

# DISC

## and MUSIC ECHO 1s

APRIL 11, 1970

EVERY THURSDAY

USA 25c

# John Lennon for P.M. say new voters

pages  
6-7

## Fantastic scenes as Tom starts US tour

NEW YORK, Tuesday.—TOM JONES this week received a conquering hero's welcome from thousands of fans at the start of a fantastic American tour. He is being hailed as the natural successor to Elvis Presley as the world's top solo star.

Jones-mania is at its height in this city, where on Tom's wild first night at the Copacabana night-club, the singer's manager Gordon Mills said:

"I don't think that Britain has yet realised how enormous Tom is in the States and the rest of the world. Britain still hasn't given him all the credit he deserves for becoming the world's number one superstar. He can't get much bigger because he's right at the top."

Incredible scenes marked Tom's opening concerts in Puerto Rico where he played before 28,000 screaming fans in a sports stadium. The mayor presented him with keys giving Tom the Freedom of the City of San Juan.

Over in New York, wild women leaped uncontrollably on tables when Jones appeared at the famous Copacabana. Women of all shapes, ages and sizes—even some mothers with their daughters—go completely dotty. They are in heaven when he is on stage, and oblivious to anything else happening around them.

At the start of this hectic four-month tour right across the States, Tom looks certain to smash every record for a solo star.

He will follow his fortnight in New York with a month at the International Hotel, Las Vegas, scene of Elvis Presley's triumphant "come-back" shows last year. Presley, now a firm friend and admirer of his successor, is expected to attend Tom's shows in Las Vegas.

The International Hotel is booked completely for every show, seven nights a week with two shows every night each attracting 2,000 people.

The New York shows have all been sold out since they were announced last November.

Tom will earn more than £2 million from the tour, which includes 34 one-night stands.

Full story: pages 2 and 3.





# TOM SLAYS AMERICA!

MOPPING his dripping neck and face on a freshly starched white napkin, Tom Jones handed it back to the 36-year-old woman sitting, beaming and breathless, in the front row. She nearly passed out with excitement. Tom's sweat was being preserved for posterity by Mrs. Lorraine Anders, mother of two from New Jersey, who told me after the show at New York's Copacabana: "I shall put the napkin in a box and keep it forever. I mean, this is a PIECE of Tom! Really, this is the most wonderful night of my life. I was so close to him and... oh, he is so WONDERFUL." Tears of joy were not far away.

This bizarre scene summed up the staggering impact Tom Jones has made on this vast nation. He is a giant superstar without parallel, straddling the world like a colossus. In Britain, a comparatively small country, it is hard to grasp just how magnificently Jones has swept to success in the rest of the world.

Here in America, the full impact is at its feverish peak.

Ninety per cent of his adoring, glassy-eyed fans are female, ages ranging right

through from three to 60. They bring along their men to point out to them Tom's sex appeal, and, in passing, enthuse about his ballad singing. The men sit and nod while the girls go wild. It is perhaps a good thing he can sing well, or he would risk the wrath of jealous lovers, already running high.

A sour-faced New York taxi driver said to me solemnly: "My wife makes me watch every Tom Jones show on television. You from England? Oh boy, you gotta believe it, he's the biggest thing here since the Beatles. Nearly every woman who gets into this cab winds up talking about Tom Jones. I dunno

what he's got, but it's sure gotten hold of the women."

The deadly combination of strong physique, handsome tan, and bellowing voice sends audiences into unbelievable quivers and makes sane, mature ladies sound like gibbering schoolgirls out on a spree.

He opened last Thursday at the quaint, 30-year-old "niterie," the Copacabana, and during two shows gave about 2,000 people the most explosively powerful performance he has ever done.

His voice was at its height of pitch, power and tone; the 32-piece band behind him rocked like mad and loved his work; his timing was per-

fect; his rapport with the audience was total.

The Copacabana is an amazing place where Tom has to be physically protected by a "human chain" of waiters because to get to the stage, he has to run through the audience. There is no backstage entrance. The star sings only a few feet away from the crowd. The atmosphere is intimate... and the danger to life and limb very high!

Two or three waiters carried him to and from the stage in something like a frog-march to keep the delirious fans at bay—but one girl grabbed his hair. "I touched him! I got him!" she groaned. A menacing-looking waiter sidled up to her and she ran away, shouting: "I just had to do it."

They stood on the tables and jumped for joy as Tom loosened his bow-tie, his voice sounding strong enough to be powered by diesel fuel. Between songs, he sipped honey and lemon in warm water.

His act is the same as on the recent British tour: "Can't Turn You Loose," "Fly Me To The Moon," "Don't Make Me Stop Now," "See Saw," "If I Ruled The World," "Satisfaction," "Without Love," "Venus," "I Who Have Nothing," "Proud Mary," "Try A Little Tenderness," and a hit medley.

The finale, "I Thank You," brings demands for a second encore, but the star is whisked upstairs to his dressing room, his tuxedo wet but his crown of king intact.

In the lounge next door to Tom's dressing room, in the two-hour "rest" period between first and second houses, a relentless crowd of well-wishers arrives for an audience with the star. Record company people, agents, TV officials, friends of friends, friends of friends of friends, hangers-on, wives with bouffant hairstyles and loads of small talk all dote on the chance of shaking hands with the star, now looking coolly relaxed in blue bath robe.

David Frost, Tony Bennett and the Fifth Dimension are among the dressing room visitors.

The colour TV shows Tom's show on which he and Sammy Davis do a tremendous version of "Mr. Bojangles"—and Tom watches the whole show, fascinated. "I get so little chance to see my own shows. It's good to see what really happened," he says.

The guests trickle out and the dressing room party is

over. Tom's second house is wilder than the first. The Jones caravan is on the road, and New York has been won.

**WHILE** America is in a frenzy and the world is literally at his feet, Thomas Jones Woodward, the miner's son from Pontypridd takes it all with calmness, pride and an endearing lack of pretentiousness.

He is a monster-sized star now, and he knows it. But he's still a gentle character, revelling in the good life, behaving like a star but not forgetting his roots.

In his sumptuous, £70-a-night suite (that's without food, of course) on the 31st floor of the luxurious Waldorf Towers hotel, Tom pads about in tight-fitting, fawn suede trousers, bought in New York. He is smoking a gigantic cigar and playing new albums as he ponders the glittering view of the Hudson River. The colour TV is on, but the sound is off.

Listening to his soft-voiced humility, you would hardly believe that here is a singer who will earn more than £2million in the next four months in America, where he will give concerts before well over a million people.

Every show is a sell-out, from the sports stadium packed with 28,000 hoarse fans in Puerto Rico, where he landed on stage and left in a helicopter, right through Canada and Miami, Tennessee, and California.

It's a wild, savage success story which puts Jones in a class apart from even Elvis Presley and Frank Sinatra. Because they never faced such huge live audiences, or undertook such gruelling, exhausting tours.

Tom loves it all and counts himself lucky to have made it on such a grand scale. "Well, you know, I always hoped for it," he said. "You can never really expect things to get this good, though. I thought I had a fair chance of making it, but this is bigger than I expected. Nice, though."



Build up to a concert: Tom Jones tucks in to two large steaks.

**From America next week: Jones latest; Zeppelin smash tour!**

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## TOM'S LP: SOME GOOD SOME BAD!

**IN BRITAIN,** the Welsh Wonder's new LP, simply titled "Tom" and presented in a glorious colour sleeve, will have lady fans falling about in delight. In fact, this latest album is a mixture of good and bad.

On one hand he serves up very professional versions of "You've Lost That Lovin' Feelin'" and "The Impossible Dream," but then goes and spoils it all with the tacky "Polk Salad Annie," and painfully embarrassing "Sugar Sugar."

It'll serve as a souvenir of his recent tour—almost half the numbers he did on stage are here; only missing is the applause and squeals between and during the numbers.

Side one is the ravin' side, moving along at great pace with driving versions of such favourites as "I Can't Turn You Loose," and "I Thank You." Side two is slower and more lush with big arrangements of "Without Love" and "Can't Stop Loving You."

All the usual screaming, growling and snarling will make his thousands of fans leap out for a copy, but it seems to have been got together in such a hurry that it's only half as good as it might have been. Still, it will keep fans remembering him while he's away.

**TRACKS:** I Can't Turn You Loose; Polk Salad Annie; Proud Mary; Sugar, Sugar; Venus; I Thank You; Without Love; You've Lost That Lovin' Feelin'; If I Ruled The World; Can't Stop Loving You; The Impossible Dream; Let There Be Love. (Decca)

● Penny Valentine reviews Tom's new British single on page 23.

Like all massive stars owned by the public, Tom Jones finds himself trapped in hotel rooms all over the States. He dare not go for a walk in the street. But after scrapping plans to ship his Rolls-Royce Phantom to America, he has bought a Lincoln Continental limousine here, complete with black windows and telephone, to drive him around when he's not flying.

"It's no great hardship," he smiled, "not being able to walk around outside. No, I don't crave for it. The other things cancel out the need for it and I can always go for a ride into the country to get a walk in safety."

Tom will be away from Britain for about seven months. When his tour ends in August, he goes for a two-week holiday in Mexico before flying across to Hollywood to spend two months making the final eight shows for the next "This Is Tom Jones" TV series. His wife Linda joins him in the States in July and Tom returns to Britain in November.

"I always get homesick when I've been away about two months," said Tom. "I like the States and I might buy a house in Los Angeles because I spend so much time there. But I'll always keep my home in England."

"I miss my house back in Weybridge. This will be my second summer away from home. I haven't seen a summer at Weybridge yet and there are about 4½ acres which will look pretty. I'm sorry to miss summer at home in England again."

Strangely, Tom keeps talking about "England" and not about

"Britain." It is reassuring to find he is evidently not a nationalist.

Jones wanders over to the phone and speaks to Engelbert, calling from London. Humperdinck is due in the States soon, and Tom tells him: "It's all good for us here, Enge!" An understatement.

The apple Tom munches is, like most things in America, huge. He has a big appetite: "I like American food. Good steaks. It's easier to diet here because they give you a lot of meat so you don't need things with it."

Stoking up the energy-draining Jones machine is a serious business. Before going on stage, he enjoys an end cut of roast beef—"I'd rather go on slightly full than empty. As for drinking, I never drink before the first show but I might have a couple of glasses of champagne before the second."

Cigar smoking is another thing on which Tom is cutting down during such a mammoth tour. "You can't get Havana cigars in the States because that would be supporting Cuba!" he says. "You can still get good ones, mind, but anyway this is probably the last one I'll have for a long time."

"Two hours of singing every night is pretty heavy going and smoking makes me sore, so I don't feel like cigars. Perhaps when I have a day off I'll fancy one."

The "Tom Jones Team" of friends with him on the U.S. marathon numbers ten: Gordon Mills (manager), who in profile looks so like Tom that he gets

mobbed; Gordon Jones, his personal assistant, fully qualified with a history as a bus conductor in the Rhondda Valley; quiet but tough road manager Chris Ellis; an ex-Liverpool professional boxer named Rocky Seddon who is Tom's "heavy" bodyguard—a man full of tact plus hidden force; musical director Johnny Spence; lead guitarist Big Jim Sullivan; bass guitarist John Rostill; brilliant, driving trumpeter Derek Watkins; drummer Chris Slade; and press agent Chris (a-fact-a-second) Hutchins.

And so the Jones show is on the road in America, in glorious Technicolor, leaving a trail of broken-hearted Delilahs and thousands of sad folk who could not get tickets.

The act is the same every show. His between-songs chat is similar, often highly sexy. At a pre-determined moment, he whips off his bow-tie saying: "Whew, isn't it hot in here?" Later, his red-lined jacket comes off, and if you placed a bet at 100-1 odds on that the

crowd would go berserk, you'd make money.

Not many will get the ultimate prize of a perspiration-soaked napkin, but most of them will go away with hearts pounding faster and a genuine, all-American love of Tom Jones's warm personality which filters through when the lungs have stopped belting.

Crude sex appeal has given him the breakthrough to superstardom, but people like to talk to Tom, too.

Larry the Legend, a disc jockey from Chattanooga, keeps phoning for an interview; charities galore insist that their cause really is worthy and Tom ought to help; and in dressing rooms Jones shakes hundreds of hands with people who will boast that they've shaken hands with a god.

For the Americans who worship him, it is certainly a kind of religion. And for a singer whose first love is soul music, that's ironic.

● Tom Jones went to see Ella Fitzgerald's show taking place in his hotel (the Waldorf)—and found Tony Bennett at the next table. Ella had both Tom and Tony on stage and the trio "shared" a song, "Fly Me To The Moon." Ella, a great ad-libber, made up some words about Tom and his success.

● After having his hair dressed by some people who left Vidal Sassoon's in London to set up in New York, Tom went into a boutique and bought four leather coats and trousers.

● The Supremes take over at the Copacabana, New York, when Tom ends his season there.

● His own current favourite in his act is "Try A Little Tenderness."

● Tom's last show ends at 1:30 a.m. After unwind-

ing, he doesn't get to bed until the wee small hours, and rises in mid-afternoon "Must have a full eight hours or I've had it!"

