of the new Beach Boys LP could be obtained from the Roger Day fan club.

Latest addition to North Sea's DJ staff is West country man Dave Rogers.

Ringo Starr Beacoups of Blues.



Apple Records  PAS 10002

Mr Desmond Dekker, MM (that's the Jamaican MBE!)

He won it
for services
in the field
of reggae
—the music
which 'will
never
die'

JAMAICANS are a very proud race, it's said. And one of the proudest is Desmond Dekker. For his musical and songwriting success he has been awarded the Musgrave Medal, and will be presented with it by the Institute of Jamaica for cultural achievement when he goes home.

The award usually goes to novelists and other writers and Desmond is the first pop singer to win it.

"It's rather like the MBE in Britain," said Desmond. "I feel very good, having won it."

Desmond is visiting Jamaica soon on a tour which takes in South America and TV appearances on the island. As it is a working visit, his first in 18 months, Desmond won't have time to enjoy the sun, which he says is what he misses most.

To Jamaicans in this country, he appears as a kind of local boy made good. They form a large part of his fan following, although by no means the majority.

"My audience is a cross section of people. They're not even all young. At one ballroom in Birmingham I saw families there. Mother and father were dancing around, with the little children dancing beside them.

By ROSALIND RUSSELL

Desmond is currently working on a new album, expected to be released in October. It will be called "You Can Get It If You Really Want It"—the title of his latest single which is shooting up the charts. The rest of the material on the album is original material, all written by Desmond.

"I would really like to get the chance to prove to my fans what I can do. I can do other things besides reggae," he says.

"I sing reggae just now because the kids want it. When they change their minds, I'll sing soul if that's what they want, or I can sing Tamla-type numbers."

Desmond doesn't think he'll ever leave the music business. When he decides to stop singing, he's keen to try producing other reggae artists.

"There are two good reggae groups in Britain just now," he said. "That's the Pyramids and the Pioneers. I think they have a good chance of making it. I don't think that reggae will die out. The knockers say it's finished, but if you listen to numbers like Christie's 'Yellow River' and Herman's 'Hermis' 'Bet Your Life I Do,' you'll see that they are really

reggae too, although they would never admit it." Desmond is interested in writing music for non-reggae singers, but complications with the publishing company have stopped him doing so.

"I have done numbers which would have been suitable for Engelbert or Tom Jones," he said. "However, I do like to sing my own material myself. I enjoy singing, and it doesn't matter if it is cabaret or at a ballroom."

Desmond recalled a gig at the Lyceum in London, when he was almost choked by over-enthusiastic fans. They managed to get on to the stage, and in the melee someone grabbed the scarf he was wearing round his neck and pulled. Desmond was out cold for five minutes.

In spite of the amazing popularity, Desmond thinks he is not getting the airplay that reggae deserves.

"It's not the radio which sells my records, it's the ballrooms," said Desmond. "It took 13 weeks for 'Israelites' to get into the charts, although it was selling thousands. However, I have some TV dates fixed up for the near future—the 'Golden Shot' and the Ed Siewpot show."

Desmond finds that he has some trouble in the radio or television studios.

"Back home in Jamaica," he told me, "we set the time for recording at 8 a.m. and about early afternoon everyone is ready. Someone comes along and just starts to play. I don't tell him what to play, he just does what he feels is right—his own thing. When he knows the tune, he will just add bits and pieces and build it up."

"In the studio here, I find violins and other instruments I don't normally use. You have to get the feel of Jamaica. I go home to write my songs, because I lose a little of it when I'm over here. You have to be Jamaican to play reggae with the right feeling."

DESMOND DEKKER

By PHIL SYMES

AFTER an unsuccessful attempt at going "heavy" with a single written for her by George Harrison, Doris Troy has gone back to her roots in gospel for her new single "Jacob's Ladder." And it seems set to be her first hit on the Apple label.

This retrogression she says is to be permanent.

"I'm back with gospel and I'm gonna stick with it. The new single is definitely more our groove—simplicity and straightforward rhythm. 'Ain't That Cute'—the last single—was too 'heavy' and white sounding for me.

"People need a little gospel. I think that's what's missing today. People go to a concert to get their soul revived and they come back as depressed as before. They need a little gospel to lift them up."

But she doesn't think that doing George Harrison's "heavy" song was a waste of time.

"It was an experiment. It didn't take off this time but in five years from now someone might manage it. I don't think any good song is ever wasted. Take 'It's All In The Game'—that song had been lying dead for a long time, then the Four Tops made it into a hit."

Doris's single has broken the silence which has reigned over the Apple empire for some time. Reports suggested that Apple was in danger of shutting completely. But Doris, who has her own office in the building, puts down the suggestion.

"Things have been quiet—but there's more activity now. The record is beginning to happen. The reason there has been no one about the office is the building is being renovated."

"Being with Apple is the best thing that could have happened to me; the association with the Beatles is worth more

Doris: why we need gospel

than money can buy. The Beatles are great cats, no matter what people say—really dedicated to their music."

While at Apple Doris has been working chiefly with Harrison with whom she wrote and recorded. She has an album due for release shortly on which most of the tracks were written by either her or Harrison. There are also contributions by Ringo, Delaney Bramlett, Clapton, Klaus



like Clapton, Alan White, and Harrison. But the idea did not materialise.

"It was just that Apple wasn't prepared to maintain a band. I'm now working with two guys from Ferris Wheel, and the drummer from Spooky Tooth—man he's a real funky little drummer."

Doris has an incredible capacity for work. Not only is she promoting the single, working on the idea of live gigs, writing a lot of new material, but she's also trying to make a career for herself in the theatre and wants to have a TV show.



appearing at

Odeon	Manchester	26th
Fairfield Hall	Croydon	27th
Colston Hall	Bristol	1st
Astoria	Finsbury Park	2nd
Odeon	Birmingham	3rd
Empire	Liverpool	4th
ABC	Gloucester	8th
Capitol	Cardiff	9th
Gaumont	Southampton	10th
Odeon	Hammersmith	11th



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John Peel writes every week in Disc

EACH weekday we would walk down Denball Lane toward the marshes, between the high hedges that marked the boundaries of Hughes Farm, past the white painted gate with red gate posts on which the cows scratched themselves. Halfway down the hill the road crossed the railway line, but just before we got there we turned left and followed the footpath to Burton Point Station and stood on the platform waiting for my Dad to come home from Liverpool.

Burton Point must have been closed down years ago as part of British Rail's economy and as a result of the apparent necessity for hurrying passengers from one foul city to another lest they be exposed for too long to the countryside, and thus experience that slowing of time and the sure knowledge that there's no real need for so much haste.

Big Bob said that Blisworth Station used to be one of the biggest yards in this part of the country. Now the booking offices are empty, locked and with the old timetables still on the walls and the tattered wooden drawers half open where children have searched them one last time. The signal box is stripped and filled with old newspapers, rags and empty tins and it shakes violently when the trains hurtle past as they do at speeds that might make you wonder how you dare travel in them.

Across the road is the Blisworth Hotel and on Sunday night, Van der Graaf Generator played some excellent music there for the friendly people of this corner of Northamptonshire.



Last week Family recorded for the Sunday Show and, although they've always been one of those groups that I try to hear as often as possible, nevertheless I was astonished at the new authority that the band is displaying.

Often in the past they seemed to be in danger of functioning as a backing group for Roger Chapman and their instrumental solos seemed to serve only as incidental music for orgies of crazed lam-bourne battering, microphone destruction and other Chop-maque excesses.

No longer is there any suggestion of that. Family really sound like a band now—which may read like heresy, but isn't—and there is a certainty and power that you won't have noticed before. They have a tour in November and if you've not seen Family in action lately you should go along and you'll see what I mean.



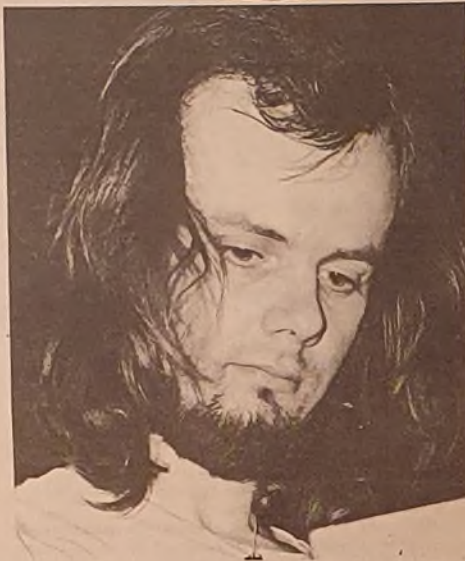
The same sort of thing seems true of Van der Graaf Generator, who have been working in one form or another for as long as Family and have had more than their fair share of confusion and upset.

On Sunday night, though, they seemed to have found their feet at last. They played excellent, tight and exciting music with confidence, and the crowd opposite Blisworth Station were well pleased.

Hopefully, these Sunday nights in Blisworth will become a regular feature of my week—hopefully because previously they've not been going too well and the people here are friendly and straightforward in a way that seems to be lost to the city dweller and it would be nice to come up here in addition to coming to the Nags Head in Wollaston every Friday.

In fact this article has been inaccurately typed in the kitchen of the Nags Head, where Mrs. Big Bob is celebrating her birthday

PEEL'S THOUGHTS



WHAT IT'S LIKE TO BE IN A GROUP WHEN NOBODY WANTS TO KNOW!

and Bob has just cooked me an enormous breakfast. This Friday we will have Little Free Rock at the Nags Head and they played some fine music the last time they were here. Over in Blisworth on Sunday Climax Chicago will be whacking it out in no uncertain manner.



Back in London town there are about 40 new LPs for me to listen to, hundreds of tapes to be heard, and I should be back there being keen and conscientious. Perhaps, though, weather this year—autumn is in the air and last night as Anthony and I drove from there to here there was thick fog on the road. When this silliness is finished the van will set off for action-packed adventures elsewhere.

There's Adrian Henri and Mike Evans to visit in Liverpool (a team

still unbeaten incidentally), and the luckless Stack Waddy may have crawled back to Manchester in their ruined van.

There must be thousands of groups like Stack Waddy and even the most successful musicians must have had their Stack Waddy days. Bands that seemed to be programmed to self-destruct in remote corners of the country, with equipment that works occasionally and for which the schedule of hire-purchase payments stretches further than the mind—numbed with sleeplessness and clouded by a wretched diet—is prepared to imagine. At 30 miles an hour they struggle towards London, "the equipment's not ready," "the gig's off, we tried to reach you," "you're 15 minutes late, we'll pay you half money," "don't bother to do a second set," "don't you do any Jethro Tull numbers?" "You're in a pop group are you—must be getting lots of money. Made a record did you? Haven't seen you on Top Of The Pops, have I?"

Impossible to know whether Stack Waddy will survive, although I hope they will. They, and others like them, live and work in Dickensian conditions that they would never tolerate if there wasn't that faint hope that one day they'll make it on a Led Zeppelin scale. Like winning the pools, really. In the meantime the pop industry files by on the other side.

love,
John Peel

WHETHER or not you like what the Hollies are doing you certainly have to admire them. With their latest single, "Gasoline Alley Brad" shaping into their 21st hit they must qualify as the most consistent chart-making and longest surviving group of our time.

While seemingly every other group which started out with them has now split, the Hollies continue to go from strength to strength with thankfully no sign of a break-up in sight.

"That's because we really believe we've got much further to go. Groups who split must think they've come to the end of the line," says Tony Hicks, group mombor who wrote the "B" side of the single, "Dandelion Wine."

"We're doing better things all the time and enjoying what we're doing more than we have done for a long time, which makes it good to be around. Not that we're happier because of any change of style. It's just that we know what we're putting out is a definite improvement on what we were doing a year ago. Our records are more than just commercial songs; they actually mean something, as apart from the bubbly things we used to do."

Tony considers the new single a step backward for the group—although it doesn't take them back to happy, sing-along-things like "Sorry Suzanne."

"It's a very good song, without the orchestral backing we've had on the last few singles. Everyone played much better on it—we had to with no strings to cover up for us if we went wrong. It's the style we intend to stick to for some time."

It's the style the group features on their forthcoming album.

"There are some things with strings but not many. Orchestration was cut down by 80 per cent—it's just us rocking away and really is a good album."

"It's not just a difference in sound; the lyrics are different as well. People seem to want to hear about what's happening in the world. It sounds corny but they like to be told about the problems of the world. That's chiefly what the album is about."

"It's not outlandishly different, but after things like 'He Ain't Doing' we couldn't go back to doing things like 'Sorry Suzanne.' You have to move with the times or get left behind."

The new style of playing without an orchestral backing means live appearances are much easier, and they intend doing more now than they've done for some time.

"There's definitely a new enthusiasm for doing live dates which has been brought about by working on ourselves a bit more and by doing rehearsals."

"Also, live things appeal to us more now because we can do album tracks and unfamiliar material rather than just our hit records. For a long time we were very bored with appearances because we were limited in what we could play, and now people seem much more open minded and our stage performances are better than we've ever done. We're doing better numbers and can open up wider so we hope we'll appeal to everyone including the festival people."

For a group with 20 hit singles behind them, and considerable success all over the world, there

How the Hollies stay evergreen...



New style Hollies (from left) Tony Hicks, Allan Clarke, Terry Sylvester, Bobby Elliott. Missing member is Bernie Calvert.

can't be much left for them to achieve.

"We could get a bigger following in America. We've done all right there since 'Bus Stop' but I think we could improve. It's a very important market. I always feel very uneasy there but once I get on stage it's incredible. But it does have its hang-ups; it's a very uptight country."

"I think we're ready for another television spectacular in Britain, as we're doing such different things since the last one. A live spectacular would be very nice, because live things come across much better. I remember when I was a kid watching the Shadows on tele-

vision; they never came over well when they were miming, but when they wore live I really got a lot from it."

"The only problem is with the television people themselves, especially the balance engineers. You can get a fantastic sound in the studio but it comes over very badly on the television set."

"The main thing for us to do in future is to continue doing things we want to do and to achieve more hits. But hits with good songs, not just any song. There's a great deal of difference between the two."

Phil Symes

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the new LPs

MELANIE MAY BE THE NEW BOB DYLAN!

MELANIE'S third album, "Candles In The Rain," is probably her best. Like the previous two albums, most tracks are her own compositions, sad and full of self pity. She sings with such depth and feeling it almost hurts to listen. This girl could sing a train timetable and make sense of it.

Most notable track is the 7½ minute version of "Lay Down (Candles In The Rain)" cut for her last single. Where the single ended this version builds into a frantic gospel chant. It's quite incredible. Other outstanding tracks are, "What Have They Done To My Song," and "Ruby Tuesday."

Melanie is the most exciting vocalist to come along in recent years. She will be as important to this decade as Bob Dylan was to the last. (Polydor) ★★★★★



Varied album: Canned Heat's Bob Hite in action

CANNED HEAT—"Future Blues" (Liberty): It's rather sad and unforeseen that this album should come out shortly after Al Wilson's death when the inside cover is devoted to his campaign to save the giant Redwood forests. And there's a sad little blues on it by him called "My Time Ain't Long."

But it's a good Canned Heat album, very varied—ranging from a pretty very un-Heatish number "Shake It And Break It" to a free jazzy "Skat" with horn arrangement and piano by Dr. John.

The album was made before Henry Vestine rejoined the group, so Harvey Mandel is on lead guitar, doing a very fine job. Their hit single, "Let's Work Together," is also there.

TRACKS. Sugar Bee; Shake It And Break It; That's All Right, Mama; My Time Ain't Long; Skat; Let's Work Together; London Blues; So Sad (The World's In A Tangle); Future Blues.

*Heat
are as
good
as ever
— but
there's
a note
of
sadness*

PIONEERS are the most polished Jamaican group we've seen in Britain and deserve to be recognised as more than just another reggae group. They're capable of very soulful singing and excellent harmonies which they demonstrate on "Bottle Of The Giants," an excellent album which includes "Slip Away," "Consider Me" and "Now That You Are Gone." (Trojan) ★★★★★

PLENTY of cheap reggae albums around at the moment, best of which is "Hot Shots Of Reggae," a collection of some of the most popular reggae numbers of re-

cent times by Ken Boothe, The Melodians, The Maytals, The Pioneers, etc.

There's also "What Am I To Do" featuring lesser known names like Tony Scott, Winston Hines, The Jamaicans and Woodpecker, and "Foolish Fool" by Cynthia Richards and Friends, which we might have written favourably about had it not been for the poor version of the title track.

One thing they all seem to have in common is they're very badly recorded. The sound balance is poor, but we suppose that's the price you pay for cheap albums. (Trojan) All ★★

It's the best Band in the land...

THERE are certain bands whose musical talent is beyond reproach, whose entertainment and feeling value is undoubted. The Band is the prime example of the best of them.

"Stage Fright is a magnificent presentation of their own style of country-based melodic tunes, which are capable of bringing tears or excitement. They experiment with sounds, so that at times the instruments are unrecognisable, and totally unimportant to the overall sound. Using both dated and ultra-modern backings they move through 10 tracks which are undeniably the best gently rocking music the world has to offer. (Capitol)

★★★★★

TRACKS: Strawberry Wine; Sleeping; Time To Kill; Just Another Whistle Stop; All La Glory; The Shape I'm In; The W. S. Walcott Medicine Show; Daniel and the Sacred Harp; Stage Fright; The Rumour.

MASON WILLIAMS,

undoubtedly a huge talent verging on genius, pulls a bit on his "Home Made" album. His themes have become recurring, and yet again "Classical Gas" is featured. "It's the song I'm best known for," he says.

The arrangements once again are thoughtful, the orchestrations brilliant. And he completes his trilogy of nonsense songs with "The Tomato Vendetta"—the other two on his previous albums being "The Prince's Penties" and "The Last Great Waltz." Easy listening. (Warner) ★★★★★

VIKKI CARR on "Nashville By Carr" is a collection of tracks recorded by "Miss Tears" herself in Nashville, Tennessee. She does all the old favourites, some country and western numbers some not, including "Raindrops Keep Falling On My Head," "Everybody's Talkin'," "The Tips Of My Fingers" and "Yesterday When I Was Young." Miss Carr is more subdued than usual but as professional and vocally attractive as ever. (Liberty) ★★★★★



BEATLE RINGO

sure makes a mighty fine Country-n-Western singer. On his Nashville-recorded "Beaucoups Of Blues" album, the Liverpool cowboy certainly proves that to be a success you don't need the world's best voice. Not by a long chalk!

Although glaringly untrained and often dubiously pitched, his singing scores on personality and feeling.

He does, however, owe a tremendous debt to his backing musicians, led by producer/steel guitarist Pete Drake.

Ringo sounds much at ease with the gentle pace. At his best—"Um, Love Don't Last Long"—he puts over poignant lyrics with great effect. At worst, he's flat and ponderous. But the good tracks are on the sleeve, and titles include "Fastest Growing Heartache In The West," "Without Her," "Woman Of The Night" (Apple) ★★★★★

"FUNKADELIC" is the term that's been thought up to describe the new sound that's a blend of funk and psychedelia which groups like Sly and the Family Stone and the Temptations

have introduced. Funkadelic is also a group who seem to be cashing in on the sound with an album of the same name. Good solid dance music which will keep you out of your seat whenever it's on. (Pye International) ★★★★★

BILLY PRESTON'S influences show through on his album "Encouraging Words"; not that it's bad; a mixture of George Harrison and Ray Charles. He pounds through gospel-flavoured rocking blues, at times verging on the jazzy blues of Charles, and on the slower ballads there is an undoubted Harrison feel. Harrison in fact has had a large hand in writing the songs along with Billy Preston.

The use of a female chorus throughout is effective, and occasional brass, sometimes used with rock-n-roll type sax, makes for a very fine album. (Apple) ★★★★★

HENRY LOWTHER BAND'S first album, "Child Song," will not disappoint the many who have been looking forward to it. The former Mayall, Manfred Mann, Dixie Swarth and Keef Hartley side-man has taken his time over the LP and the trouble has been well worth it. The six tracks are cleverly created and arranged, with some outstanding improvisation from all concerned. It's best described as loose jazz, and the overall feel is not unlike "Bitches Brew"—Miles Davis's latest offering—which can't be bad. Lowther plays beautifully fluid trumpet and flugelhorn plus his usual distinctive violin. Full marks too to Tony Roberts (tenor sax, bass clarinet), Mike McNaught (electric piano), Daryl Brunswick (double bass, bass guitar) and Mike Travis (drums), who are aided, on occasion, by producer Neil Slaven (percussion), and Jimmy Jewel (tenor). "Child Song" has a beautiful controlled freedom, suits many moods, and should please a lot of people. (Deram) ★★★★★

LLOYD CHARMERS comes up with one of the most listenable reggae albums for some time—"Reggae Charm." This guy really knows how to play a piano. He sounds at times like Ramsey Lewis on things like "Chokin' Kind," "Honey," and "Oh Happy Day." It would have been much improved though had the shuffle-beat backing by Byron Lee and the Dragonaires been left off. (Trojan) ★★

STAR RATING:
Outstanding★★★★★
Good★★★★
Fair★★★ Poor★

JONATHAN KING



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BLACK SABBATH, left to right: Geezer Butler, Tony Iommi, Bill Ward and John 'Ozzie' Osbourne

'Paranoid' Sabbath sound off

BLACK SABBATH are still aggressive and worried about confusion that still arises between them and Black Widow and that people still think of them as a black magic group.

Their latest album, "Paranoid" has sold about 75,000 copies and twice the amount in the States, but is getting little airplay. The single of the same title, is suffering too. Why did they think this was so?

Said Ozzie, "Radio One just caters for one type of audience—the commercial Tamla sound. They aren't interested in the heavy stuff."

"We'd like to do Top Of The Pops," said bass player, Geezer Butler. "It would be spreading around our type of music."

Ozzie agreed. "I can't be bothered with those people that go around saying that groups have sold out when they appear on Top of the Pops, like they did when the Free made it."

Sabbath writes all its own material and prefers to record it all at one rather than track by track. When they do their next album, they intend to go into the studio and record everything in the same session.

All from Birmingham, they find that this sometimes proved to be a bit of a disadvantage.

"We're based there because we think London is too fast," said Ozzie. "So we just decided to stay in our home town. It's just taken us a little bit longer to

become known."

Drummer Bill Ward added: "Someone will ask us where we come from, and when we say Birmingham, they will look doubtful and say 'oh I've been through there once.' Because we don't carry a London label, things are more difficult."

The Sabbath are recently back from Belgium where they appeared on a festival hill, with the Kinks and the Wild Angels. It went very well which more than could be said for the festival in Holland, it seems.

Said Geezer Butler, "It was very disorganised. It was on the banks of a river and it poured with rain. Cal Stevens had to go on at 4 in the morning and it was freezing."