● Telegram to Tom on opening night from his manager: "Do your best tonight as the concert chairman from the Greenfly is in. Signed Gordon Mills, chairman of the Board, former Viscount and harmonica virtuoso." "Greenfly" is a South Wales club organisation, and that's where it all began for Tom.

● Tom says his next big step must be a film, but he's not completely knocked out by the idea: "It won't be a natural thing for me. When I start acting, it will be hard. I couldn't do a film unless the part allowed me to be myself."

# Hysteria...as mature ladies turn into gibbering schoolgirls

# HAPPENING



## Be in

... by tuning into Radio Campus, a student operated radio station broadcasting from Lille University in France, on 428m. MW every Tuesday and Thursday from 8 p.m. to midnight. Full programme: Tuesday — 8 p.m. Nicky Nelson; 9 p.m. Campus Culture; 10 p.m. Pop latest; 11 p.m. Jazz at night. Wednesday — 8 p.m. Easy Listening; 9 p.m. Just For Fun; 10 p.m. Underground and progressive; 11 p.m. Nicky Warm and Tender Show.

## Tune In

HIGH TIDE and Liverpool Scene among guests in Top Gear, Saturday (Radio 1, 3 p.m.).

Timebox and Sweet are guests in Roger Kirk's second Saturday show (Radio 1, 6.45 p.m.).

Taste and Atomic Rooster guests when John Peel introduces The Sunday Show (Radio 1, 4 p.m.).

Andy Ferris introduces Clouds and Matthews Southern Comfort in Monday edition of Sounds Of The 70's (Radio 1, 6 p.m. Monday to Friday). Other guests for week: Blodwyn Pigg and Alan Bown (Tuesday); Taste and Atomic Rooster (Wednesday); Magna Carta and Slade (Thursday); Sweet Water Canal and Patto (Friday).

Leap Lee, Black Claw, Tangierine Peel, Honeybus, Slade and Fortunes guest in Jimmy Young Show from Monday to Friday (Radio 1, 10 a.m.).

Vanity Fare among guests in Tony Brandon Show between Monday and Friday (Radio 1, 2 p.m.).

## Look In

SAMANTHA JONES guests in Dick Emery Show tomorrow (Friday) night (BBC-1, 8.25 p.m.).

Honeybus among guests introduced by Tommy Vance in Disco



2 on Saturday (BBC-2, 11.25 p.m.).

Billy Eckstine, Pentangle and Paper Dolls appear with Young Generation in their Saturday Show (BBC-2, 9.5 p.m.).

Guests in second Engelbert Humperdinck show on Sunday are Roger Whittaker and Lou Rawls (ATV, 10.25 p.m.).

Malcolm Roberts appears in Simon Dee Show on Sunday (ATV, 11.25 p.m.).

Marsha Hunt discusses falling in love in "Fact or Fantasy" on Sunday (BBC-1, 6.15 p.m.).

Julie Felix begins six-week

series on Sunday. Her guests on first show are Alan Price and Four Tops (BBC-1, 11.10 p.m.).

Ringo Starr this week's guest in "Laugh In" on Sunday (BBC-2, 7.25 p.m.).

TO TIE in with Sounds Of The 70's concerts being staged at London's Royal Albert Hall on April 17 and 18, new singles by five of groups appearing issued next Friday (17): Johnny Winter—"Johnny B. Goode;" Flock—"Tired Of Waiting; It's A Beautiful Day"—"Soapstone Mountain!" Santana—"Evil Ways;" and Taj Mahal—"Give Your Woman What She Wants."

Sacha Distel, victor of the "Raindrops" battle, has newie, "It Can Happen To You," issued Friday 17; same day second Judas Jump single, "This Feelin' We Feel," also released.

Lou Christie, currently on tour in Britain, has second single within a month issued next Friday—"Sweet London Lady," and Maurice Gibb's first solo single "Railroad" is also out that day.

Glen Campbell issues his version of Jim Webb's "Honey Come Back," and Marvin Gaye his version of Dion's "Abraham, Martin and John." Both out next Friday.

## Live

TODAY (Thursday): Keef Hartley Big Band in concert at Birmingham Town Hall, 7.45 p.m. Tickets: 15s., 12s., 10s., 8s. 6d.

Wild Angels at West Croydon Star Hotel, 7.30 p.m., 8s. 6d.

TOMORROW (Friday): Chicken Shack at Devizes Poperama, 7.30 p.m., 10s.

Medicine Head at Walsall Whisky Villa Club, 7.30 p.m., 6s.

Keef Hartley Big Band in concert at Newcastle City Hall, 7.30 p.m., 15s., 13s., 10s., 8s.

Nana Mouskouri at Liverpool Philharmonic Hall, 7.30 p.m., 25s., 20s., 16s., 12s., 8s.

SATURDAY (11): Matthews Southern Comfort, Bridget St. John, and Trees at London's Queen Elizabeth Hall, 7.45 p.m., 20s., 16s., 12s., 8s.

Hardware at Walsall Whisky Club, 7.30 p.m., 6s.

Keef Hartley Big Band in concert at Edinburgh Usher Hall, 7.30 p.m., 15s., 12s., 6d., 10s., 8s.

Deep Purple at Chatham Hall, 7 p.m., 20s., 17s., 14s., 10s.

Nana Mouskouri at Manchester Free Trade Hall, 7.45 p.m., 20s. to 7s. 6d.

Procol Harum at Birmingham Mother's Club, 8 p.m., 12s. 6d.

SUNDAY (12): East Of Eden, Kevin Ayers and the Whole World at Birmingham Mothers, 7.30 p.m., 12s. 6d.

Flock and Rare Bird at Croydon's Fairfield Halls, 6 p.m. and 8.45 p.m., 20s., 17s., 15s., 13s., 10s.

Edgar Broughton at Richmond Castle Hotel, 7.30 p.m., 10s.

Nana Mouskouri at Leicester De Montfort Hall, 7.30 p.m., 20s., 17s., 15s., 12s., 10s., 8s.

Skin Alley, Flaming Youth, Hawkwind, High Tide, Black Cat Bones, Continental, J. J. Jackson's Dilemma at London's Chalk Farm Roundhouse, 3 p.m., 10s.

MONDAY (13): Dionne Warwick in concert at London's Royal Albert Hall, 7.30 p.m., 30s. to 5s.

Flock, Sam Apple Pie, Trader Horne at Dunstable Civic Hall, 7.30 p.m., 20s.

TUESDAY (14): Creedence Clearwater Revival at London's Royal Albert Hall, 7.30 p.m., 30s. to 5s.

Keef Hartley Big Band, East Of Eden, Mott The Hoople at Watford Town Hall, 7.30 p.m., 17s. 6d., 12s. 6d., 7s. 6d.

Slamhammer at Walsall Whisky Villa Club, 7.30 p.m., 6s.

WEDNESDAY (15): Creedence Clearwater Revival at London's Royal Albert Hall, 7.30 p.m., 30s. to 5s.

Nana Mouskouri at Croydon Fairfield Halls, 7.45 p.m., 30s., 25s., 21s., 17s., 13s.

## Discoteque

TAMLA VILLAGE, 22-23 D'Arblay Street, London, W1 (01-734 2930). Under new management and completely renovated, club has risen out of old Le Duce establishment. Downstairs there's a dimly lit discoteque where you can leap about to the early hours of the morning, chiefly to Tamla Motown music. Or you can sit upstairs in the bar/restaurant where

## Fleetwood friends plan massive jam session

FLEETWOOD MAC, just back from an extensive European tour, play first London date since last autumn on Sunday (12) at London's Lyceum. They're supported by "friends" who turn out to be Idle Race and Masterpiece. Each group will play a solo set, and then if all goes according to plan, the three will get together for a massive jam session.

Groups appearing will be giving their services free and all proceeds go to the Jewish Welfare Board. This is one of the ten concerts which Fleetwood will be playing around the country within the next month.

Left in Disc's picture: Peter Green.

once-a-night live show is given by resident group The Tonics.

Drinks reasonably priced—Coke (which is all you'll get downstairs) will cost you 2s., beer 3s., and spirits 4s. Varied meals available, ranging from spaghetti bolognese (5s.) to steak (12s. 6d.).

Club is open Thursdays (9 p.m.—3 a.m.), Fridays (9 p.m. to 6 a.m.) and Saturdays (9 p.m. to 10 a.m.) but best to avoid Saturdays as generally always very crowded and can get unbearably hot downstairs. Admission 10s.; membership no longer necessary.

## Flying In

FLOCK arrive in London from Paris Olympia, Sunday, on Flight BE 037 at 11.20 a.m. and begin British tour same evening at Croydon Fairfield Hall.

Dionne Warwick arrives from Los Angeles Saturday (11) for appearances on Simon Dee Show, Top Of The Pops and Albert Hall concert Monday (13).

## Silvered

BEATLES' "Let It Be" and Simon And Garfunkel's "Bridge Over Troubled Water" qualify for silver discs this week, both having sold over 250,000 copies.

## On the way

TWO-DAY Hollywood Music Festival at Leycett, nr. Newcastle-under-Lyme on May 23 and 24. Among artists appearing: Family, Radha Krishna Temple, Ginger Baker's Air Force, Steppenwolf, MONDAY (13): Dionne Warwick in concert at London's Royal Albert Hall, 7.30 p.m., 30s. to 5s.

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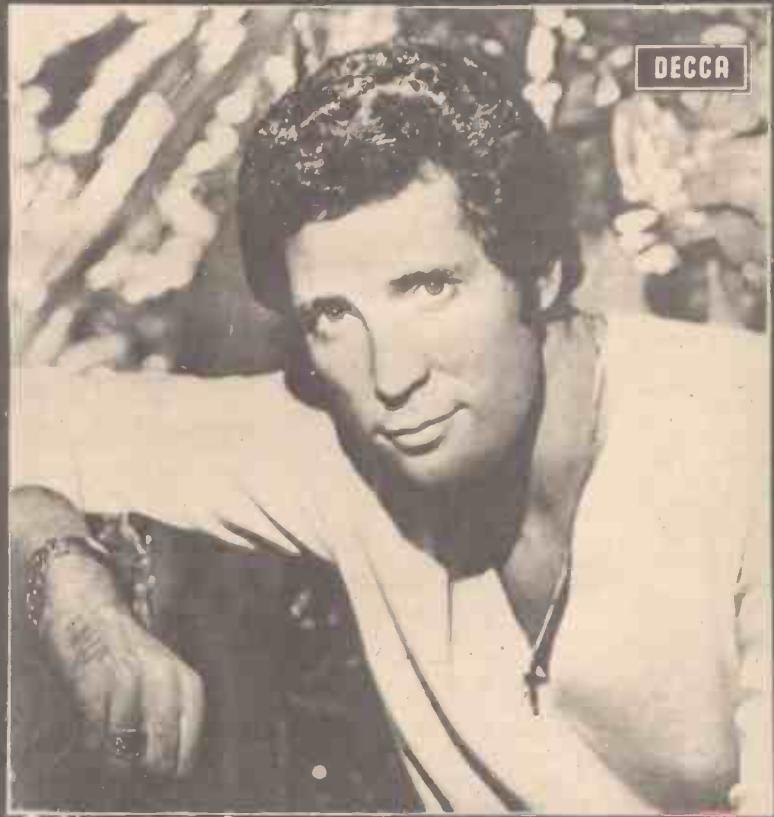
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# TOM



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# Pop Opinion Poll

## VOTES AT 18—AND NOW THE YOUNG GENERATION SPEAKS ITS MIND

**B**RITAIN'S newest adults, the 18 to 20-year-olds, now have the vote—and they are going to use it! They are aware of the new responsibilities they are taking on at an earlier age and they have shown they can face these responsibilities intelligently and confidently.

They do NOT want hippies or that philosophy in political power but at the same time realise that their presence on the electoral rolls is unlikely to change overnight: the general attitude of the "establishment" towards the youth of today with its long hair and strange attire. Commercial radio is top of their list of demands that a new government should meet for the needs of teenagers. But new

voters would not back a political party simply because it promised the introduction of commercial radio.

These are some of the main conclusions drawn from P.O.P., Disc and Music Echo's Pop Opinion Poll, the most important poll ever conducted by a pop paper among its readers.

Disc asked 500 participants 11 questions connected with Votes at 18 to discover just how seriously teenagers were facing up to adulthood. Replies were amazing in their perceptiveness and intelligence. Voters did not, for example, believe that taking on adult responsibilities at 18 deprived them of three valuable years of freedom; on the

contrary, they consider the new independence gives them more freedom than before.

Voters refused to be drawn on the question of forming a new political party specifically to cater for their needs, saying political parties should cater for everyone's needs, not just one section of the community. And although Beatle John Lennon emerged as the pop personality participants would most like as their local MP, more people stated pop and politics should not be mixed and refused to make a choice.

Of the present political parties, the Liberals clearly emerged as that with the youngest outlook.

If you were entitled to vote, having reached 18, would you definitely use your vote?

Yes ..... 55.8%  
No ..... 34.7%  
Probably ..... 8.0%  
Don't know ..... 1.5%

**Valerie Cardwell** (21), Woodland Terrace, Nantyglo, Monmouthshire: "If the country is ever to be changed we must make use of every medium."