"We did the Montreux festival too, but it was good. It was in a nice place, with a good audience. Caelius and Tastic were on the bill too."

Half of Black Sabbath have been together for three years as a group called Earth. A year ago, lead guitarist, Tony Iommi, was offered a job with Jethro Tull to replace Mick Abrahams, who went to form Blodwyn Pig. Tony

stayed with Jethro for two weeks, then went back to the Sabbath. During the two weeks, he appeared on the Rolling Stones' Rock 'n' Roll show.

The group recall one of their favourite gigs as being the Electric Garden in Glasgow.

"I used to have this thing about going up there," said Ozzie. "I was scared they'd come at us with knives, but it wasn't like that at all. The audience came in and sat down quietly and just listened to the music. And the organisation was very good."

Their only regret is that in Birmingham the clubs suitable for their type of music are closing down. So they might have to move to London after all.

Although the plans for a US tour have been finalised, the rest of the bill hasn't yet been decided. However, they do know that they are touring with Manfred Mann in the near future. The tour will take in Denmark, Sweden, Belgium and other Continental countries, lasting 17 days. Following that, they will do a three-week tour of Britain.

enamoured with the show-biz scene and wanted to foster a group, not for the money he would make out of it, but simply for his own interest.

"As the saying goes we first of all 'got it together' by ourselves in Kent; then at the end of last year we went to Germany and Switzerland for two months working in clubs. I knocked us into shape, but I lost us our first drummer!"

Material fruits of those gruelling months were most of the numbers for the LP, which was recorded as long ago as March.

"I actually took us six months to begin to find out in our own minds what direction we wanted to go in, and what sort of material was going on the album."

"But when we started work on the LP, the tension eased. The overall mood of the album is still elusive though, mainly because we were not on the road at the time."

And this seems to be Supertramp's immediate problem — what Richard describes as "dichotomy" between the songs on the album and the group's stage act.

Supertramp manufactured but creative

SUPERTRAMP'S first LP was released recently to jubilant acclaim. That in itself is an achievement, for not only does Supertramp mark the second time around for leader/mentor Richard Davies, but it is also a group without a background of many months hard slog round the clubs up and down the country.

Supertramp consists of Richard Davies (keyboards), Roger Hodgson (guitar), Richard Palmer (drums) and new addition Dave Winthrop on brass and woodwind instruments.

"We've all had group backgrounds," says Richard Palmer, "but basically Supertramp is a manufactured group in that until we formed the band we had never met each other in our lives."

Davies initially advertised for fellow "Tramps," and got Palmer and Roger

partly on a promise of completely original material and partly because both were in a state of near desperation—Richard was in "a very loud Vanilla Fudge type outfit" and Roger with a "semi-resident" band on the Meeus dance circuit.

After interviewing 150 drummers — "and have you any idea what of an experience that can be," the trio found Robert. "Actually, he was the very first person we auditioned, but we religiously went through all 150." And Dave is the latest member, who doesn't appear on the album but was added "because we were certain horns would broaden the scope of our sound and would add many more shades and moods to the music."

Supertramp are surprisingly "owned" by a Swiss-based Dutch businessman by name of Sain Mesages, "who was very



RICHARD DAVIES

THIS WEEK Balls are in Cornwall "breaking the ice." They've been together since 1966, made an album but have yet to face a highly critical audience live across the footlights, so they're going to Cornwall to do a few sounding-out gigs.

"I refuse to get nervous about it," says drummer Alan White. "People are just going to have to accept us for what we are—it's just a band and if you don't like it, tough luck. There's plenty of things to do and if they can get into what we're doing on the stage it'll be really good. It's not going to be any of this dynamic, thrashing guitar smashing bit; just nice music. I would hate people to come along and expect us to be in flash suits and doing feed back."

The group have had various ideas for staging their gigs. Despite all the obvious difficulties that would be presented by local councils etc., their idea is to have a portable tent they could take round with them and pitch circus-style to do gigs.

"We've got the chance of buying an inflatable dome that holds 1,000 people and has psychedelic lighting," says Alan. "I don't know if it will come off or not, but we're thinking of doing it like a travelling circus and having midgets on the door taking the money."

Balls started off as Trevor Burton from the Move and Denny Laine (ex-Moodies, Electric



ALAN WHITE

Balls: 'No one knows what to play'

String Band, Airforce etc.) Alan, who used to be with the Alan Price Set, met them after he'd played with the Plastic Ono Band and was doing session work with Rick Grech for an album.

"We all got on well with Rick, we were thinking about asking him to join Balls but he joined Traffic before we asked. But we all jam with each other and Chris Wood plays on all our records, so it's a nice little circle of people really."

The album also features Doris Troy and PP Arnold, but isn't due for release yet as they haven't signed a recording contract.

"We've got about 300 miles of tape to make sure we get the right things out, it just needs tidying up and sorting out. We've got a single out very soon though."

Although the group is firstly a trio, and will go out as such to begin with, they are thinking of adding another person or two — "no, not an organist, some really unusual instrument."

"We can play four or five different instruments well enough to play onstage, it's really strange because no one knows what to play. I think we'll stick to drums, bass and lead."

REPORT BY
Rosalind Russell

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CLOSE-UP . . . DAVE COUSINS

COUNTRY CO

DAVE COUSINS is a placid family man—in the nicest sense of the phrase—who besides being founder and backbone of the Strawbs is also songwriter, folk club organiser, disc jockey and record producer.

He is also the friend and confidante of many, with the result that his phone and doorbell never stops ringing. He chews his nails. . . and has decided that drastic steps must be taken to cut down on other activities so he can concentrate on the group.

He thinks perhaps he is "too friendly." He has rarely been known to lose his cool—the last occasion being when he wrote off his car and then he was uptight for about a week. At interviews he'll chat for hours in between rescuing precious objects from son, Justin, feeding him with bread and butter and playing amazing old Strawbs albums and a song sampler featuring the Ted Heath Orchestra.

He was born in Camberwell, London, on January 7, 1943, and has spent the rest of his 27 years in the Richmond - Hounslow area of West London. His father died when he was eight months old and his mother remarried and moved to Richmond. He has a sister, Sally, and a brother, Gerald, who works on a Middlesex newspaper which, says Dave, is good because he gives the Strawbs lots of plugs.

He went to school in Twickenham where he met up with group's Tony Hooper, and they were two out of the only four people in their form not to be made prefects because they were "too irresponsible." When he was 14 he saved up his pocket money to buy his first guitar.

"I rode into Hounslow on the back of my father's tandem to buy it, and rode home with it strapped on the back."

Then he and Tony formed a skiffle group at school, which Dave says was hilarious and very bad. He left when he was 18 and went to Leicester University.

"I was always misguiding at school. I was good at English and languages, and in the sixth form all the boys did science and the girls did arts. You were wet if you did arts, so I had to do science which I was bad at."

He went to university to do maths, which he hated, and also psychology and

statistics. He got through, he says, because he has an extremely good memory. He left—after retaking his finals—with a B.Sc. and having run the jazz club and started a folk club there. He went into advertising for a year, working in an agency which depressed him very much, and decided him he could do better on his own.

"I had a wild scheme of setting up something to control all the regional advertising that went into local



newspapers from a central source. I had it worked out that I could make £100,000 a year, but I'd forgotten to take into account that you needed capital to start with."

Through a friend in Hounslow he managed to rent an office in High Holborn for 5s. a week, and suddenly found himself with no capital and an address of 36 High Holborn. He was also by this time married, having met his wife, Christine, at the advertising agency. Dave went to Germany playing bluegrass on a banjo to get some money, and in 10 days had made just enough to survive and on returning he was given a marketing survey job by a friend. He continued doing marketing sur-



The musical mixture that shouldn't work—but does! Strawbs (from left) Dave Cousins, Tony Hooper, Richard Hudson, John Ford, Rick Wakeman.

veys all through the early Strawbs days.

"THE early Strawbs' days

—as the Strawberry Hill

Boys playing bluegrass—

were very out of character,

looking back. But that's what

I was interested in at that

time. It was before I started

writing four years ago, and

then gradually we absorbed

the songs into what we did

onstage. I was very self-

conscious about singing the

first songs onstage—they

were so different from the

bluegrass things we were

doing."

Dave's not sure what made

him start writing songs.

"I think it was probably

hearing some of Donovan's

early songs and thinking if

he can do it so can I. So I

wrote some and they were

really bad. But gradually

they began to improve. They

had very self-conscious words,

and I was always very wor-

ried about melodies—I was

more concerned with them

than the lyrics.

In those days I just used

to listen to the sound of

records on the radio—the

overall sound and melody.

Then after about a year I

began to realise the lyrics

were not really up to scratch

so I started to concentrate on

the lyrics and the tunes went

right off. Only now they're

beginning to come together."

Now Dave's songs have

been done by a variety of

people: the Settlers, Foggy

Duo, Johnstones, Jack Jones,

Lonnie Donegan—and Cliff

Richard is thinking of doing

one for a single.

Perhaps his most famous

one to date is "The Man

Who Called Himself Jesus"

which has landed Dave in the

embarrassing position of

being interviewed by various

Church newspapers for his

views on religion. They also

analysed some of his other

song lyrics and came up with

various Christian connota-

tions.

"That song did develop

from a true story," he says.

"I was told in Copenhagen

about this bloke who walked

into a record shop saying he

was Jesus. Apparently he's

still walking round Copen-

hagen saying he is, and no-

body knows what to do with

him. The song is just raking

the situation from there, and

at the end the bloke doesn't

know whether he is or not.

. . . or h
Strawb L
Cousins p
his way
from blue
banjo to
contempo
folk fame

Really it's a song about being
accepted for what you are—
like how a layabout with
fifty long hair down to his
ankles might be the nicest
person in the world, but
people just don't want to
know."

Inspiration for his songs
can come from anything.
Because of the system at his
school, Dave did virtually no
English literature—at "O"
level they only did English
language—so he has missed
out on all the basic literary
groundwork on writers like
Shakespeare and Dickens.
And pupils were put off poetry
by being made to learn rather
than appreciate it. So the
only sources he can draw
from are books he's read
since then, and on personal
experience.

Strange things have hap-
pened to Dave because of
this. After he'd written "The
Battle" (a well-known
Strawbs number) he found
one verse almost word for
word in a history of Britain
written by Geoffrey of Mon-
mouth centuries ago.

And lately he had a very
shaking experience after
writing a song for the new
album called "The Antique
Suite." Dave—always in-
terested in old things—had
been talking about antiques
to his doctor, and one day
he was invited round to the
doctor's house to see his
antiques.

"I started to write 'The
Antique Suite' which is
about an old man who is
dying in his room looking
at his old things—his chair
boy's cassock, his honey-
moon picture before his wife
left him, his tray of war

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... d to write the
 uite" which is
 old man who is
 his room looking
 things—his choir
 ck, his lawyer,
 e before his wife
 his tray of war

... medals. Then the old man
 dies and comes back to re-
 visit his room. The trouble
 is, the doctor was very like
 him and he wasn't ill when
 I started the song, but then
 he died last week. He in-
 spired the song and the song
 virtually came true. It's a
 bit frightening really."



THE Straws have been
 through various musical
 phases, starting in the early
 days when Sandy Denny was
 their singer, a "cello phase,"
 and now with the current line-
 up. The main criticism they've
 had in the past was that their
 recorded sound was not rep-
 resentative of their stage act, so
 they've just recorded a live
 album to put that right.

"Now we're an odd mixture
 of folk, rock and classical.
 Our line-up shouldn't really
 go together because we've got
 Tony and I who are folkies,
 John Ford and Richard Hud-
 son who came from the Velvet
 Opera and are used to playing
 very loud and violent music,
 and Rick Wakeman on organ
 who went to the Royal Col-
 lege of Music and has a classi-
 cal background. So we really
 have a peculiar fusion of
 music."

"When Claire was in the
 group on cello she was a
 lovely person, great cellist, but
 the cello became too domi-
 nant. I began to write songs
 that depended on the cello

which is dangerous because it
 became too samey."

As a guitarist Dave doesn't
 rate himself very highly, but
 says what he does he can do
 adequately and people can't
 copy him because he uses ex-
 traordinary tunings. He started
 off using banjo tunings, and
 now just fiddles about experi-
 menting with different sounds.
 Sometimes when people do
 his songs at the folk club he
 runs in Hounslow, he finds
 that unless they know the
 exact tunings he used they can
 never reproduce the sound,
 which is quite gratifying but
 annoying when people keep
 ringing up and coming to the
 door to ask him for the chords
 for such and such a song.

Dave is still rather self-
 conscious about singing and
 only once went out as a solo
 folk singer—in Denmark.

"I was scared to death. I
 had to go on after a band of
 three African drummers who'd
 been banging away for half
 an hour. I hate playing on
 my own; I really feel nervous
 about it. I don't mind doing so
 at my folk club in Hounslow
 because everyone knows me,
 but if the one up the road in
 Feltham asked me I'd be
 scared stiff."

FOR the past two years
 Dave's been doing a show
 a week for Danish radio—
 which came about in the be-
 ginning during a holiday in
 Denmark three and a half
 years ago. He's become so
 accustomed to doing this that
 it doesn't really take up much
 of his time. Now he's become
 involved with recording an-
 other group—Paper Bubble
 —who Straws met at a gig.
 They come from Slough and
 Dave rates them very
 highly as songwriters.

Then there's the folk club
 which he started three years
 ago, that is pretty time con-
 suming.
 "At first it did really badly;
 we had anything between 25
 and 60 people, and all the local
 hardys used to go in and stand
 there. In the end it got so bad
 they used to control the club
 —I got on really well with
 them, but we had to close the
 club down for three months
 because bands were too scared
 to play."

When we opened up again
 it went from strength to
 strength. Then I started an
 arts lab every other week on
 Tuesdays, but I gave that up
 because of lack of time. I was
 driven out of my mind by the
 phone. All I want to do really
 is to write and sing."

Dave is only just managing
 to cut down on all his other
 activities. To begin with he
 did most of the group's paper
 work and business deals—be-
 cause of his experience in the
 business world.

By CAROLINE BOUCHER



**Dave with
 baby son
 Justin:
 after his
 marriage
 he played
 banjo in
 Germany
 to make
 enough
 money to
 survive!**

"It's nice to be a business
 man and I've learnt a lot from
 it. It enables you to see your
 way through deals in the music
 business because you've had
 experience on that side of the
 fence, having had to make a
 living for yourself out of
 manipulating and hustling.
 It's an advantage and a dis-
 advantage because you tend
 to look at the economics
 rather than the emotional side
 of things. Now I leave it to
 my managers."

Now Dave lives in a house
 in Hounslow with wife Chris-
 tine, daughter Joelle aged
 four and Justin aged one. He
 bought the house four years
 ago before turning profes-
 sional because he thought
 he'd never get a mortgage as
 a professional musician.

He's already written a song
 about Joelle called "Poor
 Little Girl" and when she

first went to one of his con-
 certs at the Brighton Dome
 he sang it. Joelle stood in the
 front row, refused to sit down
 and kept waving, and insisted
 in piercing tones that she
 wasn't a poor little girl, and
 that since she'd had her tonsils
 out she was perfectly all right.

Choosing her name was an-
 other strange thing. Dave
 woke up and thought of it in
 bed one night, and then weeks
 later discovered it was in fact
 a fairly common French girls'
 name. But then he's very sus-
 ceptible to atmospheres.

"When I was 19 I woke up
 and there was a figure at the
 end of the bed which then
 disappeared. I was so fright-
 ened I had to drag my mattress
 into my mother's room and
 sleep holding her hand."

Then there was a time when
 the group did a gig in Canter-
 bury and looked round some

Abbey ruins where Dave said
 the atmosphere was so oppres-
 sive and tense he had to
 rush out. "I don't know if it's
 imagination; I'd like to be-
 lieve it's true because I be-
 lieve in the Tibetan Book Of
 The Dead and the reincarna-
 tion of souls."

But now, apart from look-
 ing for a country cottage
 where he can go to in his
 spare time, Dave's main aim
 is for the group and for his
 song-writing.

"I sing, I suppose, for per-
 sonal reaction—because every
 musician wants to be appre-
 ciated for what he does. I want
 a lot of people to say I write
 good songs and that they liked
 them. That would be the best
 thing in the world. It's purely
 personal, it's the greatest satis-
 faction in the world when
 someone comes up to you and
 says 'I really liked that song.'"

Next week: Jack Bruce

DISCUSSION

MICK ABRAHAM'S talks about his favourite albums



MICK ABRAHAM'S, ex-Jethro Tull, ex-Blodwyn Pig, and now preparing his new group for gigs, started buying LPs about four years when he equipped himself with stereo. Before then he just used to buy the old R & B single. Now he has about 100 albums—not that he has had much chance to play them recently because of rehearsing ten hours a day with his new band. His tastes vary from jazz to blues, and from country to classical. He plays whatever he is in the mood for.

His favourite album at the moment is the latest from Humble Pie. "Stevie's mate of mine, anyway, but I really dig him, he's got such a lot of spunk, it's just that thing. I was round his house a couple of weeks ago and he played me the album and it really knocked me out. So I've got a copy now. I think the best track on it is "Theme From Skin." They've got B. J. Cole playing steel guitar on it and it's just too much. I'm really hung-up on that album at the moment. It's a shame that Steve and Pete have got this "face of 68" thing because it's a silly bopper image and they're having a hard time getting rid of it."

Mick's other particular favourite right now Crosby, Stills, Nash and Young. "It's just the feel I like—and the way they've got it all laid out. It's really nice."

He lists his seven or eight LPs by B. B. King as his other favourites. "Again, I like them because of the feel. The B. B. King ones have got a lot of nice feel, very simple and down-to-earth. I get a good feeling from listening to them. The same applies to the Albert King records I've got."

"Since I started buying albums I've got all sorts of things. I've got a lot of jazz and blues. I can't stand the things by Albert Ayler and Archie Shepp. To me, they are just a waste of time. The jazz records I prefer are by people like



B. B. King

Cannonball Adderley and Roland Kirk. I like that because they are rooted in blues.

"I've got a couple of things by Coltrane which are nice, but, to me personally they don't say much. It's all about technique, rather than feel. But that's just my taste, I'm not putting it down; someone else could dig it."

Usually, Mick finds he doesn't play album right through but selects the tracks he likes best. He usually buys albums on hearing a couple of tracks, rather

than just getting one because it is buy a certain group or artist. And buying records, he says, depends largely on his financial position. The fact that he hasn't bought any for sometime must mean something.

He plays what he feels like listening to — one night it might be classical, the next blues, then jazz, then country music. "Out



C. S. N. and Y - Nash

of the 100 albums. I've got only about seven or eight classical, Dvorak, Bach and Tchaikovsky. The Tchaikovsky is his Violin Concerto in D, or is it D Minor? I'm not really sure. I just know that I like it.

"The only sort of thing that I haven't got is ballet and opera. I just don't dig that sort of thing, although opera singers are good, I suppose."

"I've also got things by the Durrillo Bros. and the Byrds and Dillard and Clark because I really dig all that sort of thing."

Mick avoids listening to albums when he is writing, he likes to avoid anything that might influence him. "I like to write what is in me and not be suddenly influenced by something I might hear. Although what is in me is probably influenced by something. But I haven't got a clue by who or what."

There are no records he can think of that have had any particular influence on him but Mick has got a few B. B. King, Albert King, and says he has bought a lot of cheap blues albums — "you know, 15 bob Marble Arch ones" — which must have made some impression.

Mick finds that his record collection is primarily made up of artists who have more value for the feeling they put into their playing rather than their technical skill. "I've got things by George Benson and Jimmy Rainey which are brilliant, technically, but I just can't get into it—it's just not me."

Also well used among his collection is the Leon Russell LP, again because it simply has a nice feel that appeals to him.

Go T-Rex, get lower prices ...!

MARC BOLAN is making his own contribution towards bringing the prices of concerts down. Tyrannosaurus Rex is to do a tour shortly where all ticket prices will be 10s.

"We did a really lovely gig at Implosion recently," says Marc "and afterwards we found the admission price was only 6s. The week before we did one at the Lyceum which was good but not nearly such good vibes. It was only three quarters full, and the admission was £1. Whenever the money is down on gigs not only is it sold out but you get the right vibes."

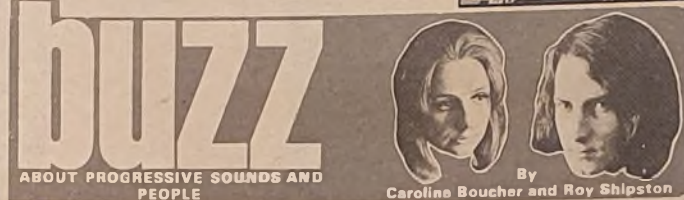
Another plan Marc is working on is to hire the Festival Hall for a Christmas concert in December and sell all seats at 5s.

"I'd like to do two houses and play with a string quartet. Also to read a story I've written called "The Children Of Barn."

"T. Rex"—their latest album has just been completed, and is much heavier, more electric, more rocky than other things they've done. "The whole feeling is different, it's difficult to pinpoint how exactly. I suppose it's just the personal changes over a year. But even a couple of acoustic things I do on my own are different."



Mickey Finn (on bike) and Marc Bolan



Kevin Ayers and the Whole World have at last found a drummer—**Davo Dufort**, formerly East of Eden. Next month the group does a new territory (venue as yet undisclosed) on October 4 or 11.

ROY HARPER has joined the list of stars handled by Blackhill Enterprises.

Michael Chapman is recording a new album which could be out in November.

BRIDGET ST. JOHN backed on "Folk on Sunday" radio programme by Kevin Ayers and David Bedford (of The Whole World), Robert Wyatt of Soft Machine and pianist John Henry.

Manchester University Union start their new season of "dances" on October 3 with Emerson, Lake and Palmer. The Who, with The James Gang, appear there on Wednesday (October 7).

Also lined up for the Michaelmas term are Free, Deep Purple, Stooges Span, Treas, Argent, Kevin Ayers and The Whole World, Keef Hartley, Climax Chicago Blues Band, Blodwyn, Edgar Broughton, Michael Chapman, Matthews Southern Comfort, Dando Shaft and Fairport Convention. Should be an enjoyable term, whether you learn anything or not.

SPECIAL posters are to be on sale at theatres on Canned Heat's tour, and the proceeds from them will go to AJ Wilson's Music Mountain—the organisation he started for the preservation of the Redwood forests. If you feel like contributing anyway, the address is: 6331 Hollywood Boulevard, Suite 211, Hollywood, California, 90028.

No solo Jack Bruce album

vastly since their first Vortigo album. Angus, their singer is far more animated and has an excellent voice, and they've got a really great organist.

CLOUDS start an American tour at the Fillmore East soon. Their next album, "Water Colour Days," is released next month.