**Margaret Kirkland** (14), student, Tantallon Drive, Coatbridge, Lanarkshire: "There is no point in complaining about the Government if one is not interested enough to use one's vote."

**Christine Cook** (17), student, Oxford Drive, Woodbridge, Suffolk: "I would not vote—not

## Lennon has the guts to be Prime Minister, say Britain's young voters

because I consider myself too young, but because the political system is rotten. Justice can never be achieved by putting people in power. Power is not concerned with people."

**Andrew Males** (15), student, Wantage Close, Moulton, Southampton: "It would depend on the attitude of the particular party to the younger generation

and their proposals for young people."

● **P.O.P. verdict:** The negative attitude to politics for which teenagers are often blamed is a fallacy. New voters intend to use their new power, and will use it intelligently.

If you could choose a pop personality as your local MP, who would you like it to be, and why?

John Lennon ..... 22.5%  
Cliff Richard ..... 7.1%  
Jimmy Savile ..... 6.2%  
John Peel ..... 3.1%  
Mick Jagger ..... 2.3%  
Jonathan King ..... 1.5%  
Johnnie Walker ..... 1.4%  
Paul McCartney/ ..... 1.3%  
Pete Townshend ..... 1.3%  
Ian Anderson/Ronan O'Rahilly/Ringo Starr ..... 1.2%  
Frank Zappa ..... 1.1%  
All others ..... 23.8%  
Would not choose ..... 28.5%

**T. L. Graham** (21), telegraph operator, Mountgarrie Road, Glasgow: "John Lennon is the only pop star interested in politics and the only one with guts to say what he thinks."

**Robert Dunkerley**, Redgate Close, Babbacombe, Devon: "Cliff Richard has the highest morals of any pop star today."

**Sheila Prosser** (22), student nurse, Molyneux Drive, Prescot, Lancs: "Jimmy Savile has more genuine concern and is more active in helping people than all politicians put together."

**Katie Downes** (16), student,

Highfield Road, Hall Green, Birmingham: "Pop personalities should not meddle with politics—they could so easily influence their fans to vote for them."

**George Jennings** (18), student, Stanhill Drive, Dursley, Gloucs.: "I wouldn't like a pop personality to be my MP any more than I'd like my MP to be a pop star!"

● **P.O.P. verdict:** John Lennon emerges as clear favourite, probably because he is the only pop star to make a forceful stand on any political issue. All the others are merely also-rans in a list approaching 200 different names. But more people declared pop and politics do not and should not mix—another good sign of the attitude of young voters to politics.

What is the first thing a new Government needs to do for under-18's?

Reorganise Britain's radio system ..... 14.5%  
Understand and recognise them as equals ..... 12.5%  
Nothing ..... 8.0%  
Modernise the education system ..... 8.0%  
Better recreation and entertainment facilities ..... 7.5%  
Reduce record tax ..... 5.2%  
Reduce age of privilege (e.g. cinema and public house entrance, driving, etc.) ..... 5.0%  
Financial aid for youth clubs ..... 3.9%  
Reduce income tax ..... 3.0%  
Give them more freedom ..... 2.9%

Better political education 2.3%  
Abolish film censorship ..... 1.8%  
Better jobs and better wages ..... 1.8%  
Sex education in schools 1.1%  
Raise school-leaving age 1.1%  
Legalise soft drugs ..... 1.1%  
All others ..... 15.8%  
Don't know ..... 9.5%

**Paul Cropper** (20), radio technician, Chequers Gardens, Liverpool: "Give them a proper radio network, free from the Musicians' Union and their petty needle-time restrictions."

**Maureen Brennan** (18), student, Clermiston Crescent, Edinburgh: "Understand them and recognise them as mature enough to be capable of intelligent reasoning."

**Andrew Warren** (21) student, Higher Shapter Street, Topsham, Devon: "Provide some participatory incentive to make them feel part of the community, not shanked off in a apartheid of age."

**Danny McDonald** (17), storeman, North Side, Tongham, Farnham, Surrey: "A new government needs to do something for the whole country, not just the under-18s."

**Elizabeth Banham** (18), typist, Netherford Road, London SW4: "Nothing. Too much fuss is made about young people in this country."

**Tony Papard** (24), telegraph operator, Hawley Road, London NW1: "Ensure the right of the best secondary education through the comprehensive system, and the chance for everybody of a university place."

● **P.O.P. verdict:** This question prompted a wide variety of replies, but two major thoughts emerged. Britain has yet to supply an adequate radio system for pop and progressive music lovers, and Britain's youth is fed up with being looked down upon by the older generations. The excruciating purchase tax on records also attracted a large protest.

Do you think 21st birthday celebrations, and what they stand for, should now take place on your 18th birthday?

Yes ..... 49.5%  
No ..... 37.8%  
Up to individual ..... 3.4%  
Double celebrations ..... 2.3%  
Don't know ..... 7.0%

**John Matthew** (19), student, Balgay Court, Menzieshill, Dundee: "Celebrations at 18 would serve as a great psychological assertion of the teenager's adulthood. He would then acquire total adult confidence."

**Thomas Atkinson** (14), student, Borough Road, Birkenhead, Cheshire: "As most teenagers do not carry hefty swords into battle, the speciality of one birthday in a young person's life should be removed, be it at 18 or 21."

**Jean Cliff** (19), Shortlands Lane, Pelsall, Staffs: "Twenty-first birthdays mean nothing to 21-year-olds. They are for the benefit of parents, who would not accept the change."

**Peter Finch** (19), student, Linnell Road, Redhill, Surrey: "This is only an excuse for a glorified booze-up—it really doesn't matter when you celebrate this outdated ritual."

● **P.O.P. verdict:** The appeal of the 21st birthday is fast fading. As teenagers mature earlier they take on adult responsibilities and adult outlook. A few complaints from 19-year-olds that such a change would rob them of any celebration, but most could not care less.

Would promises of restoring pirate radio influence which party you would vote for?

No ..... 53.4%  
Yes ..... 46.6%

A fresh sample was taken from those answering "yes" which produced the following:  
13.5% only wanted legal



Pirate radio: Promises to bring it back would not influence 53.4% of Disc readers.

commercial radio, not a return of the pirates.

21.3% would only be influenced if they agreed with the party's other, more important policies.

**John Chapman** (19), order clerk, Lancelot Crescent, Wembley: "I am vehemently in favour of pirate radio but a political party should have more urgent social policies on its platform."

**Jonathan Lane** (17), student, Gorse Street, Stretford, Manchester: "Any party offering a return of pirate radio I would suspect of trying to get my vote under false pretences."

**Norah Swallow** (26), housewife, Pudles, Bradshaw, Yorks: "Only the restoration of legal commercial radio would influence my vote."

**Tricia Cooper** (18), student, Binstead Hill, Ryde, I.O.W.: "Yes... it would show the party realised the need for freedom, not only in radio, but other issues too."

● **P.O.P. verdict:** While pirate radio or an adequate substitute remains a subject uppermost in the minds of voting teenagers (see Question 3), it is no longer THE most important issue.

#### Should there now be a new political party created specifically to cater for the needs of voting teenagers?

No .....	66.9%
Yes .....	30.9%
Don't know .....	2.2%

**Gareth James** (18), student, Abertrionwy, Caerphilly, Glamorgan: "There's no need to have age segregation in politics—it's unnatural."

**Jack Geller** (17), trainee accountant, Windsor Avenue, Whitefield, Manchester: "I was under the impression political parties catered for everyone, including teenagers."

**Frances Griffiths** (19), student, Eastbourne Grove, Westcliff-on-Sea, Essex: "Teenagers are already too full of themselves. They should realise they are only part of the world and nothing special or different."

**Diane Cook** (16), student, Spinhill Road, Sheffield: "Not a political party, but teenagers today are in need of a group or organisation with which to associate."

**Joan MacDonald** (26), housewife, Altfield Road, West Derby, Liverpool: "I would say yes, and maybe they could explain politics to young people who may not otherwise understand."

● **P.O.P. verdict:** Voters feel a "teenage" party would be more of a hindrance than a help. There is no point in making them adults at 18 and then immediately segregating them by forming their own political party.

#### Should entry to casinos and night-clubs with gambling now be dropped to 18 as well?

Yes .....	59.6%
No .....	37.9%
Don't know .....	2.5%

Of those answering "Yes" a fresh sample was taken which revealed the following:

33.6% agreed but thought this



John and Yoko: readers visualise them as Prime Minister and "First Lady."



Liberal MP Jeremy Thorpe with Jimi Hendrix and Noel Redding: His party has the youngest outlook, say 27.4% of voters.

would make no difference to the attitude of young people towards gambling.

15.5% agreed but added they disliked gambling.

1.4% said entry age should only be dropped on night-clubs without gambling.

**Barry Graves** (18), university student, Cambridge Avenue, Gidea Park, Essex: "As the age of majority is now 18, it must be recognised without question. An important matter of principle is involved."

**Richard Fiddy** (16), trainee metallurgist, Duke Road, Barkingside, Essex: "The age should be dropped. It will give an extra three years to learn from your mistakes."

**Tony Gudgeon** (20), chemical analyst, Church Road, Netherton, Worcs.: "Drop the entry age to five years—it would be nearer the intelligence level of people who gamble."

**E. M. Care** (30), clerk, Palmerston Road, London, S.W.14: "A fool and his money are soon parted at any age. Most young people have little need for this form of entertainment. Gambling is for old men."

● **P.O.P. verdict:** Despite a majority agreement with the proposal, the poll showed an almost total rejection of gambling. Voters either were against it on principle, or expressed no interest at all.

#### Do you think that taking on adult responsibilities at 18 instead of 21 deprives young people of three important years of freedom?

No .....	80.9%
Yes .....	14.2%
Depends on the individual .....	2.9%
Don't know .....	2.0%

**Sheryl Pringle** (15), student, Low Road, Halton, Lancaster:

"Freedom to me is freedom of thought and speech and not being told what to do by your parents. Surely that's what you get when you take on adult responsibilities."

**Maria Snowdon** (18), darkroom technician, Windermere Road, Coulsdon, Surrey: "Old will always be old; middle-aged will always be middle-aged and young will always be wrong."

● **P.O.P. verdict:** Young voters are resigned to the fact that they will always be maligned. Some feel the establishment's attitude will change with time as under-21's play a larger part in political activity. But the resignation is a cheerful one, bearing little resentment.

**Keith Reeve** (16), student, Joyce Road, Bungay, Suffolk: "Most young people would rather have responsibilities and be treated as adults, than no responsibilities and be treated as children."

● **P.O.P. verdict:** Voters were completely undaunted by this question. "Freedom is a state of mind" was the general opinion. Freedom has little to do with age and responsibilities have little to do with freedom.

#### Do you think votes at 18 will change the establishment's views on long hair, dress and youthful views on what's wrong with Britain?

No .....	81.0%
Yes .....	14.1%
Don't know .....	4.9%

**Mary Emmerson** (17), student, Huxley Street, London W.10.: "Most 'normal' people regard long hair, etc., as belonging to idiots. They are not likely to change their minds because an 18-year-old can vote."

**Merle Gould** (17), typist, Heath View, London, N.2.: "We are worlds apart; the older generation will always criticise us. It all boils down to the fact that they are jealous of youth and freedom."

**Robert White** (17), student, Luckington Road, Bristol: "It

will probably make the 'establishment' even more resentful and jealous of young people than before."

**Steven Berning** (17), bank clerk, George Street, Prestwich, Manchester: "Old will always be old; middle-aged will always be middle-aged and young will always be wrong."

● **P.O.P. verdict:** Young voters are resigned to the fact that they will always be maligned. Some feel the establishment's attitude will change with time as under-21's play a larger part in political activity. But the resignation is a cheerful one, bearing little resentment.

#### Which of the present political parties has the youngest outlook?

Liberal .....	27.4%
Conservative .....	19.3%
Labour .....	9.6%
Scottish Nationalist .....	2.0%
Communist .....	1.8%
Others .....	1.0%
None .....	23.7%
Don't know .....	15.1%

● **P.O.P. verdict:** Liberals emerged clear favourites, but possibly because they are an unknown quantity in power. This was the only question producing a negative answer—many voters want to vote, but have no confidence in any of the existing parties.

voter, possibly because Jeremy Thorpe has a more modern, younger outlook on things."

**Roz Holland** (18), camera machine operator, Bluebell Close, Ipswich, Suffolk: "Young people are generally very optimistic and idealistic in their outlook. I do not know of a political party with these attributes."

**Clive Barratt** (18), insurance clerk, Ffordd Derwen, Rhyl, Flintshire: "Conservatives have shown without a doubt they are concerned with young people, though even they could do more for the under-21s."

**Lyn Richardson** (15), student, Burgess Road, Aylesham, Kent: "I don't know and never seem to be able to find out. I'm always answered with 'Be quiet, you're just a kid and don't need to know'."

● **P.O.P. verdict:** A mixture of sympathy and sarcasm towards the hippie way of life. About half those answering "No" to the question agreed with some hippie ideals, but few people thought this a serious suggestion.

#### Would you want hippies in power?

No .....	81.8%
Yes .....	13.3%
Don't know .....	4.9%

**Angela Pruss** (19), secretary, St. Albans Road, Seven Kings, Essex: "They are great people in their own way, but completely lack the drive and responsibility to represent people."