"Living In The Past" looks as if it's going to become a much-covered favourite. Middle Earth Orchestra have just recorded it amongst others.

SUPERTRAMP'S multi-instrumentalist Dave Winthrop is a member of the landed gentry. He has two "retreats," one a farmhouse in Westmorland, plus a house chisled out of the side of a Cumberland mountain. His father was head of NATO's British forces and his grandad owns several shipping lines. Winthrop resisted efforts to "dump" him at naval school.

CONTRARY to rumours going round that Jack Bruce is recording a follow up solo album to "Songs For A Tailor," he's not.

"I've got tons of songs that Pete Brown and I have done, but I want to devote all my energies to Lifetime at the moment—we all do.

"Tony Williams has to be the most sought after drummer in America, and he's not doing anything else now. John McLaughlin put out a solo album which did very well in America, but he's not recording any more, so I thought it would be unfair if I did."

Jack Bruce pictured below



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Disc reviewers at the big shows

Burdon 'at war' with Who

THE WHO'S title as "The Greatest Live Band in the Land" is in danger of being snatched away. Who by! That self-described "long-haired, overfed name" Eric Burdon—former Animals star—today fronts his new group, War.

Eric has moulded together musically seven of the most polished and professional people I've been privileged to hear.

At London's "Ronnie Scott's Club" last week War was well and truly delighted and acclaimed. It's difficult (and probably wrong) to categorise their music, for it bridges many channels—rock, jazz, Afro-Cuban, and particularly the rough 'n' ready rhythm 'n' blues, Eric's roots. But the keynote is both entertainment and excitement.

Eric is an entertainer all right. But without the brashness of his contemporaries. He's there to sing—in that raucous, deep-throated voice; while rocking back and forth to the rhythm.

The band are unbelievable. Coloured all—except for Dand Lee Ostar (harmonica)—they set the pace from the start. There's a ridiculous rapport between drummer Harold Brown and dynamic Dee Allen (congas). While guitars and organ, plus Charles Miller's magnificent tenor, are very much in command. The sound is terrifically tight and together; the balance beautiful.

Don't expect any Animals' antics from Eric though. For while there are occasional Gordie under-tones to some of the tunes—he's right into something else. He based the bulk of his act on his current LP, featuring the introductory "Dedication" and his US No. 1 smash "Spill The Wine."

MIKE LEDGERWOOD

Derek/Dominoes

DEREK and the Dominoes—Eric Clapton and the ex-Delaney and Bonnie Friends—started their first concert tour at Croydon on Sunday and gave a packed Fairfield Hall an evening of immense pleasures.

They don't freak you out, but give you a really nice glow. Clapton is still as impressive but in a more

relaxed, casual and less aggressive way. The band plays simple, straightforward stuff and really enjoy what they are doing. And the audience got a large dose of what they wanted—Clapton solos.

It was a somewhat cool, but appreciative crowd. Most people were very still, happy just to sit and listen—until it ended, and they realised they wanted more. The encore was "Let It Rain"—with real audience participation for the first time. Clapton worked up to a pitch he hadn't achieved earlier. But that's not knocking what went before because it was very musical and very enjoyable.

Clapton and keyboard man Bobby Whitlock work well together, particularly their vocal harmonies, but then, so does the whole band.

Nobody soloed except "Derek" but solo bassist Carl Radle and Jim Gordon, a very fine drummer, didn't have to be flash to prove their worth.

After Bert Marvin and the Thunderbolts sat—which didn't go down as well as it might—the Clapton band played for nearly an hour and a half with a nice mixture of light groovy soul, and a few blues, "Blues Power" and "Red Wine" from Eric's solo album were included and they also did "Who's That Fool," "Country Life" and fine versions of "Down And Out Blues" and "Key To The Highway." 11 numbers in all from a happy, tasteful band with a very good lead guitarist.

ROY SHIPSTON

Deep Purple

JOHN LORD'S latest, and possibly last, attempt to fuse rock and classical music—the Gemini Suite, performed by Deep Purple and the Orchestra of the Light Music Society on Thursday—was treated as a rousing success

by a packed Royal Festival Hall. But was it?

Throughout the six movements the two remote styles rarely came together—and both "sides" suffered from the compromise. Lord hasn't created a new musical force. The Gemini Suite restricted both ingredients and for long periods the two were in direct conflict.

Purple are a great rock group but with their amps turned down and the frisson of their playing restricted by the date in front of them they lose so much. It was perhaps a great shame that Gershwin's "Rhapsody in Blue" preceded the Suite because it invites pointless criticism.

In the Gemini Suite guitarist Ritchie Blackmore was actually drowned by the orchestra a couple of times! His Movement ended well with some beautiful volume control playing, with the orchestra behind it.

John Lord's section seemed disjointed although it too had some pleasant passages. Again, the ending was good with him letting the organ run down and the strings answering with a gentle glissando.

Drummer Ian Paice and bassist Roger Glover pulled off their movements well. But often the group and orchestra weren't really playing together—they were just on stage at the same time.

Parts of the finale did manage fusion, but only in respect of Deep Purple being backed by an orchestra. For a few bars everyone ad libbed and that was the best part of the whole thing.

ROY SHIPSTON

Mike Nesmith

AS A Country and Western group ex-Monkee Mike Nesmith's First National Band was a failure at London's Nashville Room last Wednesday. But at a rock-group-with-steel guitar they were a reasonable success,



Slim in action (see review right)

Nesmith was geared up for his new role—in a cream, lavishly decorated cowboy jacket plus a rich Wild West accent—and that's where it ended. He just didn't seem to have the voice to hold the audience by "singing from the heart" in the best C/W tradition.

So it was rock that carried the day, with rip roaring versions of Chuck Berry's "Nadine" and Jerry Lee Lewis' "Whole Lotta Shakin'". This certainly went down well and won Mike his encore.

The band hinges on the steel guitar of Red Rhodes, hailed as one of the great exponents of the instrument. And Rhodes did prove his virtuosity on this, the band's only English date. But the proof was in the field of high-voltage excitement rather than that of sensitivity.

Mike Nesmith emerged as a pleasant personality, friendly, with jokes about his accent—and a Monkee joke about his having only played for 13-year-olds before now. He restricted himself to simple rhythm guitar, and did all the singing.

Opening number was "Listen To The Band," followed by "Bye, Bye, Bye." Others included "Born To Love You," "The Lesson I've Learned," "Dedicated Friend," and his American hit single, "Joanna." His voice was merely adequate,

and not helped by rather harsh amplification.

Dad man Johnny London played well—as did the whole quartet really. Yet there just wasn't the spark to make the Mike and the First National Band something meaningful and different.

JACK SCOTT

Slim Whitman

AFTER 13 years absence the falsetto strains of "Rose Marie," "Love You" are re-echoing around Britain. Slim Whitman is back. And how!

At Hammermith Odson on Friday an ecstatic packed audience of the aging faithful just wouldn't let Slim stop—even after one and a half hours and heaven knows how many encores for more.

Gently backed by British group Country Fever, Slim yodelled through a familiar repertoire—"Castle Call," "Twelfth of Never," "Tumbling Tumbleweeds," "China Doll," "I'll Take You Home Again Kathleen," "Rose Marie," and "Shutters And Boards" among them.

Sweet and sugary, yes. But give Whitman his due—he's entertaining, has that star presence, and his voice has a delicate purity. He defies criticism. You love him,

SLY AND FAMILY WERE A MIND SPLITTING SUCCESS

FINDING the right superlatives to describe Sly and the Family Stone isn't easy; adjectives like "exciting," "incredible" and "explosive" seem like gross understatement. Last Wednesday at London's Lyceum their unique music, a blend of psychedelia and rhythm and blues, evoked across the illic of which I've never witnessed before.

As soon as the seven-piece outfit, which included two girls—an trumpet and an organ—showed on stage the audience was up and ready to go. Sly opened with "Thank You," their most recent single, and right away the group had total control.

If Sly had told the audience to pull the piece apart they would not have hesitated. By the second number, "Mildady," the 2500 strong audience was on its feet. When the group invited everyone to "Stand" and "Dance To The Music" they were doing so already.

To appreciate this group you must open your eyes as well as your ears. You get as much of a kick from watching their stage antics as from their mind-splitting music.

They played all the numbers the audience wanted to hear: "You Can Make It If You Try," "Everyday People," "Sing A Simple Song" and when the Stone sang closed with "I Want To Take You Higher" it was like Woodstock all over again with everyone holding their hands high showing the sign of peace.

PHIL SYMES

or loath him. On Friday they loved him... so much so that Slim seemed overwhelmed.

JACK SCOTT

Faces

A CRAUELY written sign outside London's Lyceum on Friday night said that Dave Davies was ill and the Kings would not be appearing.

However the bill was re-adjusted, and T2 appeared first.

Then Daddy Long Legs who are back to being a boring band.

The Faces filled the top spot—and more than adequately too.

Armed with a few more months experience and quite a few new numbers, their excitement is obvious from the first note. Rod Stewart, of the dissipated voice which seems to lead rather than follow the music, wandered about onstage like a traffic control policeman, while the whole stage had the appearance of Piccadilly Circus underground station, with band roadies and assorted people wandering about adjusting this and that, and chattering while the music pounded on.

Although Faces' sound is exciting, and they have overall impact, one thing has not improved—and that's the sound balance which still needs attention.

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BRINSLEY SCHWARZ in action on Top of the Pops

Brinsley Schwarz: 'How we beat the hype...'

"I CAN understand people screaming 'hype' when they think of us. I would have done the same if I'd been in another band."

So speaks honest and open Nick Lowe, bass guitarist and vocalist with Brinsley Schwarz.

Brinsley had the slight misfortune very early on in their career (this year to be involved in a giant publicity stunt — the kind of thing they went in for on a grand scale in the 60s in America. It involved a mass of journalists, a trip to America, a giant plane, a lot of drink, exhaustion and an ensuing mess.

It backfired rather nastily on the group — and subsequently the mere mention of their name brought people out in a state of nervous tension and what they were actually doing musically got very overlooked.

"I think in a way it was a fantastic idea but it just

went wrong. Nobody's more conscious of trying to live it down than we are," says Nick.

"The only good thing it achieved was that at least people remembered our name — but we were rather green. We hadn't been playing at the top gigs in Britain and I think we've matured a great deal in the musical sense since then."

Brinsley Schwarz were

once Kippington Lodge — "one of the many manipulated groups around" — getting nowhere fast as far as they were concerned.

"I think these days it's incredibly difficult to get a new band off the ground. There are so many good bands around today who don't have a hope because the market's so full up.

"The great thing now is that we don't have to do that terrible ballroom circuit we were on in Kippington Lodge days.

"The college and university circuit is definitely a vast improvement on the old days — now that it's widened it's

appreciation of music and doesn't just book blues bands."

"I think people are surprised that we're still charging on after that American trip. What they don't realise is that whether we're playing for £20 a night in Tunbridge Wells — as we were in the early days — or at the Fillmore in New York it's exactly the same. We stand or fall on the music we play. And that's something you CAN'T hype."

At the moment Brinsley are writing an immense amount of material, and are getting stuff together for a second album.

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DELANEY and BONNIE: they performed most of the material from their new album.

CAN YOU believe I've never seen the Byrds? Well, its true! I just seemed (year after year) to have always missed them whenever they performed in New York. Fortunately I managed to finally catch them at the Fillmore East where they appeared this past weekend. They were fabulous!