**Elizabeth Clarke** (16), student, Finlaystone Street, Blairhill, Lanarkshire: "I'd love to see it but they could never organise themselves. If governments adopted their philosophy we would never have supplied arms to Nigeria or tolerated the Springbok tour for a start."

**John Ross Scott** (18), shepherd, Newton Farm, Hawick, Roxburghshire: "They're just peasants like me, sucking dehydrated flowers in mid-winter."

**Robert Rue** (17), student, The Highlands, North Abbey, Glamorgan: "I'd rather have a third world war!"

# Student, age 17: 'Hippies in power? I'd rather have a third world war!'

## NEWS in a FLASH

CROSBY, Stills, Nash and Young new single released April 24, titled "Teach Your Children." Written by Graham Nash, track from new LP "Deja Vu," released same week.

MOODY Blues release first single NOT sampler for an LP on April 24. Written by Justin Hayward, title is "Question." Group returned from America on Tuesday.

HERB Alpert and Tijuana Brass release two LPs next month—"Down Mexico Way" and "Herb Alpert's Greatest Hits." Latter features 16 hit tracks and full colour Alpert poster.

CREEDENCE Clearwater Revival featured "live" in "Sound Of The Seventies"—new Radio 1 progressive show, 6 pm, Wednesday, April 21. BBC taping group's Albert Hall appearance next Wednesday (15) for show.

COLOSSEUM do four concerts with New Jazz Orchestra in May. Dates fixed for group with 18-piece orchestra are Croydon Fairfield Hall (10), Birmingham Town Hall (22), London Queen Elizabeth Hall (23) and Brighton Dome (29).

EVERLY BROTHERS due in London for three-day visit from yesterday (Wednesday). Don and Phil on way home to America after South African tour.

JOSE FELICIANO is NOT now set for any British dates over the Whitsun weekend (May 23/4). Plans to star him at the Plumpton festival have been scrapped and another offer for him to appear at the "Hollywood Music Festival" at Newcastle-under-Lyme, Staffs., the same weekend, is still unconfirmed.

Eurovision winner Dana flies to Britain on Sunday (April 12) for TV's "Golden Shot." She stays three days to record tracks for first LP and single follow-up to "All Kinds Of Everything."

AIR FORCE singer Jeanette Jacobs missed Scandinavian concerts last week—because she refused to fly.

ZOOT MONEY'S debut with Polydor will be "No One But You," by Philip Goodhand Tait, released April 24. Alan Price produced session and LP set for June.

WHITE Plains with their new line-up: Peter Nelson, Robin Shaw, Julian Bailey, Robin Box and Brian Johnston, make their public debut on April 24 at Shrewsbury Musichall. Other dates set are Oswestry Copamo (25), Birmingham Rebecca's (29) and Hereford Flamingo (May 1).

MOVE'S Bev Bevan married 26-year-old receptionist Valerie Taylor at Birmingham's St. Mary's Church on Monday. Bev is 27.



KEITH EMERSON: new three-piece group

### Mattress on the road again

FAT MATTRESS, the four-man group formed by former Jimi Hendrix star Noel Redding, are to go back "on the road" again.

Redding has been replaced by guitarist Steve Hammond and a new LP is expected from the line-up within a month.

Neil Landon, the ex-Flowerpot man who teamed up with Redding in Mattress, was also out of the group for a while following a car accident; and was later ill with laryngitis. As a result rehearsals with Hammond and fresh recording sessions were delayed.

## MAMA CASS IN BUGALOOS!

MAMA CASS was revealed this week as one of the "session" singers of the still-to-be-formed Bugaloos, Britain's answer to America's Monkees and Archies.

And animation expert Marty Krofft, man behind the plan to form a three boy/one girl group for a two-year Anglo-American TV series, has narrowed his final choice down to a dozen youngsters from nearly 500 auditioned since last week.

Krofft announced that the Bugaloos wouldn't need initially to be able to sing and play instruments. Recordings for the series had already started and Mama Cass is one of the "ghost" singers. Cass, he added, would also star as the wicked "Witch Hazel" in the movie version of "Puffnstuf," the current TV series being shown in Britain featuring Jack Wild.

Wild will also be teamed up with his "Oliver" musical co-star Mark Lester and veteran actor Mickey Rooney in "Lidsville," an American-produced musical comedy TV special. Wild makes a Western, "The Kid From Soho," with Ernest Borgnine early next year.

Marty Krofft, hailed in Hollywood as the "next Walt Disney," expects to announce names of his chosen Bugaloos after the final 12 have completed screen tests.

## Schwarz 3,000 mile short-cut to chart

### MIKE LEDGERWOOD in New York

the famous Fillmore East pop palace with all the excitement of a "Bullit"-style chase.

At one set of lights we didn't jump, a puzzled, gum-chewing cabbie wound down his window to inquire our expedition's mission. Told we'd come over for the evening from England to see a group perform, he gaped disbelief and muttered: "Gee. This pop

business must pay well!"

Brinsley Schwarz, the object of the exercise, may never achieve the fame and fortune of the Beatles—but they'll certainly be remembered for America's biggest launching ceremony since Apollo XI. Last weekend their management laid on a Press party to beat them all—an expense-paid, jet-set stay in the States for 100 journalists anticipated to lift the group from obscurity to "superstar" status in one swift move.

The investment cost something like £25,000-plus and at the end of it all, despite 100 hitches—like our Boeing 707's brake failure at Shannon and delays almost doubling flying time—the organisers felt the money had been well-spent.

Steve Warwick (27), group manager and director of Fame-pushers Ltd., company behind the high-powered incident-packed package, said after the show: "Brinsley Schwarz is a marvellous band. They deserve to go into the pop scene at the top. We'd have used the same ruse to get everyone to Brighton—only no one

# Nice split; and Keith Emerson forms group with Crimson man

THE NICE have broken up—OFFICIALLY. Organist Keith Emerson, leader of the group for the past four years, is to team up with former King Crimson member Greg Lake to form a new three-piece group.

The new band, as yet unnamed, will feature Greg on acoustic guitar and Keith on piano and moog synthesizer, as well as organ. They have yet to choose a drummer, but expect to begin "live" dates two months after deciding on the third member of the group.

Talking for the first time of the split, Keith said: "With the Nice we were working almost all the week and you get bored playing the same things. We never had time to rehearse. Lee is getting a group together with some Newcastle friends of his and Brian has gone on holiday. We did our last gig in Berlin last week."

### Humble concert

HUMBLE PIE headline first British concert for six months—with Mott The Hoople and If on the bill—at Guildford Civic Hall on Wednesday, April 22.

Group starts nine-day one-nighter tour at Croydon "Greyhound" on April 12. They then play Sunderland Fillmore North (24), Dudley Technical College (25), Dagenham Roundhouse (May 2), Leeds University (9), Dunstable Civic Hall (11), Birmingham Mother's (23) and Redcar Jazz Club (24).

He said he hoped to keep the instrumental excitement of the Nice, but would place more emphasis on vocals by Greg. "It will be a big load off my shoulders, because in the past the limelight has been forced on to me," he said. "This will distribute it more equally."

"We don't want to lose all the old Nice fans, nor do we want to lose King Crimson fans. We've decided to keep numbers like 'Rondo' in the act, but will play them with a different feel. I think the band will still have plenty of guts."

### Limitless

Greg said his teaming with Emerson had come about gradually. "I've played things to him and he's played things to me, and we just turn each other on musically," he said. "The new band has limitless possibilities."

Keith told Disc that the group were planning to promote a lot of their own concerts, choosing very carefully the right venues to play. They will be playing periodically, but more often than Air Force, for example. "We will play as regularly as we want to," he said, adding that appearances of the new band at one or two (at least) of the summer festivals could be expected.

Did they have any fears that the new band might not work out? "Yes, we are slightly worried about it," Greg admitted. "We particularly want to steer clear of the whole 'supergroup' thing. It seems to lead to break-up the moment you get labelled as a 'supergroup'."

No recording deal for the new trio has yet been set.

### Elton, Lomax for Pop Proms

ELTON JOHN, and Jackie Lomax' new group Heavy Jelly are latest additions to the 1970 Pop Proms, being held at London's "Roundhouse" from April 20 to April 25.

Full guest list now reads: Traffic, Mott The Hoople, Bronco, If (April 20); Tyrannosaurus Rex, Pretty Things, Elton John, Heavy Jelly (21); Johnny Winter, Juicy Lucy, Quintessence (22); Fairport Convention, Fotheringay, Matthew's Southern Comfort (23); Fleetwood Mac, Mighty Baby, Hookfoot (24); and Ginger Baker's Air Force, Zoot Money, Toe Fat and Jody Grind (25). John Peel hosts each show.

### TOP OF THE POPS

JIMMY SAVILE introduces "Top Of The Pops" tonight (Thursday) with guests Shocking Blue, Stevie Wonder, Cufflinks, Jack Wild, Jimmy Ruffin, Blue Mink, Move, Radha Krishna Temple, Pipkins, Dana, Hollies, Creedence Clearwater Revival and Simon and Garfunkel.



BRINSLEY SCHWARZ — realising an American dream. Left to right: Bob Andrews (organ), Bill Rankin (drums), Nick Lowe (vocals and bass), and Brinsley Schwarz (lead guitar).

## Pop Singles

quarterly  
record catalogue

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**HAROLD WILSON**, Edward Heath and the Wild Angels had better watch out, Lord David Sutch (the "fifth Earl of Harrow", former pirate radio station owner, and occasional political opponent to the Rt. Hon. Mr. Wilson) is back in Britain.

And after 10 years in pop and politics, he has actually made an LP. With all this talk of a rock-n-roll revival his name was bound to crop up sooner or later.

His album, which sold 70,000 copies in America in a month, and is released here soon, is called "Lord Sutch and Heavy Friends." They include Led Zeppelin's Jimmy Page and John Bonham, Jeff Beck, Noel Redding and Nicky Hopkins. Not a bad backing group.

Sutch and Page wrote most of the 12 tracks. "We thought even the most ardent rock fans must be getting a bit fed up with 'Good Golly Miss Molly', 'Roll Over Beethoven' and all the other rock standards, so we sat down and wrote some new ones."

Sutch is in Britain collecting musicians for his "Heavy Friends" to do a six-week tour of the States starting on May 1, for which he has been guaranteed £100,000.

He already has Procol Harum's Matthew Fisher, ex-Beck side man Mickie Waller, Deep Purple's Nick Simper, Albert Lee and Dave O'List.

I advertised for musicians and had 160 phone me in two weeks. Chris Wood said he'd like to do it and so did Hilton Valentine of the old Animals. But the trouble is I've got to have musicians who already have the right visas."

Sutch is also going to be the subject of a television documentary which will feature scenes from a gig with the "Heavy Friends" at the Country Club, Hampstead. For the film he will be seen driving his Union Jack-decorated Rolls-Royce with an escort of 20 rockers on motor-bikes. He also plans to do a "live" album featuring rock standards and some

of his new ones.

After the American tour he'll be coming back to Britain and then we might see him on the political scene again.

"I heard that Wilson introduced votes for 18-year-olds—which is what I stood against him for—so there might be more people to vote for me now. At this next General Election I might oppose him, or Edward Heath, or then again I might choose a dodgy constituency where there are a lot of young people.

"I have some new policies, including the abolition of Road Tax, the provision of a rock college like they have for classical music and art, and the fact that foreigners can get free treatment in hospital here.

"The Government should plough some of the money they've taken in taxes from people like the Beatles, the Stones, and Led Zeppelin—and me—I've paid a lot of tax—to start up a rock college.

It would be for people who

might not get a break otherwise, and they could be taught record production and P.A. systems theory and everything connected with the trade. It would soon pay for itself.

"The revenue lost in Road Tax would be got back by

putting it on petrol, which would be a much fairer system. Everyone has to pay the same amount at the moment, which is ludicrous. A man with a little car who uses it two days a week pays the same as a bloke with a big car who uses it every day

and wears out more road. "And hospitals. It's wrong that foreigners can come over here and have free treatment for which taxpayers and rate-payers must pay. They laugh about it in America."

America is where Sutch has been concentrating his

# Pop politics and rock — Lord Sutch is back!



Lord Sutch (right) with Led Zeppelin star Jimmy Page, who plays on his album, "Lord Sutch and Heavy Friends."

energy for the past couple of years. The album climbing the charts there has already sold more copies than his total sales in Britain in 10 years. He has business concerns there and everything is going very well for him financially.

So now the "John Mayall of rock" (the list of musicians who have played with him reads like a Who's Who of the Heavies) is ready to cash in a bit on the revival of his kind of music in his own country.

• Lord Sutch and Heavy Friends has 12 tracks all by Sutch and Page, except for "Would You Believe" and "Brightest Light"

by Jay Cee. The "Heavy Friends" are Jimmy Page, Kent Henry and Jeff Beck (lead guitars), Noel Redding, Daniel Edwards, Martin Kohl, Rick Brown (basses), Nicky Hopkins (piano), and Carlo Little, John Bonham, and Bob Metke (drums).

Musically it must rate high with all these superstars involved. Sutch's vocals earned poor reviews in the States, but he says people were comparing him with Robert Plant "who is a thousand times better than me." It covers the whole field of rock music and there are even some Bo Diddley sounds. With such a line-up it can't fail to sell.