Roger McGuinn was in absolutely great form and played beautiful guitar. The group played all their hits, all the Dylan songs they do, as well as some new material. Their stage presence was professional and charming, and all those old stories about the Byrds taking forever to tune up on stage just weren't true this time! The music flowed with very few pauses.

Especially exciting were "So You Want To Be A Rock And Roll Star" and "Jesus Is Just All Right" which had the audience up and screaming along. "Eight Miles High" was simply cosmic. It appears that the Byrds are developing very much the same sort of devoted group of fans that the Grateful Dead have in the West.

All-new band

On the bill with the Byrds were Delaney and Bonnie and Friends, with an all-new (ten members in all) band. There were three horn men, two drummers (one a conga drum), a rhythm guitarist, a keyboard man, and a bassist in addition to Delaney and Bonnie. They performed most of the material from their new album, entitled "To Bonnie From Delaney," including the songs "Living On

The Open Road," "Soul Shake," "For The Love Of My Man," "Lay My Burden Down" and "They Call It Rock And Roll Music."

I really love Bonnie Bramlett's voice, but every now and then I feel she is being overshadowed by Delaney. Except for the numbers where she sings by herself ("Lay My Burden Down" and "For The Love Of My Man") she is often singing no more than background harmony for Delaney. Nevertheless, they had the Fillmore audience rocking and rolling and dancing in the aisles.

Randy Newman, singer and songwriter of many fabulous songs that everyone from Eric Burdon to Three Dog Night to Peggy Lee has recorded, finally came to New York last week.

Rare appearance

In a very rare appearance at the Bitter End for about five nights, Randy played piano and sang many of his famous songs. He is pretty much a legend here, and there were many people who went back to see him night after night. Randy Newman sings songs so simple and direct that sometimes one can bypass them and not realize that something very special is going on.

His song "I Think It's Going To Rain Today" has been sung by artists like Joni Mitchell, and was one of the hit singles to come off of Judy Collin's album "In My Life." "Mama Told Me Not To Come" was recorded by Eric Burdon and

Delaney, Bonnie band—not just for the Byrds

New York Reporter



Lisa Mehlman

was a huge hit this year for Three Dog Night. But Randy Newman sings it quite differently from any of them.

He also sang among others the hauntingly beautiful "Love Story," "Suzanne" (his, not Leonard Cohen's "Suzanne"), "Have You Seen My Baby," and "Let's Burn Down The Cornfield," and others.



RANDY NEWMAN



ROGER MCGUINN: "great"

Judy Sims — in London



AWFUL, AWFUL, it is, to be on holiday in London with a cold, a sore throat (two penicillin shots worth), a toothache, and a terrible disposition. But at least I'm here, after two years of planning.

It was only natural that I canter down to Hyde Park for the free concert the other week. Pouring rain, my boots leaked, but I managed to sidle up on stage (dry, anyway), to find myself surrounded by Americans. Everywhere, they were, part of the ill-conceived caravan of love and the group called Stone Ground. Sal Valentino, here in London, with an enormous group of ten San Franciscans, all properly attired in traditional San Francisco sartorial anarchy. I liked the group very much, but I failed to see the necessity of five vocalists (six, counting Sal). Sal, the one with all the dark hair and the lovely strange voice, was once lead singer with the Beau Brummels, one of the first successful San Francisco pop groups.

I stood around in the rain (after the stage had been quickly and firmly cleared of superfluous bodies like mine) when I spied yet another American, a girl who was huddled under an umbrella with two short, plump, middle-aged people. She called me over and introduced me to Eric Dunton's mother and father, who beamed and smiled with pride because their son would be performing that day.

She was so sweet, what could I say? Fortunately, I was spared any difficult moral decisions, because the rain forced me away before I could hear Eric. Maybe he

was good. I'm sure his mum thought so.

Saw the Faces for the first time, really liked them, though I'm hardly qualified to say much about their performance. You see, it was very crowded at the Country Club (and I couldn't breathe, it was so smoky, so I had a vantage point from which I peered at the stage between two slats.

I could see Rod Stewart's head, Ronnie Lane's torso and somebody else's left hand. Sounded good, but sure looked funny. I felt like a Cyclops. The Faces did their new single for the first time that night.

Early in my stay, before the onslaught of the Great Cold, I went to Kris Kristofferson's press party at the Revolution. Who should be playing behind Kris on lead guitar but old Troubadour bar regular, Zal Yanovsky, incorrigible as ever. Zal was lamenting his lack of success with London girls, drowning his sorrows in booze — as were Kris and Tony Joe White, and those three can consume a whole lot of liquor.

AMERICAN CHARTS

Top Twenty singles

- 1 (2) AINT NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown
- 2 (4) LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
- 3 (5) JULIE, DO YA LOVE ME Bobby Sherman, Metromedia
- 4 (1) PATCHES Clarence Carter, Atlantic
- 5 (7) CANDIDA Dawn, Bell
- 6 (3) WAR Edwin Starr, Gordy
- 7 (9) CRACKLIN' ROSIE Neil Diamond, Uni
- 8 (6) 25 OR 6 TO 4 Chicago, Columbia
- 9 (12) I'M LOSING YOU Rare Earth, Rare Earth
- 10 (10) DON'T PLAY THAT SONG Aretha Franklin, Atlantic
- 11 (11) I (WHO HAVE NOTHING) Tom Jones, Parrot
- 12 (14) SNOWBIRD Ann Murray, Capitol
- 13 (15) RUBBER DUCKIE Ernie, Columbia
- 14 (16) GROOVY SITUATION Gene Chandler, Mercury
- 15 (—) I'LL BE THERE Free, A&M
- 16 (—) ALL RIGHT NOW Jackson 5, Motown
- 17 (18) IT'S A SHAME Spinners, VIP
- 18 (19) JOANNE Mike Nesmith, RCA
- 19 (8) IN THE SUMMERTIME Mungo Jerry, Janus
- 20 (—) PEACE WILL COME Melanie, Buddah

COURTESY OF "CASHBOX"

Top Twenty albums

- 1 (1) COSMO FACTORY Creedence Clearwater Revival, Fantasy
- 2 (2) WOODSTOCK Original Soundtrack, Capitol
- 3 (4) MAD DOGS AND ENGLISHMEN Joe Cocker, A&M
- 4 (8) CHICAGO Chicago, Columbia
- 5 (3) BLOOD, SWEAT AND TEARS 3 Blood, Sweat and Tears, Columbia
- 6 (5) LIVE AT LEEDS Who, Decca
- 7 (6) CLOSER TO HOME Grand Funk, Capitol
- 8 (11) TOMMY Who, Decca
- 9 (—) NEIL DIAMOND GOLD Neil Diamond, Uni
- 10 (10) STAGEFRIGHT The Band, Capitol
- 11 (7) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 12 (12) ON THE WATERS James Taylor, Warner Bros.
- 13 (14) SWEET BABY JAMES James Taylor, Warner Bros.
- 14 (13) JOHN BARLEYCORN MUST DIE Traffic, United Artists
- 15 (15) ABSOLUTELY LIVE Doors, Elektra
- 16 (13) HOT TUNA Hot Tuna, RCA
- 17 (—) A QUESTION OF BALANCE Moody Blues, Threshold
- 18 (—) AFTER THE GOLD RUSH Neil Young, Reprise
- 19 (—) DIANA ROSS Diana Ross, Motown
- 20 (19) JAMES GANG RIDES AGAIN James Gang, ABC

COURTESY OF "CASHBOX"

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SIVY, SINCERE girlfriend sought by London male (19). I would like to hear from any such girl seeking genuine companionship.—Please write: Box DE 1306.

MALE seeks Female Companion, London. Photo appreciated.—Box DE 1309.

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SITUATIONS VACANT, MUSICIANS WANTED, INSTRUMENTS FOR SALE, INSTRUMENTS WANTED, GROUPS, GROUPS WANTED, RECORDS FOR SALE AND WANTED, RECORD PLAYERS FOR SALE AND WANTED and other ordinary announcements the rate is 1/- per word

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For Mail Order Ads.

See page 14

RECORDS WANTED

A TOP PRICE paid for unwanted LPs in good condition.—Details to Graduate Records (Dept.), 3 Timberdyne, Rock Cross, Kidderminster.

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Disc and Music Echo

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SONGWRITERS! Free copy "New Songwriters Monthly" from Executive Publications (DK), New Street, Limerick.

LYRICS WANTED by Music Publishing House.—11 St. Alban's Avenue, London, W1.

pop the QUESTION

Troggs are still jogging along nicely, thanks . . .

What are the Troggs doing these days? Have they done any new recordings? Happily, the Troggs are alive, well, and working steadily. Says a spokesman: "They recently returned from a successful tour of Italy, and are now doing one-night-stands. They have just recorded a new single for Page One Records, to be released on October 2. Title is 'The Raver' (Page One POF182). There are no plans for an album yet, but they do have a few tracks in the can which were recorded last year and which have never been released."

Was "Heaven And Hell" by the Who recorded live at Leeds, as was the A side, "Summertime Blues"?—Ian Todd, 44 Strutton Avenue, Siretford, Lancs. No. Although the Who had been performing "Heaven And Hell" on concert dates for a long time it was finally recorded—in a studio—because so many fans requested a version on disc.



Reg Presley: Troggs

I read some time ago about the possible release of a live LP featuring the Fleetwood Mac, before Peter Green's departure, at various concerts. Any details?—Mr. A. K. Pike, 832 Washwood Heath Road, Word End, Birmingham. Says a Fleetwood spokesman: "Not that I know of." But a new album by Fleetwood Mac has just been issued—"Kiln House," on the Warner Reprise label.

Peter Green is doing an album of his own with some friends, which will also be issued by Warner Reprise. It will be out "in the middle of October," but was untitled at press time.



Peter Green: LP

What singles by Simon and Garfunkel are available in Britain?—J. Anderson, 26a Finchampstead Road, Wokingham, Berks. CBS Records say the following are still in their catalogue: "Mrs. Robinson" (3443), "Sound of Silence" (201977), "Scarborough Fair" (3317), "The Boxer" (4162), "Homeward Bound" (202045) and "Bridge Over Troubled Waters" (4790).

May I please have the address of the Rolling Stones Fan Club?—Pascu Pilly, 125 Allendale Drive, Pietmarburg, South Africa. Write to Shirley, Secretary of the Rolling Stones Fan Club, 46a Maddox Street, London, W1, England.

I was delighted to learn that Philips plan to release a budget-priced LP of Roy Orbison's Sun hits, including Roy's first-ever hit, "Ooby-Dooby" on which he plays lead guitar. Have you details of the tracks and release date?—Jean Cash, 97 Moore Park Road, London, SW6. This album is being issued on October 30. Title is "Roy Orbison: The Original Sound" and it is on the Sun Golden Treasure label. Side 1 features: Rock House; This Kind of Love; It's Too Late; Trying To Get To You; You're Gonna Cry; Sweet And Easy To Love. Side 2: Ooby-Dooby; You're My Baby; Mean Little Mama; I Never Know; and Devil Doll.



Paul Simon: singles

Just recently, I went to see "Holloman" starring Peter Sellers and there was a song sung by Matt Monroe called "Autumn Of My Life." Could you please tell me if this is going to be released and when?—E. Hurst, 23a Clarendon Road, Colliers Wood, Merton, London, S.W.19. The record you want, sung by Matt over the credits and heard again during the film, is actually titled "If There Ever Is A Next Time" (Capitol CL1547). The record was issued on July 3.