## 'Memories of Melinda'

sung by

**PAUL TRAVERS**

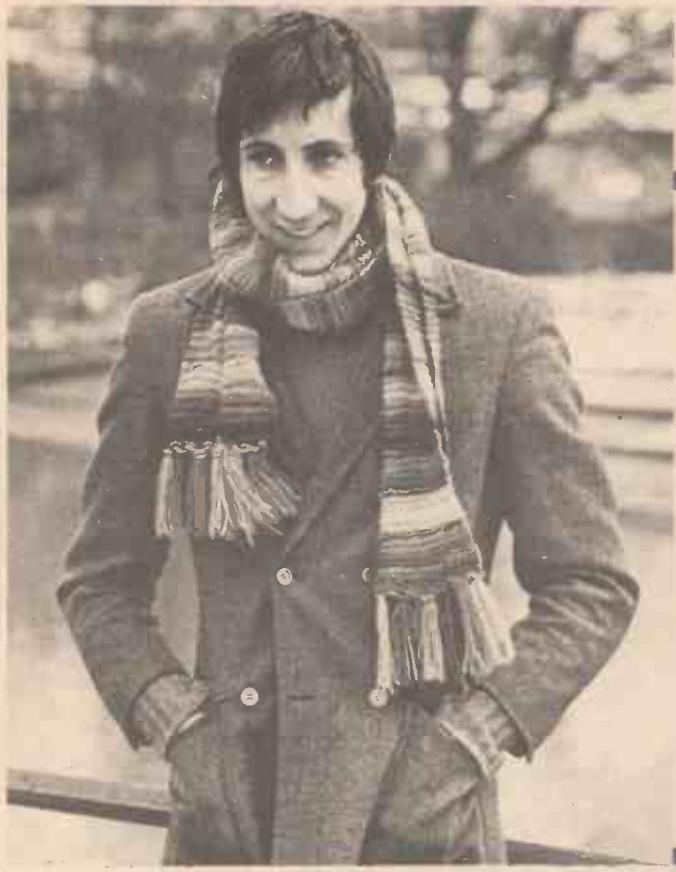
written by Tony Macaulay and John Macleod

AMS 785 released April 3rd



A&M IS GOING PLACES





# Burrows for cabaret; Ellis does film track

**WHO'S** Pete Townshend, ex-Bonzo Vivian Stanshall and former Procol Harum man Matthew Fisher are set to appear as "super-group" backing Screaming Lord Sutch on his first British stage show for four years this weekend.

Old rock star Sutch appears at London's Hampstead Country Club this Sunday (April 12) at 7.30 p.m.—in an evening entitled "Lord Sutch And His Heavy Friends," title of his new LP. A BBC-TV film unit will shoot the show as part of a special documentary on Sutch.

Stuart Lyon, Country Club manager told Disc: "We're delighted to be staging such a line-up."

Screaming Lord Sutch will precede his appearance on Sunday by driving through Hampstead with a motor escort of Rockers and "Hell's Angels."

Also on the bill will be Roy Young and his band.

**TONY BURROWS** and Steve Ellis, two of Britain's top teenybopper attractions, are in the news. Tony reveals plans for his solo cabaret debut; and Steve is to record title song of a major British movie.

Burrows, ace session singer, opens a week at Middlesbrough Showboat on June 8. And he will not now accompany Edison Lighthouse on their American tour, which starts eight weeks from April 19. Instead, he will concentrate on promoting his solo single "Melanie Makes Me Smile" before going to the States alone for cabaret before the summer.

Ellis, who quit the Love Affair to go solo last year, is to record the soundtrack for "Loot," the film based on the Joe Orton play. It stars Richard Attenborough, Hywel Bennett and Lee Remick. Steve sings five soundtrack songs, including the title number "More, More, More."

His first solo single, "Lean On Me," is out in May.

Tony Macaulay, writer of Burrows' "Melanie" single, is to score another British film—"Are You Dying Young Man?" which stars Beryl Reid and Flora Robson. He plans to release the title track as an instrumental single.

## Return of PJ

P. J. PROBY, whose rock-'n'-roll LP, "Jet Powers — California Licence," is out this week—makes his British return this week with a series of Northern cabaret dates.

Until Saturday he plays Liverpool's Woolly Hollow Club.

## Lulu 'takes over' Andy's TV show

**LULU** has landed her own eight-week coast-to-coast American TV series in May. She takes over from Andy Williams. And she has withdrawn from a concert and cabaret tour with Engelbert Humperdinck as a result.

Lulu is the first girl singer to replace Williams—when he takes his annual two-month break. Her first show is screened in the States on May 1.

However, it is unlikely that the Lulu shows will be screened in Britain, where Williams is seen on Monday nights. She is already signed by the BBC for another series of nine 45-minute shows to be taped in July for early autumn screening.

Lulu was to have co-starred on some dates of Humperdinck's US tour at the end of this month. Her manager Marian Massey told Disc: "Directly I heard about the offer of the series from Don Williams, Andy's brother and manager, I phoned Engelbert's agent, Colin Berlin, who agreed it was a chance Lulu shouldn't miss."

Lulu's agent, Dick Katz, told Disc: "We're all delighted."

Her first show features Ray Stevens and guest—ANDY WILLIAMS!

## JOHN, YOKO FILM IN U.S. FESTIVAL

**JOHN AND YOKO** Lennon will represent Britain at this year's San Francisco film festival. The 30-minute documentary on their life—screened two months ago on BBC-TV's "24 Hours"—has been chosen as UK entry.

The film, shot in 16 mm colour, shows a typical day in the life of the Lenons, following them from interviews at their Apple offices to their Weybridge, Surrey, home.

The documentary was chosen by the National

Panel of Film Festivals and will appear in the category devoted to TV films throughout the world.

• **APPLE** artist Doris Troy, who has just completed her debut LP with George Harrison, starts a short British tour, backed by Sweet Blindness, on Monday, April 13.

Dates are: Nottingham Palais (13), Peterborough Corn Exchange (18), Wolverhampton Club Lafayette (19), Liverpool Mardi Gras (24), Doncaster Attic (25) and Hanley The Place (26).

Through a window  
Yesterday, today, tomorrow  
Space between  
Time shows no face



Stephen Dolan—  
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Mike Carless—  
drums, conga & other percussion

Michael Dolan—  
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Run shaker life

Universal joint  
Most likely you'll go  
your way, I'll go mine



HARD MEAT  
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## John Peel writes every week in Disc

**A**COLUMN written rather early because I've to pounce over to Ireland for various reasons — mainly the Dublin Festival.

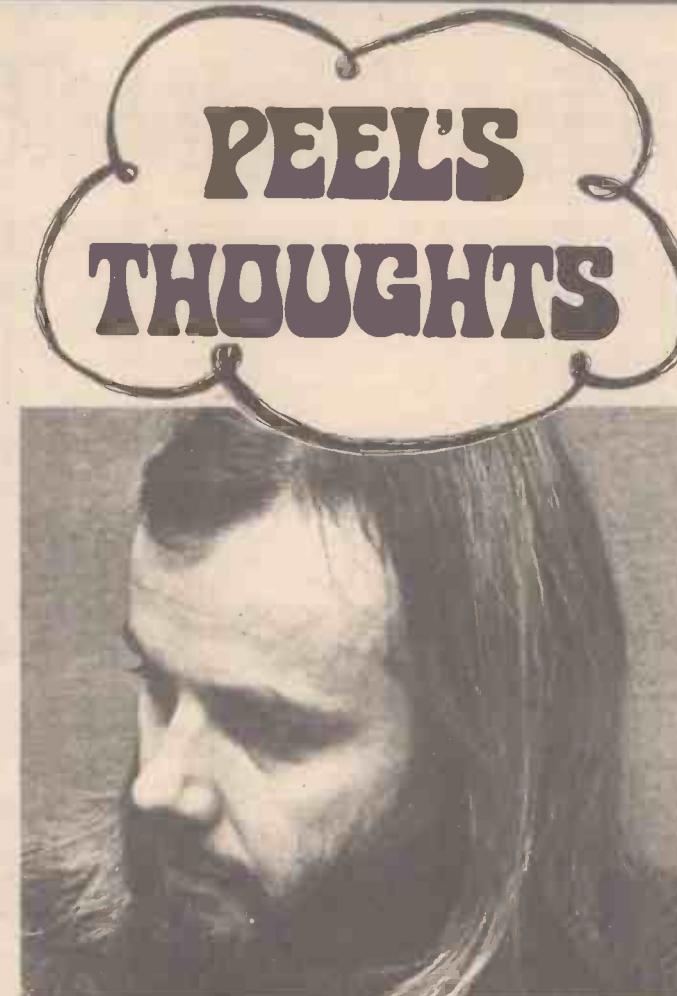
Last night at the BBC's Paris studio in Lower Regent Street we recorded Atomic Rooster and Taste for the Sunday show. Each week several elderly ladies turn up for the Sunday show — probably assuming that something with that name must involve conjuring tricks, selections from "The Student Prince" and tap-dancing.

Usually they leave as soon as the bands start playing. The record was set when Savoy Brown were on the programme and the ladies left like shots from a double-barrelled shotgun while the group was tuning up. They sat right through Atomic Rooster and Taste though. I should point out that it's a different two women each week, but never more than two.

Atomic Rooster have John Cann singing and playing lead guitar now and they stormed along in fine style. The only other time I've heard them live they didn't sound too startling but they really came over well in the Paris. Vincent Crane and Carl Palmer have been playing together so long and so well that they play now as if with a single mind, and it's very exciting to hear.

Taste play much better live than they do on record. If you've not seen them lately you should endeavour to do so because they've improved greatly during the past year. Anyway it was a good programme and I hope you'll listen when it's broadcast this weekend.

At the recording's end I made an impassioned appeal for someone to help me tidy Peel Acres. A day or so ago the shuffling, muttering horde that tradition demands eke out a miserable existence lying on the floor, left, and in their wake remained mounds of debris and decay that could have made the unwary suspect that the U.S. Government had



"intervened" in the affairs of Peel Acres.

However, producer Jeff Griffin, sound-balancer Tony Wilson and leaper-about Chris "Wiper" Lyett all agreed that my appeal sounded like a sort of bizarre variation on the "come-up-and-see-my-etchings" theme, which it certainly wasn't.

So my apologies to anyone in the audience who thought they were being clumsily chatted-up.

The interview with Eric Clapton in last week's "Disc" was nice. Eric seems to be a good man and reluctant to take on the role of super-star that many seem anxious to impose on him. There are armies of lesser guitarists hanging about waiting to be treated as heroically so perhaps if you need idols you can gratify these secondary performers and leave Eric to play music.

John Walters, a BBC producer, and I spent some time yesterday in research in a London cinema. We went to see W. C. Fields and Mae West in "My Little Chickadee." If any there be who are not familiar with this film they have missed one of the finest things life has to offer. W. C. Fields may well be the funniest man of the century.

There is an American LP of his greatest sayings interspersed with the kind of ludicrous commentary that you might get on a coach tour of Washington, DC. I would tell you more about it but the man Walters (an assumed name, no doubt) borrowed it from me about six months ago and it's probably gone for ever.

Now that the "blues-boom" has ground to a halt in most parts of the country we should check what Blue Horizon, who may have benefited most and

yet suffered most from the boom, are up to. Well they've just released a mound of LPs, some of which must be among the most important blues releases ever.

If you've ever bought a record by any of the white blues bands then you owe to yourself to buy the new LPs by Otis Rush and Magic Sam. Actually "new" is inappropriate because these LPs are made up of material taken from the catalogue of the legendary Cobra label. The Otis Rush has alternate takes of such classics as "I Can't Quit You Baby," and I wonder what had happened to the original takes — perhaps they're being saved for a future LP.

I suggest that you read Neil Slaven's sleeve-notes next time you're in a record shop and you'll see why this LP is really indispensable.

Magic Sam died last year in his early 30s. There are some weak tracks on the LP but this is one of the cases where it is important to hear the lapses of a master — almost as important as hearing the good things on the record.

I don't suppose that, with all the new records being released, we'll be able to play much from these LPs on "Top Gear," but I imagine Mike Raven will do them justice and I hope you will.

In addition, Blue Horizon have released a double LP (selling for 50s) of Elmore James' recording sessions complete with chatter, false starts and all the atmosphere of recording. I've not had time yet to play my copy but I'm looking forward to it.

There is an LP by blues mandolin player Johnny Young too which is nice and one by Larry Johnson that sounds a bit too "polite" at first but grows on you with repeated listening.

Next week's column will be an action-packed story from Dublin where, it seems likely, I shall be lurking furtively with a guerrilla detachment from the Liverpool Scene who have a new LP soon. It's called "St. Adrian Co." or something of that nature and one side is taken up with an excellent piece based on their impressions of the United States. It's nearly 22 minutes long but may well crop up in its entirety on festive "Top Gear."

As this column sinks slowly in the west an LP is playing by one Denny Gerrard supported by the greatly-improved High Tide. It's called "Sinister Morning" and it's one of Deram's Nova series. It's really pretty good too and well worth your custom at the price.

I'm assuming that you have already bought or ordered the new Blodwyn Pig and Medicine Head LPs. You'll have strange and debilitating visitations in the night unless you have . . .

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## CLOSE-UP

## GINGER BAKER

**GINGER BAKER** is 31 years old and you DON'T ignore him. You can't. He has accumulated a monstrous reputation over the past 10 years that makes him the wildest, most uncontrollable musician around. It goes before him into any room so that people, rather unjustly, tend to recoil with horror directly he looms on the horizon.

He says he's actually calmed down a lot: "I used to be a mean —. I'd deliberately mess up recording sessions with my temper and go mad at the slightest thing. Then one day some friends took me to one side and pointed out that it might be wiser if I calmed down. I respected them enough to listen—and not throw anything."

Certainly Baker's physical make-up doesn't really help to contradict most people's image that he's a direct descendant of King Kong or the Wild Man Of Borneo. He has a huge shaggy head of red hair and a beard to match. Mere mortals have been known to quail before his glowering, rolling eyes. His teeth are chipped, his grin evil. He wears a mass of heavy silver rings on his left hand, and his finger nails are thick with dirt.

People have said that he's so rude he'll meet you one day and totally ignore you the next. His new band, Air Force, says that at rehearsals he'll more than likely fling his drumsticks at their heads to make a point.

To which statement he growls that with 12 people to play "father" to he no sooner has one side of the room under control than he has to rush across to the other and make sure they're all right. Which is an exhausting way to rehearse.

As with most people whose image gets out of hand, Baker's reputation for aggression and courtesy turns out to be slightly exaggerated. He puts up a bluff exterior and has a lot of blustering warmth. He's a bundle of nerves and smokes over 50 cigarettes a day. He's also a perfectionist where music is concerned. He's worked his band seven hours a day, every day, for a month and he says he'll only hit the roof now if something goes wrong musically—and even then he calms down after five minutes.

I have reason to be very grateful to this big shaggy bear of a man. He once gallantly fought his way through 200 people to get me a cup of tea—what's more, he returned successfully, having surprisingly absolutely charmed the lady behind the bar.

Ginger Baker is married with three children—two girls aged nine and two and a boy aged one—and he and his family live in a huge house which he owns, in Harrow. He also has a £7,000 custom-built Jensen car. He won't tell you exactly how much he's worth, but says with a wry smile: "Well, they say Eric and Jack are millionaires by now—so you can work it out from there. I've always been careful with money. For the first ten years of my career I was very hard up—now I'm a walking accountant."

Ginger Baker hardly looks like anyone's impression of a millionaire. His leather jacket looks like it's been repeatedly jumped on, his trousers are nondescript and his shirts slightly baggy and not exactly sparkling white.

He is certainly the most ferocious animalistic and competent drummer pop music has ever received under its wing. Via Cream, Blind Faith and now Air Force, he is a thunderous force in his own right. He is also one of those rare musicians whom people will trudge to see, not just for his musical worth but because he is a personality. And they're hard to find these days.

It is a rank that took a hard passage to achieve.

"I'm not a very sociable person any more. I was at one time—when I was a young and green lad. I always trusted and thought good of everyone. It took a few years and a few unhappy experiences to learn that really it's better to only trust yourself and not other human beings."

Ginger Baker was born in Lewisham. He had one sister and his father was killed when he was five. At school he never seemed to be good at anything.

### Strange

"People didn't like me. I suppose I was a strange fish. They couldn't make me out. I'd walk around as though I was very good at something and knew it—the trouble was nobody could actually work out what the hell it was I was good at. And that included me."

During his last year at school two things happened. He took up cycling and won some medals—and a friend lugged a side drum into the classroom.

The cycling never developed because he got his bike "caught up" with a taxi. But the drumming did.

"Before that I'd just driven everyone mad by drumming my fingers against the desk all day. Then this guy turned up with the drum. He was very proud.

## GINGER BAKER



# Ginger Baker: the wild 'monster' who chan

I got hold of it and beat hell out of the thing. I'd already seen a set of drums I wanted but they cost £12, which I didn't have—and anyway my mother had put me off the idea."

A few weeks later he saw another set for £3 and bought them. He took them along to a party one night and, at 14 years of age, amazed everyone with his prowess. For the first time in his life, he says, he saw people look at him with admiration.

"I thought—good God, at last there's something I can do."

As it happened, this didn't turn out to be the immediate start for a brilliant career. At 15 Baker worked as a sign writer and then went on to the studios of a large advertising agency. But after work he did a few gigs and on one he earned £12 playing with the Storeyville Jazz Band.

He went home that evening and said he was leaving work and leaving home. He then moved out to Ladbroke Grove and nearly starved to death. There followed a series of engagements with bands that even older men would have probably been in fear of joining.

Terry Lightfoot's band lasted six

months with Baker in its ranks. He had a punch-up: "They didn't like me," he says, "because I would play independently and not conform."

At 18 he joined Diz Disley and played Germany and Denmark. He calls that band "an assorted bunch of monsters," and says that they got turned out of eight hotels and set fire to one on that particular tour.

It was the kind of situation that almost set a pattern for Baker's future.

After finding that two days a week he couldn't afford to eat or buy cigarettes he left and went back home. For three months he worked in a factory, gigging in his spare time. In a dance hall one night he joined a local Irish band.

"They said they'd give me two weeks to learn to read music—I did it in 10 days. I stayed with them for nearly a year playing 3/4 dance music and Ceilidh music."

In quick succession Baker joined Ronnie Scott and Harold McNair, and worked with Alexis Korner, Jack Bruce, Graham Bond, Dick Hextall Smith—then came Cream.

It was with Cream he made his mark

and with Cream he learned that co-operative bands, as he calls them, won't work.

"I've always had an ego about my playing but I've never been a selfish person. I've always believed in co-op bands and worked on that scene for years. But I'm afraid it doesn't work. People's personalities always get in the way. Cream was successful as I knew it would be. Blind Faith was simply a logical progression from that."

He seems to have nurtured resentment about both bands. Somehow, one feels, he is like a father whose babies were taken away too young.

"At the start Cream was mine. I took a drop in salary to start Cream, whereas Jack and Eric took a step up. So the financial side of Cream was always my baby. Musically it was great and I think we said all we could, the way things were at the time."

### Bitter

"I was very bitter after the U.S. tour with Blind Faith. You know, I was so shattered I had to go away for two

Next week: Bert Jansch of Pentangle



PICTURES BY BARRY WENTZELL

# anged his tune

months rest. When I came back I had been led to expect that we'd tour Britain with Delaney and Bonnie second on the bill—which is where they belong. I'm afraid I have no respect for a band that has to resort to good old rock and roll to get an audience interested. Anyway instead of that I came back to find that Eric had got into the D&B thing and there was no tour and no Blind Faith.

"I'm not an easy person to get on with I know, but I don't bear people grudges and as I'd been talking about getting a big band together one day I thought I might as well go ahead."

If Cream and Blind Faith were Ginger's pets then certainly Air Force is his current prodigy. He talks about them with love and will in fact talk about them all night if allowed. He looks very pleased—for the first time in an hour—and his voice warms when talking about their attitude.

"Nobody's ever said 'we all love it so much we'll stay together for ever' and I'm pleased, because statements like that seem to put the kiss of death on bands."

The thing that chuffed him most is that although Air Force was originally formed as a tentative and short-lived operation, it is going to last much longer than anyone—most of all Baker himself—thought.

"Like everyone else I thought Air Force would be a two-concert set-up. But we'd spent so much time rehearsing and we all had such a ball at the Albert Hall that everyone except Stevie Winwood and Chris Wood wanted to carry on.

"It was a great surprise to me and a tremendous compliment. In fact I think it's the nicest thing that's ever happened. They're all friends of mine but I knew they had their own things going for them, and I didn't think they'd want to stick. Their decision has given me an enormous amount of confidence—just at the time I needed it most."

Before Air Force Baker says he was going to pack up and disappear. Despite this statement you get the feeling that it might have been a harder decision than that. Baker needs the lime-light and the audience before him.

He admits that half the time, on a good night, the audience will play for him. He says when the band played at the Albert Hall it was so marvellous that none of them could remember playing the last number.

"I automatically play better when the crowd's digging something. I am very critical but I know what this band's got. I knew people would like it and that it would be original. I don't want to be a part of this parrot musical nation we've become. It's my job to be leader and I think music should be both new and understandable to people. So little is either these days."

Baker is a difficult person to impress. There isn't another drummer in the world he'd say was his idol, and when he does have time to listen to music his tastes veer well away from his own instrument to people like Otis Redding, Ray Charles and Aretha Franklin. He puts Phil Seamen down as the drummer he most RESPECTS but a lot of that stems from a personal tie, as it was Seamen who gave him the strength to carry on playing when he wanted to give up.

Despite his incredible and unshakeable confidence in himself as a musician he admits that he can't quite understand how he obtained this strange aura as a musician, and personality.

"Drummers are really nothing more than time-keepers. They're the TIME of the band. I don't consider I should

have as much recognition as say a brilliant guitar player. I think the best thing a drummer can have is restraint when he's playing—and so few have today. They think playing loud is playing best.

"Of course I don't think I've reached my best yet. The day I don't move on I stop playing. I don't practice ever. I can only play with other people, I need to feel them around me."

Baker gives himself only another five years as a drummer. Then he thinks he'll quit totally and retire.

"I'll have nothing left to give physically after that. I use both feet the way I play and to be honest it's shattering. After 35 or so I won't be able to keep it up even if I want to."

His plans are simple. He'll retire to an island in the Hebrides he's had his eye on, build a house, transport his family up there and continue with his artistic pursuits.

Baker, the bombastic Baker, has a secret hobby of wood carving and sculpture.

He has done only two carvings and one sculpture in the past 15 years.

"But after all," he says adamantly, "my work in that direction doesn't worry me. Some of the most famous artists in the world never really started their careers until their late 30's, did they?"

**Penny Valentine**

# Diamond shines for 'old folk'

NEIL DIAMOND was at the Troubadour—a very busy, successful time for the club because Neil is a very popular fellow...with an entirely different crowd. It wasn't your average casual freaky Troub audience for Neil; there were spiffily dressed older folks and a few carefully attired non-freaky young people.

Neil himself looked great, wearing a black shirt with pink flowers (printed on the shirt, not behind his ear) that wasn't unbuttoned to the navel (he used to do that).

I like Neil Diamond a whole lot—his unaffected friendliness off stage, his songs, the way he sings, the way he looks...and I sort of like the way he performs. Sort of. If only he wouldn't try to be slick and funny, making sly innuendoes about the female chorus, almost (but not quite) leering at us as he imitated their backstage chatter and pointed out their ever-so-short mini-skirts.

But that's really a small complaint, because he sang most of his hits (you don't realize just how many hits he's had until you hear them one after another) like "Holly Holy" and "Solitary Man" and the raving closer, "Brother Love's Travelling Salvation Show." He also sang Joni Mitchell's "Both Sides Now" and admitted that the song disturbed him—perhaps because of the lyrics, perhaps because he didn't write it, he wasn't sure...

THE publishing field has discovered rock and roll—not just the usual fan magazines (who've known about it for some time), but the big mass-media magazines and even the staunch book publishers.

There are special supplements (on the Rolling Stones and Woodstock, mainly), de luxe books on festivals and tours and groups and folk music, and now individual groups have their own books (the first I heard about was the California Book of the Dead, a takeoff on the Tibetan Book of the Dead, featuring the good old Grateful Dead).

I counted three Rolling Stones tour magazines (one put out by Damparts) and one paperback book on them—an old, old book, all about the "bad boys" and what they like to eat, written ages ago and repackaged with recent tour photos.

None of these publications is really for teenyboppers. They're aimed at the so-called "young adult" market and purport to be journalistic reportage.

No matter what they call them-



selves, they're sophisticated fan magazines (which is only fair, since fans are more sophisticated these days, right?)

TIM Buckley sure is weird these days. He's been changing his style perceptively over the years, and now he's to the point where he doesn't really sing; he chants and raves and wanders through a song, finishing perhaps three songs per set.

I polled several people who saw him (he was before Neil at the Troub); the vast majority hated his show, but two people loved it. "He's using his voice to do

trumpet parts," said one fan. "It was absolutely horrible," said the other side. I didn't see him because I made the mistake (for me) of seeing him last time, and I knew that I didn't really want to see the latest incarnation of Buckley changes.

Very narrow-minded of me, I admit, but sometimes even my guilt won't make me endure pain.

Wonderful Neil Young appeared in concert last weekend, but I was in San Francisco watching the Youngbloods and Quicksilver and enjoying the clear sunshine and wondering if there'll ever come a time when I grow up and forget rock music. I trust not...



NEIL DIAMOND: his audience consists of spiffily-dressed older folk—and no freaky young people.

I'VE JUST returned from two weeks wandering around the West Coast. Los Angeles has about as much of a rock scene now as New York does. Which means if you don't look too hard you won't find anything but a bunch of ex-superstars hanging around. Paul Butterfield was in L.A. at the Troubadour with the stars and his new band is tight and boring. I spent most of my time sleeping through his set. The audience loved it.