Are there plans to release the track "Suicide Is Painless" from the film "M.A.S.H."?—Keith Montmer, 3 Norbury Gardens, Chadwell Heath, Romford, Essex.

A spokesman for CBS records says particular title was torn out as a single for obvious reasons.

We welcome your questions. But each question MUST be accompanied by one of these seals. Paste it, on postcards only please, and address to: 'Pop the Question', Disc, 161 Fleet Street, London, EC4.



Pop Post

Comments about the scene? Write to Pop Post, Disc and Music Echo, 161 Fleet Street, London EC4.



MELANIE: new breed



LULU: no hit

NOW that the Cilla/Dusty/Clodagh/Lulu/Sandis school of singers don't seem to be able to get their records into the chart, it seems like a good time to see the emergence of the new breed of blues-wailing young ladies like Janis Joplin, Sylvia McNeil, Maggie Bell, Melanie, Carol Grimes, Sue and Sunny, Merrie Clayton, Tina Charles,

It's time for new talent

and Jo-Ann Kelly.—Joan Shimestreet, Woodberry Crost, London, N.10.

I WOULD like to thank all those people who have approached me over the past few days with concern for the House-shakers vocalist Graham Fenton after his unfortunate accident at the Northcote last week. During a guest spot, Graham jumped from the stage and landed on a broken beer glass. Graham is at present resting but will be back on the road with the House-shakers within a week. Once again, thanks.—Earl Sheridan, Yakon Road, Duhann, London, SW12.

IN REFERENCE to Beverly Nicholl's letter (Pop Post 5.9.70) I would like to point out that the Johnnie Walker Fan Club is not the only one to close. Last month also saw the end of "Up-tight/outasight," the Atlantic label appreciation society, which was run by Janet Martin in her spare time. Both Johnnie's Fan Club and "Up-tight" were expertly run, and I am sure that all the members of both clubs will join me in thanking the secretaries for all their hard work.—Elsie Spencer, Whitehall Road, Wyke, Bradford.

WHAT HAS happened to the legendary Donovan—the kind, the gentle, the beautiful? Perhaps, he got as bored with label as Dylan did with being called clever but harsh? There is nothing kind or beautiful about "Poke" at the Pope. It is a pity that Donovan has to be so ignorant as well as mean and spiteful. Donovan should not criticise what he can't understand.—D. M. T. Hartern, Wrenbury II a t h, Nantwich, Cheshire.

HAS NO-ONE in Disc ever heard of Unah Heep? Judging from the publicity they get in the magazine, the answer to that is no. I have just bought their album, "Unah Heep . . . very 'eavy . . . very 'umble." It is brilliant, not like some of the same old rubbish put out by some groups today. Could "Gypsy" and "Come Away Melinda" be more different? So come on, wake up, and listen to Unah Heep—Alan Clarke, Garford Close, Abingdon, Berks.

Machines set to take over the charts . . .!

MUSIC SEEMS to be manufactured more than performed nowadays. This is due to the advent of such machines as the moog and the mellotron. It would be best to abandon these machines completely before the human element which is surely the most important, is completely lost from music. Instead of groups and singers we would soon have machines and computers at the top of the charts. Get rid of them now while there is still time.—Ian Larkin, 7, Southwick Road, North Bradley, Trowbridge, Wilts.

WE WOULD like to congratulate you on being the only musical publication giving information of Del Shannon's forthcoming visit to Britain. Careful examination of all other musical press shows that your news service is by far the most up to date and comprehensive of all.—G. R. Wootton, Durban Road, London, E17.

SHAKIN' STEVENS reckons they're true rock-n-rollers. I would just like to know what proof he and his so-called band have to this statement. Where were these "rock men" in 1956 and in 1957 when Bill Haley and his Comets came over and when rock started the world rolling? I'll tell them, they were in school rocking on their chairs. We are all pushing 30 now but we could rock these kids into the ground.—Bill, Des and Clive, Blackhurst Lane, Tonbridge.

COULD you please let me and other Elvis fans know how many copies of "The Wonder Of You" have been sold? I would have thought that after five weeks at No. 1 in your chart, it must have sold enough to qualify for a Silver Disc.—Derek Aldridge, Whitefield Road, Cardiff.

EDITOR'S NOTE: We cannot award a Silver Disc for 250,000 British sales of any record until we have had official confirmation from the record company concerned. Elvis' record has sold nearly half a million and this week we have received the claim from RCA Records. A Silver Disc will be awarded to Elvis accordingly.

CLUES ACROSS

- Do so, baby, say Lowell Fulson, Chicken Shack, etc. (10)
- Mr. Guitrie (4)
- She was "Born to Be" . . . (7)
- . . . a county type of Mungo Jerry (6)
- Initial attractiveness of a "Bachelor" girl (5)
- Dirty extract from a Hard Meat single? (5)
- Plenic, in relation to Fresh Air? (6)
- Light source for their Satanic Majesties (7)
- Love-like character? (1, 3)
- He's a quarter Free! (4, 6)

CLUES DOWN

- "Town Traffic" (Electric Ladyland) (5)
- Roundabout girl for Dion (3)
- My name, say the USB (5)
- Freda Payne disc (4, 2, 4)
- What James Brown feels like being? (3, 7)
- "I Her in Church" (Box Tops) (3)
- "Tiki Tiki" (Open Road) (4)
- Mixe Sands (4)
- Mr. Bono (4)
- Minor place for Kokomo (4)
- Like an instrument played by the Soft Machine? (5)
- Good for the French that Joyce loses a lot (3)
- One of those in the year 2525? (5)
- Initially related to Ginger Baker's mob? (3)

LAST WEEK'S SOLUTION

ACROSS: 1. Abrahams, 7. Hillman, 9. Slim, 10. Jansen, 12. Knifo, 13. Raha, 15. Angelo, 17. Kiel, 18. Chamber, 19. Third Earl (Band). DOWN: 2. Hen, 4. Mason, 5. Miles Davis, 6. Jim Flander, 8. Ann, 11. (Gimme)Edge, 12. Khan, 14. Smith, 15. Ash, 16. (Umme)Gumme, 18. Car.

LAST WEEK'S WINNERS

Graham Woolley, 10 Carmichael Avenue, Crosby, Wirral, Cheshire; Mr. F. J. Wills, 11a London Road, Apsey, Nether Hempstead, Herts; Jimmy Harwood, 17 East Avenue, Dunfermline, Fife, Scotland; P. Knipo, 11 Wychon Street, West, Plymouth; Judith Herd, 6 Beilmer Drive, Sidcup, Kent; Walter Campbell, 10 Finnick Glen, Rosello, Arr. Scotland.

DISCWORD

SIX LPs TO BE WON

First six correct entries win FREE LPs. Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.

1	2	3	4
5			6
7	8		
9	10	11	12
13			14
15	16	17	
18		19	20
21			



AWOW of a weekend! Winner of Disc's "Bitter Almond Weekend in London and Paris" competition Jaki Hudson (17) on the right and friend Hester Huttenbach (17) both of Bromley, Kent, pictured at the top of the Eiffel Tower in Paris last weekend with Nick Frost (centre) leader of the Warner Reprise group, Bitter Almond.

The 'prize' began on Friday evening with a meal at London's swish Vecchia Riccione restaurant then on to a private box at London's Lyceum to see the Faces. An overnight stay at the Rembrand Hotel in Knightsbridge, then an early morning flight to Paris pausing for one of the best meals Paris has to offer at Chez Eux. The winners then went on a sightseeing trip, before catching the last night Air France Caravelle back to London.

Jaki and Hester will be going into the studios with Bitter Almond next week to hear them cut their follow up to "In The Morning," the single that almost gave them their break through in to the chart. Of their trip Jaki and Hester had only two words to say "Just fantastic!"

ERIC BURDON and **War** attracted all-star audiences last week at "Roanie's," Hendrix, Harrison and Clapton there on various nights. And George Harrison quoted as saying that Beatles may play together again "with a new bass-player."

Radio 1's plan for "Breakfast Special" show "commuters' races" round Britain a ridiculous idea. Publicist Les Perrin disgusted with people caving in on Jimi Hendrix death "bandwagon."

Mike Nesmith plays chess in his spare time.

Going down a storm in London clubs — Swegas (their name is Anglo-Saxon for "sounds of noise or melody").

Jimmy Savile's "Travels" producer Ted Boston tells some hair-raising stories about recent visit to health farm.

Get well soon "Top Of The Pops" producer Mel Cornish, taken ill on holiday.

Warm Duff manager Del Taylor robbed twice last week—his car stolen and his home burgled!

Scene

JOHNNY MORAN back hosting "First Gear" when it returns bearing the unbelievable title "All Our Yesterplays."

Expect songwriters Clive Westlake to score with his own song, "Love Is My Way."

Luxembourg's Tony Prince recently voted "Top DJ" by readers of Elvis Monthly, topping Jimmy Savile for first time in years. Prince also getting vast fan-mail from America following article in famed "National Geographic Magazine."

Contrary to a reader's letter last week, Andy Archer has NOT left R.N.I. — he arrived back last Friday from holiday alive and very well.

MASON WILLIAMS says he's giving up making records. Brinsley Schwarz's next LP ironically titled "Despite It All..." A very warm welcome back to Johnnie Walker but well done Pete Brady too!

Luxembourg DJs full of hope and enthusiasm following appointment of Alan Keen as station boss. "Giving Kenny Everett a show is his first brilliant move," says one.

Ed Stewart the only DJ on Radio 1 (Jimmy Savile excepted) who can talk to visiting guests intelligently. Most DJs sound morose and acutely embarrassing.

Someone should release Nice's "Country Pie" as a single.

Anyone listened to "Sounds Of The 70s" recently? It's all done so softly and seriously every night we just want to laugh!

Caravan LP posters depicting naked pregnant woman classed "obscene" by police and ordered to be scrapped.

E. C. RYDER

by **J. Edward Oliver**



Next week: What will happen as E. C. Ryder hurtles towards the furthest reaches of the galaxy? Watch this space!

Remember?

SEP. 25, 1965

another drummer.

"Juke Box Jury" bans **Jonathan King's "Good News Week"** because it refers to birth control. But both Radio London and Radio Caroline are playing the disc.

Wilson Pickett, Ben E. King and Sir Douglas Quintet all set for British tours later this year.

Ringo Starr christens his first child Zak and says he won't let him become

another drummer. **Jonathan King** — "Green Is The Grass," **Hedgehoppers Anonymous** — "It's Good News Week," **Stevie Wonder** — "High Heel Sneakers" and **Charlie Rich** — "Mothair Sam."

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Order now! Ready soon:
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Dear Readers, please ignore my previous remarks regarding "Gasoline Alley Brod" as this is going to be the greatest hit in the world for the Hollies so far. The fact was, I'd only heard it once when I reviewed it, and you must admit these things take a while to grow. Right, after that grovelling retraction —on to this week's mistakes:

Steve Ellis

(CBS)

Ex-Love Affair singer here with his first solo, I believe. (Apart from movie theme from "Loot"). A competent voice, lush strings and it's in stereo, despite this I doubt if this Jim Webb song is quite strong enough to capture many ear'oles. Golden or otherwise. Will probably be a hit.

Julie

Andrews

Smiles Away
Each Rainy Day
(RCA)

Julie sounds her typical mile-wide smiley clean cut Sunday school self on this bleecchhy m u s h y nothing disc. She's just too inhumanly goodie for me. Might conceivably be a huge hit.