I did have a couple of good moments in that sunny plastic city. I met Gene Vincent. He's just finished work on his new album which is a really exciting combination of rock-n-roll, country, and rock. Gene was backed on the album by the Sir Douglas Quintet, without Sir Douglas, and the combination of that band's honky tonk rock beat and Gene's slow, easy voice is remarkable.

On to San Francisco to the old Fillmore, where it all started—and to the new Fillmore West where the crowds are a block long, waiting to see anything that happens to be on stage. Just like people lining up to see the Easter Show at Radio City Music Hall in New York. In San Francisco all the hippies seem to be tourists from the mid-West.

While in San Francisco I produced the Flamin' Groovies next album. Among people who sat in

on the session was Commander Cody, a country piano player who along with Billy C. heads up The Lost Planet Airmen. He's a great piano man and due to be the next superstar out of that city although he is originally from Detroit.

Back in New York I stopped in to chat with Cissy Houston who used to be the lead singer with The Sweet Inspirations. Cissy is on her own now and her first album is nice.

Also highlighting the soul scene this week is Wilson Pickett and his new single "Cole, Cooke, Redding." The song is about those

great singers and is sung to the tune of Dion's hit "Abraham, Martin, And John."

Jefferson Airplane are also in New York, without their old drummer. Airplane are surrounded by rumours these days since their contract with RCA Records is reported to be ending in a few months. They may start their own record company.

A couple of Peace Festival Notes before I end it all: John Lennon may have dropped out—sideways—from the Toronto Peace Festival, but it is still going to happen. A lot of people are going to make a lot of money on this thing if it really does happen and I doubt seriously if it will help the cause of peace. The Festival seems to be just one big promotion run by promoters.

## Money

Woodstock was a major social and cultural event when it happened last summer. Now Woodstock is just another Hollywood movie.

"Woodstock," the movie, is a long film. But long for the



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## AMERICAN CHARTS

### Top Twenty singles

- 1 (1) LET IT BE ..... Beatles, Apple
- 2 (2) ABC ..... Jackson 5, Motown
- 3 (3) INSTANT KARMA ..... Plastic Ono Band, Apple
- 4 (4) LOVE GROWS ..... Edison Lighthouse, Bell
- 5 (5) SPIRIT IN THE SKY ..... Norman Greenbaum, Reprise
- 6 (6) HOUSE OF THE RISING SUN ..... Frijid Pink, Parrot
- 7 (7) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, Columbia
- 8 (10) EASY COME, EASY GO ..... Bobby Sherman, Metromedia
- 9 (9) COME AND GET IT ..... Badfinger, Apple
- 10 (8) HE AIN'T HEAVY HE'S MY BROTHER ..... Hollies, Epic
- 11 (16) UP THE LADDER TO THE ROOF ..... Supremes, Motown
- 12 (17) LOVE OR LET ME BE LONELY ..... Friends of Distinction, RCA
- 13 (15) CALL ME ..... Aretha Franklin, Atlantic
- 14 (14) GOTTA HOLD ON TO THIS FEELING ..... Jr. Walker and the All Stars, Soul
- 15 (12) CELEBRATE ..... Three Dog Night, Dunhill
- 16 (20) SOMETHING'S BURNING ..... Kenny Rogers and the First Edition, Reprise
- 17 (—) AMERICAN WOMAN ..... Guess Who, RCA
- 18 (11) THE RAPPER ..... Jaggerz, Kama Sutra
- 19 (19) THE BELLS ..... Originals, Soul
- 20 (—) REFLECTIONS OF MY LIFE ..... Marmalade, London

### Top Twenty albums

- 1 (1) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, Columbia
- 2 (2) HEY JUDE ..... Beatles, Apple
- 3 (—) DEJA VU ..... Crosby, Stills, Nash and Young, Atlantic
- 4 (3) MORRISON HOTEL ..... Doors, Elektra
- 5 (4) SANTANA ..... Santana, Columbia
- 6 (5) ABBEY ROAD ..... Beatles, Apple
- 7 (6) LED ZEPPELIN II ..... Led Zeppelin, Atlantic
- 8 (7) CHICAGO ..... Chicago, Columbia
- 9 (8) FRUID PINK ..... Frijid Pink, Parrot
- 10 (9) EASY RIDER ..... Original Soundtrack, Dunhill
- 11 (11) HELLO, I'M JOHNNY CASH ..... Johnny Cash, Columbia
- 12 (16) WILLY AND THE POORBOYS ..... Creedence Clearwater Revival, Fantasy
- 13 (15) AMERICAN WOMAN ..... Guess Who, RCA
- 14 (13) RAINDROPS KEEP FALLIN' ON MY HEAD ..... B. J. Thomas, Scepter
- 15 (12) TOM JONES LIVE IN LAS VEGAS ..... Tom Jones, Parrot
- 16 (17) ENGELBERT HUMPERDINCK ..... Engelbert Humperdinck, Parrot
- 17 (19) DIANA ROSS PRESENTS THE JACKSON 5 ..... Jackson 5, Motown
- 18 (14) MUSIC FROM "BUTCH CASSIDY AND THE SUNDANCE KID" ..... Burt Bacharach, A & M
- 19 (20) THIS GIRL'S IN LOVE WITH YOU ..... Aretha Franklin, Atlantic
- 20 (—) LET IT BLEED ..... Rolling Stones, London

**NEARLY** three years ago "A Whiter Shade Of Pale" knocked the world sideways. It rocketed to the top of the chart and stayed there for six weeks until toppled by the Beatles. It became the theme tune of an era—that long, hot, flowery summer of UFO, beads and "Sergeant Pepper". And even now, it still sells 1,000 copies a week in America.

In the ranting, one tends to overlook the people behind the phenomenal hit—Procol Harum. They were shattered by the whole thing at the time. Virtually unknown, they were dragged to the limelight behind their runaway song and have never been able to live it down.

"It all happened too early," says pianist Gary Brooker. "We weren't organised enough to handle it—not from any angle. The intention of the group was to be successful, and although you hope and expect that, when it actually happens—especially on a big scale—it needs someone with a lot of experience to keep it under control."

Since then, to a number of people, Procol Harum have vir-

# Harum are home again—and won't stay in the shade

tually disappeared.

"People who only know about singles and what's getting in the chart possibly think we were dead and buried years ago."

To more dedicated followers, however, Procol Harum have never been far away. Their last album, "Salty Dog," released last Spring, received a tumultuous welcome, and their latest album—"Home"—is due to be released in May. The music is beautiful, ethereal and very keyboard-dominated. It's recognisably Procol Harum, partly by the organ, partly by the amazing lyrics.

Gary describes the music on their latest album as: "Like us, but with a lot more attack in it. It would sound quite a natural follow on from what we've done before, I think."

The group itself has undergone several changes. Soon after "Whiter Shade Of Pale" they went to America for several long

tours.

"People thought we lived in America," says Gary. "They thought we had houses there. Admittedly when we came back here between tours we were pretty inactive. Now we're based in England, and everything's getting a lot easier."

They finally came back from America in August and shortly afterwards organist Matthew Fisher left the group.

"We decided it was time for a change," says Gary. "Matthew was and is more of a technician and his best love is working as a producer or engineer in a recording studio. He was never very happy going around playing places."

"We just wanted to cut it down a little bit and be more free onstage so Dave (Knights) left and became a manager, and we got in Chris Copping who plays bass and organ."

"I've always loved the group,

when Matthew and Dave were in it—but I'm happier with it now. Matthew is a great organist, but it's awful to do tours with someone you know hates it."

"With our change now the whole thing is a lot more enthusiastic. We feel we'll go on until either we're too old to play or nobody wants to see our faces again. As it was before — like a year ago — although we were doing well, just from the personal point of view we could have split any time, which doesn't help you work or anything."

They've not been idle. While they were in Canada, they did a concert with an orchestra — way ahead of the rumpus in this country over Deep Purple and the Nice. It was for a Shakespeare festival in Stratford, Ontario, and Gary now wants to get hold of a large studio here, hire choir and orchestra and make a record of it, as unfortunately the Canadian concert wasn't recorded.

"We don't really care about pioneering, but it's a bit of a choke if we did get round to doing it in about a year's time and everyone thought we were miles behind."

But still "A Whiter Shade Of Pale" dogs their footsteps.

"It shakes me," says Gary. "I've stood in record stores ordering albums like Doctor John, and someone comes in and asks for it. It's really peculiar."

Caroline Boucher



PROCOL HARUM (left to right): Keith Reid, B. J. Wilson, Gary Brooker and Chris Copping. Seated: Robin Trower.

## Elton, Bernie, new dynamic duo of song

IT'S IMPOSSIBLE to write about "Border Song" chart contender Elton John without mentioning Bernie Tauplin, his songwriting partner, for they're being hailed the '70's equivalent to Lennon/McCartney.

They've been writing together for three years, since Elton split from Bluesology, when he played organ. He left the group, at that time backing Long John Baldry, because he couldn't bear being confined to organ. He wanted to sing, play other instruments, and try songwriting.

He had no idea whether he'd make a successful writer—he'd only written a couple of things before—but it was something he seriously wanted to do. He met Bernie and they landed a writing contract with a major publishing firm.

At first the company tried to make them write "commercially," then gave them their freedom. This freedom resulted in two songs they're best known for—"Lady Samantha" and "Skyline Pigeon."

Their method of writing is a little unusual. Says Bernie:

"I write stacks of lyrics, then hand them to Elton to add the melody. Whenever I write I have a preconceived idea of how the song should turn out, and amazingly Elton's melodies are always exactly as I hoped."

Elton won't sing anyone's songs but his own, and feels he and Bernie could never write for anyone but themselves:

"If someone like Dusty asked for a song we couldn't write one. It wouldn't turn out as well as one we'd write for ourselves. Instead we'd send over tapes of our demos and let her choose one she likes. We don't write a lot; about every three months or so."

On "Border Song" Elton has been compared vocally to José Feliciano. He finds the comparison flattering, but any similarity he assures one, is not intentional:

"I dig Feliciano and have most of his material, but I wouldn't intentionally copy his style. I admit I am influenced by others—almost everyone. I'm always buying records and have thousands at home. Sub-consciously I must be influenced by what I hear; mainly the Band and Rolling Stones. On our albums we always dedicate a track to the Stones because we admire them so much. I do a cod version of Mick Jagger's voice."

## CHARTBOUND



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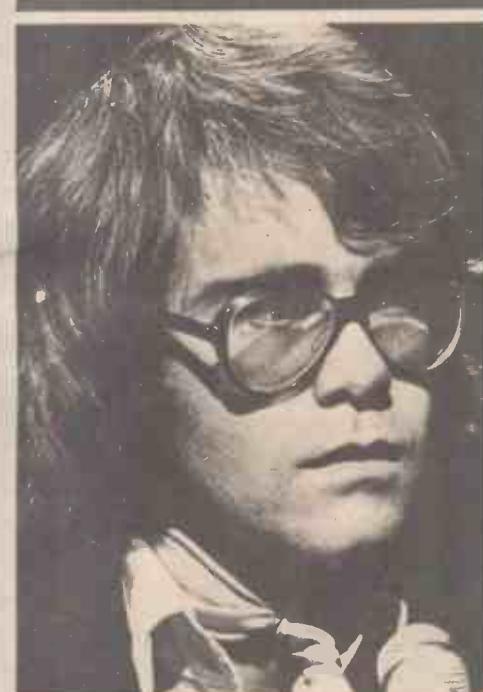
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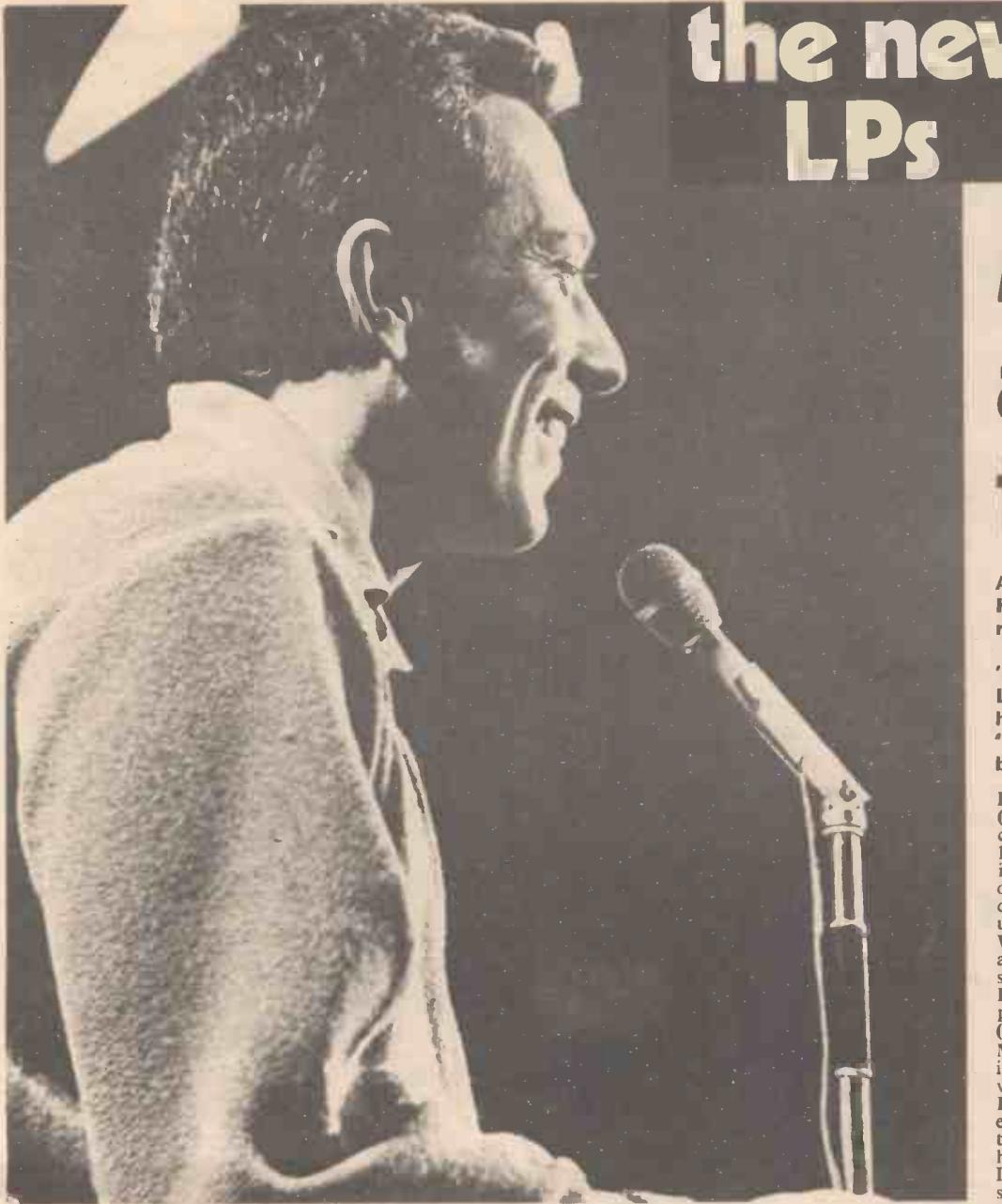
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ANDY WILLIAMS: his album is a sure chart-topper