Julie

Felix

Heaven Is There
(Rak)

Produced by Mickie Most, and written by Hot Chocolate. A jump kapy happy feather-lite, song on the RAK label and what a pretty label it is too. Surely a hit.

Creative

Consciousness

Society

Whole Lotta
Love (Rak)

A massed band of session men doing the Led Zepp thing. Nothing special about it except it might be used for disc jockeys to talk over, and a worse fate for any record is hard to imagine. Definitely a hit.

James

Brown

Get Up I Feel
Like Being A Sex
Machine (Lon-
don)

Well, really! This atrocity covers both sides of the record and has nothing to recommend it apart from the title which might do something for someone. Maybe it's made for doing it to? For that alone, it deserves to be a hit.

Roger

Whittaker

New World In
The Morning
(Columbia)

Roger Whittaker, the man with the deepest voice in Britain, tackles another tune with verve and vivacity. A jolly ren-



Steve won't catch very many ear'oles with this 'un



dering of a most melodic balladette in stereo. Definitely a monster.

Richard

Barnes

Go North
(Philips)

Of "Take To The Mountains" fame. Everyone I meet says how good-looking he is. Well I've seen him close-to, Ducky, and I can tell you... What? The record? Oh, it's all right... I was saying...

And now folks, I'll say goodbye. It's back behind the mike every Friday on Radio Luxemb-



bourg, 208 metres on Friday nights at 10.00 pm... who is advertising?

I'm sorry to say goodbye to all those P.J. Proby fans from Poland who are threatening my life... and the irate Tom Jones fans. I now hand over to, the one and only, that chieftain of the record scene, that 45 r.p.m. humanoid, the one and only... Disc's very own DAVID HUGHES!

Quick Spins

CANDI STATON is a young American lady long respected by soul fans for good things like "Heart On A String" but as yet without a hit. "Stand By Your Man," one of the best records from the USA for some time, could remedy the situation. It's a mid-tempo number which starts with a chugging bass and builds with strings and brass to a big chorus which preys on your mind after you've listened a couple of times. (Capitol)

Mashmakam must have at one time been great fans of the Shadows; "As The Years Go By" sounds as though it was heavily influenced by the work of Cliff's former backing group. (CBS-S)

Adamo could well follow Miguel Rioe into the chart with a typical continental song "Little Song," a very catchy number with super arrangement and lyrics of peace and love. But would you believe he sounds amazingly like Marlene Dietrich!! (Columbia)

Rick Price, one time member of the Move, has now teamed with one Mike Sheridan and together they come up with "Sometimes I Wonder" which they also wrote. The vocals are strong and the arrangement good, but the song itself isn't powerful enough to give the duo their first hit. (Gemini).

PEOPLE are already predicting big things for Dream Police and "Our Song." It's certainly very good, starting with a gentle acoustic verse and breaking into a "heavy" chorus as it moves along, but to my mind it too closely resembles Marmalade. (Decca)

The film "Darling Lili" will soon be upon us, and to prepare us for it Henri Mancini and his Orchestra and Chorus present the theme song which is very pleasant but typical music-to-watch-the-credits-by. (RCA)

Frankie Vaughan must also believe the film is going to enjoy "Hello Dolly" type success and releases his version of "I'll Give You Three Guesses" featured in it. Benji and tinkling piano backing with Frankie giving his usual professional vocals. Soon to be heard and sung in every pub. (Columbia)

Lead vocalist of Tear, has a very strong voice and delivers dramatic vocals on "Love Why Do I Love

You." Apart from that it's pretty run of the mill stuff. (RCA).

CAROLYN FRANKLIN suffers from the disadvantage of being compared with her sister Aretha when she has a sound of her own to offer. "All I Want To Be Is Your Woman" is a deeply soulful track which displays the lady's tremendous vocal range and deserves to make an impression on the chart, but of course won't. (RCA).

Blue Cheer sound like the old Temperance Seven on a 1920's sounding "Footrot" which had the lead singer vocalising through a paper cup and someone in the background doing his thing on a washboard. One for the housewives to dust by but not for the chart. (Parlophone).

Crowfoot harmonise like the Beach Boys on "California Rock 'n' Roll" which doesn't sound anything like the rock I knew in days of Bill Hayley and Elvis and isn't half as exciting. (Paramount).

ANNIE BRIGHTS "Peaceful Mountain" is a very infectious little song which will inveigle itself into your mind after a couple of hearings. Nice husky vocals from the lady and particularly good girlie backing. One that will be heard a lot in the next few weeks. (Columbia).

Playmates sound as though they had fun making "Jodi" a bright, bouncy song. But its sound is though it should have been released 10 years ago. (Emerald).

Taylor, Sharp and Taylor's "Look Of Love" isn't Burt Bacharach's song; instead a very average song written by the group which you'll forget as soon as you've heard. (CBS-S).

Mint could well have a hit with their first single "See If I Care." Solid beat, good harmonies and a very jolly sound which you'll find yourself singing in no time at all. One of the better items of the week. (Concord)

Phillip Goodhand - Tall, writer turned singer, comes up with a beautiful song "Jeannie" for his first solo effort. A Leonard Cohen-type quality song with an outstanding arrangement, but one I fear will go above the heads of most record buyers. It's too classy for the chart. (DJM).

STEVE ELLIS:
his Jim Webb
song may not
be strong
enough.

Julie Felix
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SEPTEMBER 26, 1970 EVERY THURSDAY

chart service

TOP 30 SINGLES

- 1 (4) **BAND OF GOLD**, Freda Payne, Invictus
- 2 (1) ● **TEARS OF A CLOWN**
Smokey Robinson and the Miracles, Tamla Motown
- 3 (2) **GIVE ME JUST A LITTLE MORE TIME**
Chairmen of the Board, Invictus
- 4 (3) **MAMA TOLD ME NOT TO COME**
Three Dog Night, Stateside
- 5 (11) ▲ **YOU CAN GET IT IF YOU REALLY WANT**
Desmond Dekker, Trojan
- 6 (6) **MAKE IT WITH YOU** Bread, Elektra
- 7 (8) **LOVE IS LIFE** Hot Chocolate, RAK
- 8 (5) ● **THE WONDER OF YOU** Elvis Presley, RCA
- 9 (13) **MONTIGO BAY** Bobby Bloom, Polydor
- 10 (7) **WILD WORLD** Jimmy Cliff, Island
- 11 (15) **WHICH WAY YOU GOING BILLY**
Poppy Family, Decca
- 12 (9) **25 OR 6 TO 4** Chicago, CBS
- 13 (17) **DON'T PLAY THAT SONG** Aretha Franklin, Atlantic
- 14 (12) **IT'S SO EASY** Andy Williams, CBS
- 15 (10) **RAINBOW** Marmalade, Decca
- 16 (28) ▲ **BLACK NIGHT** Deep Purple, Harvest
- 17 (21) **STRANGE BAND** Family, Reprise
- 18 (14) **SWEET INSPIRATION** Johnny Johnson, Bell
- 19 (25) ▲ **AIN'T NO MOUNTAIN HIGH ENOUGH**
Diana Ross, Tamla Motown
- 20 (16) ● **SOMETHING** Shirley Bassey, United Artists
- 21 (26) **CLOSE TO YOU** Carpenters, A & M
- 22 (22) **JIMMY MACK**
Martha Reeves and the Vandells, Tamla Motown
- 23 (24) **LONG AS I CAN SEE THE LIGHT**
Creedence Clearwater Revival, Liberty
- 24 (—) **PARANOID** Black Sabbath, Vertigo
- 25 (—) **ME AND MY LIFE** Tremeloes, CBS
- 26 (18) **NEANDERTHAL MAN** Hotlegs, Fontana
- 27 (20) **I (WHO HAVE NOTHING)** Tom Jones, Decca
- 28 (29) **I AIN'T GOT TIME ANYMORE**
Cliff Richard, Columbia
- 29 (—) **BLACK PEARL** Horace Faith, Trojan
- 30 (19) **NATURAL SINNER** Fairweather, RCA

● Silver Disc for 250,000 British sales

▲ This week's Top 30 zoomers

American charts are on page 15

Hit Talk

by ROGER CHAPMAN

Chairman of the Board's is a good record but I heard it so much when we were in the States I've gone off it.

Freda Payne's was an instant smash. First time I heard it I knew it would be a monster hit. I don't know if I like it though—it's a bit of a copy of the old Supremes records and not

very original.

Jimmy Cliff's is a nice record. A good song. I like the arrangement. It's nice to see Jimmy Cliff doing a good song much better than his reggae things.

Desmond Dekker's doesn't appeal to me at all.

Next week: C/Z OSBORNE

of Black Sabbath

That's a no-no for me. A pretty poor reggae record.

I don't like the Poppy Family's record; it's too slushy. A Mantovani and vocals job. Not for me.

Aretha Franklin's record is too much. It's very nice

and deserves to be a hit.

Creedence are a good funky band. I like this record probably better than their last couple; it's nice and funky.

I don't like the Carpenter's record. It's not one of Burt Bacharach's best songs; it sounds too much like a blatant copy of some of his best songs.



JEANNIE

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TOP 30 ALBUMS

- 1 (1) **QUESTION OF BALANCE** Moody Blues, Threshold
 - 2 (2) **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
 - 3 (6) **DEEP PURPLE IN ROCK** Deep Purple, Harvest
 - 4 (11) **COSMO'S FACTORY**
Creedence Clearwater Revival, Liberty
 - 5 (4) **LET IT BE** Beatles, Apple
 - 6 (3) **ON STAGE** Elvis Presley, RCA Victor
 - 7 (5) **FIRE AND WATER** Free, Island
 - 8 (8) **PAINT YOUR WAGON** Soundtrack, Paramount
 - 9 (7) **LED ZEPPELIN II** Led Zeppelin, Atlantic
 - 10 (9) **GET YER YA YA'S OUT** Rolling Stones, Decca
 - 11 (12) **SOMETHING** Shirley Bassey, United Artists
 - 12 (9) **EASY RIDER** Various Artists, Stateside
 - 13 (13) **SELF PORTRAIT** Bob Dylan, CBS
 - 14 (17) **MCCARTNEY** Paul McCartney, Apple
 - 15 (20) **ERIC CLAPTON** Eric Clapton, Polydor
 - 16 (16) **BUMPERS** Various Artists, Island
 - (18) **JOHN BARLEYCORN MUST DIE** Traffic, Island
 - 18 (22) **FIVE BRIDGES SUITE** Nice, Charisma
 - 19 (14) **WORLD OF JOHNNY CASH** Johnny Cash, CBS
 - 20 (15) **WOODSTOCK** Soundtrack, Atlantic
 - 21 (25) **LIVE AT LEEDS** Who, Track
 - 22 (19) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
 - 23 (—) **EVERLY BROTHERS ORIGINAL GREATEST HITS**
Everly Brothers, CBS
 - 24 (23) **OPEN ROAD** Donovan, Dawn
 - 25 (21) **BLOOD, SWEAT AND TEARS** Blood, Sweet and Tears, CBS
 - 26 (28) **CAN'T HELP FALLING IN LOVE** Andy Williams, CBS
 - (28) **IF I COULD DO IT ALL OVER AGAIN I'D DO IT ALL OVER AGAIN** Caravan, Decca
 - 28 (26) **CRICKLEWOOD GREEN** Ten Years After, Demam
 - 29 (—) **ANDY WILLIAMS' GREATEST HITS**
Andy Williams, CBS
 - (—) **SONGS OF LEONARD COHEN** Leonard Cohen, CBS
- Two titles "tied" for 16th, 26th and 29th positions.

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