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# the new LPs

## DISC'S LP REVIEWING PANEL STAR RATINGS

★★★ Outstanding LP. ★★★ Good LP.

★★ Fair LP. ★ Poor LP, not recommended.

# Andy's hit singles are bound for the top once again!

**ANDY WILLIAMS:** Andy Williams' Greatest Hits (CBS). Here it is, the LP a lot of people really HAVE been waiting for!

Unfortunately not going back as far as "Butterfly" and those golden days, this LP turns in a mere dozen of Andy's scores of hits. "Wedding Song" is the earliest, "Heart" the latest, and although many in between were not British single hits, we've

PLASTIC PENNY'S latest album (they're out of circulation now) contains tracks recorded between 1967 and 1969, and a few of them include vocals by Brian Keith—of "Everything I Am" fame—who quit the group. This collection is unimaginatively titled "Heads I Win—Tails You Lose." It's a very average album of basically rock sounds. The numbers sound like Beatle-ish and most of the vocals positively uninspiring and boring. (Page One) ★

MIKE COOPER, a bluesy guitarist of no mean ability, writes some very decisive Dylan ditties. "Do I Know You?" is a pretty extensive example of his capabilities in both these directions. On some tracks he uses slide-guitar, which is nice. In fact, it's quite an interesting set until he starts to sing. His voice is like a million-and-one other Dylan disciples. (Dawn) ★★

ONE, a six-piece band, feature three Richie Havens songs on their LP "One." The group is Alan Marshall (vocals, harmonica, conga and talking drums, tambourine, guitar), Bobby Sass (organ, piano, guitar), Norman Leppard (flute, tenor sax), Kevin Fogarty (guitar), Brent Forbes (bass), Conrad Isidore (drums). There are some biting brass arrangements, Marshall has a good voice, not entirely unlike Havens, and they have a tight sound. "Don't Listen To Me," "Stop Pulling And Pushing Me" and "Run Shaker Life" are the Havens' tracks and they last three times too long for what the band is able to do with them. Despite some proficient playing, the group tends to stick in one key, which can be monotonous. They have a lot of soul but little imagination. (Fontana) ★★

**BUCHANAN BROTHERS**, says the sleeve, has two hits in the States—"Son Of A Lovin' Man" and "Medicine Man." Maybe—but the vibrations weren't felt over here. However, that's not to say that they aren't any good. Actually, their current LP is very good and spotlights tight, close-knit harmonies and tremendous instrumental ability. An unusual version of Brian Poole's "Do You Love Me" hit and the Stones' "The Last Time" plus the Rascals' "People Gotta Be Free," prove that the group are indeed talented and deserve attention this side of the Atlantic. (Page One) ★★

**TRADER HORNE'S** "Morning Way" contains pretty songs. Songs you might expect to hear strolling minstrels strumming in the courtyard of a medieval castle. They are songs of sorrow and sadness, love and loneliness, hope and happiness. They're shared by the golden-voiced Judy Dyble, ex-Fairport Convention, and Jackie McAuley, a very versatile and accomplished musician/writer, who reverted to his acoustic ideas after a spell with Them. They go together like peaches-and-cream and have produced an enchanting album. (Dawn) ★★

**EARL HOOKER'S** "Don't Have To Worry" features the pounding piano of Johnny "Big Moose" Walker and the shouting of Little Andrew "Blues Boy" Odom. The album was made at a session in Los Angeles a year ago. Other blues men involved are Chester E. "Gino" Skaggs (bass), Jeffrey M. Carp (harmonica), Paul Asbell (guitar), and Roosevelt Shaw (drums). It starts slow and moody but the musicians gradually warm up and rock excitingly by the end of side two with "Come To Me Right Away Baby." Five tracks are by Hooker, who sings on a couple and produces some fine guitar work, using waa-waa cleverly. (Stones) ★★

**PAPER BUBBLE** is a trio. Terry Brake and Brian Crane (vocals and guitars) write the songs and Neil Mitchell plays base. Their album "Scenery" consists of pretty songs in a folk style, reminiscent of Simon and Garfunkel and McCartney. What a nice change to hear tuneful melodies with descriptive lyrics. They even play more than one chord on each track. Amazing! The songs are mainly about love and it is a quiet record although the Paper Bubble are joined by drums and orchestra on several tracks. (Deram) ★★

**CYRIL STAPLETON** and his orchestra have a lush and sweeping sound, and on "Women In Love—and Other Great Waltzes," instrumental enthusiasts get the just-right sounds for "Peyton Place," "Moon River," "The Last Waltz" and other good melodies. (Pye) ★★



NOEL EDMONDS: 10 "O" levels

## 'Boffin' DJ Noel is sick of that intellectual tag

freely admits was a "pinch" wedding and ask them embarrassing questions, which I'd then broadcast minutes before they walked up the aisle!

So now comes the big break and the perpetual question—how is he going to make the show different and yet personal?

"First of all I want to involve the listeners in some way—not by singing 'Jim'-type songs, but, for example, by asking them to send in tapes of funny noises, or anything we can use on the show."

"I also want to do something with weddings, which Johnnie started very successfully. I'd like to interview the bride and groom separately a week before their

Perseverance and a cheap bed at home enabled Noel to take the poorly-paid quiz spot and after a few months he had not only made his mark as a voice and personality, but had invented the "Popover" quiz (which he

# NEW LPs

"THE BEST Of Rolf Harris" is a rare bargain you can't afford to miss. For just 19s. 11d. you get 14 classic Harris tracks, from "Tie Me Kangaroo" to "Two Little Boys." Other gems include "Jake The Peg," "Court Of King Caracacus," "I've Lost My Mummy" and "Sun Arise." Mums and kids alike will love it, and there's Rolf nursing a kangaroo on the cover. (Regal Starline) ★★★★

"STEREO Sounds Of Stage And Screen Vol. II" presents 20 such items, from South Pacific's "Bali Hai" to "Never On Sunday," from Oliver's "I'd Do Anything" to "Love Theme From Romeo And Juliet" and "Yellow Submarine." Variety of orchestras and singers, including Tony Hatch and Jackie Trent, Cyril Stapleton and Sounds Orchestral. (Marble Arch double set) ★★

"DANCE PARTY" is just that—a double package of ballroom specials—everything from "La Bamba" to the cha cha with quicksteps, waltzes and foxtrots galore. Jack Dorsey, Bob Miller and Cyril Stapleton conduct the orchestras so roll back the proverbial carpet! (Marble Arch double set) ★★

AARDVARK have an album of the same name on Decca's progressive label. They do without guitar and have a tight unit in Steve Milliner (piano, organ, celeste, vibes, marimba, and recorders), Stan Aldous (bass), and Frank Clark (drums). Vocalist David Skillin writes most of the material. They take great care with their arrangements. There is clever phasing on the drums on "Many Things To Do" and on "The Greencap" Skillin sounds like a talking guitar. Very strange. There is a 10-minute track called "The Outing—Yes" which could blow your mind. Odd how some people invite headaches. The songs are far from exceptional but comparatively melodic phrases which crop up occasionally give a glimmer of hope for the future. (Deram-Nova) ★★



CAT STEVENS: emotional and personalised

**PEARLS** Before Swine is a folk group made up of Tom Rapp (guitar, vocals), Wayne Harley (banjo), Elizabeth (vocals and no surname) and Jim Fairs (guitar, celeste). There are 14 tracks on "These Things Too," including two similar versions of "Frog In The Window" which is a waste of needle space. The Pearls are augmented by drums, bass and violin on some tracks and the overall sound is quite pleasant. Most songs are by Rapp, and they sound much alike.

Some of the lyrics are vaguely interesting, but it's mainly a collection of childish poems with little depth. Rapp tries to sound like Dylan and does to some extent—like Dylan on a bad day. He even manages to distort "I Shall Be Released." Richard Greene's electric violin lifts the music considerably and there is one very good song, "Mon Amour," with simple lyrics in French. You wonder what it is doing on this LP! (Warner-Reprise) ★★

## Heat's Harvey 'goes solo'

**HARVEY MANDEL**, Canned Heat's lead guitarist, has done a solo album—but Larry Taylor is on the session, so it's really two-fifths of the group.

It is called "Games Guitars Play" and includes an elongated version of "Games People Play" which has rather a simple-chord sequence to spend so much time on.

Games is one of the three tracks on side two, the others having identical moods, sound very similar.

There are five numbers on side one including "Leavin' Track," "Honky Tonk" and "I Don't Need No Doctor." Eddie Hoh plays drums and Russell Dashiell plays organ, piano, guitars and sings on the three tracks that aren't instrumental.

The record highlights Mandel's technique and skill and the music is cleverly performed and arranged. It's more sophisticated than Canned Heat but it lacks brilliance and originality and becomes boring. (Phillips) ★★

**BILLY VAUGHN** can be relied upon to turn in a quality instrumental album. He does again on "True Grit," which apart from the title track includes "Everybody's Talkin'," "Without Her," "Put A Little Love In Your Heart" and "Love Me Tonight." It won't encourage new buyers, but won't discourage old ones either. (Dot) ★★

**DON BRYANT** is not a familiar name, but he has a soulful scene on "Precious Soul," with commendable versions of "Funky Broadway," "Soul Man," "Slip Away," "Expressway To Your Heart," "When Something Is Wrong With My Baby" and "Land Of 100 Dances." Good new arrangements too. (London) ★★

**INTERNATIONAL ALL STARS** is a pseudonym for a group of musicians providing a stereo, panoramic sound of worldly popular music on "Vibrations Around The World." From France's "Windmills Of Your Mind" and America's "Aquarius," right through to Brazil's "One Note Samba," it's all here if you like variety as background listening. (Decca) ★★

**ALBERT COLLINS** is not a name that immediately springs to mind when thinking of blues singer-guitarists... but it should be. He has a driving style, blistering guitar jabs punctuating his raw and gutsy voice. If blues is your scene, don't miss out on "Trash Talkin,'" a superb collection of songs and instrumentals, cleverly performed by a great bluesman. (Liberty) ★★

**WEBLEY EDWARDS** provides authentic Hawaiian sounds on "The Best Of Hawaii Calls." Palm tree-type songs like "Ebb Tide" and "Hawaiian Wedding Song" are given perfect treatment, and so are many other tunes. (Capitol) ★★



## Cat's brilliant come-back

**CAT STEVENS:** "Mona Bone Jakon" (Island): Island records say they are 'very pleased and proud' to release this album. Not surprisingly. It is a very grandiose, stunning and welcome event in the pop music world.

This is not the Cat Stevens you may remember from "Matthew And Son" and "I Love My Dog" days. But don't quite erase the memory—for this is really the Cat Stevens story, the fact that he can make an album of this quality has to do with his early trek into the field of hard-bashing hit material.

Mona Bone Jakon is Cat's first work since a serious illness nearly two years ago. It is splendid, with a highly emotional and personalised outlook.

Cat wrote all the tracks, plays some tender piano, guitar and organ, and most of all—

sings. He's always had a very under-rated voice.

In the past that voice was heavily orchestrated into a hard sell. Now voice and guitar provide the mainstay of a most persuasive set of tracks which veer from the astoundingly beautiful, tight "Lady D'Arbaville" to the send-up blues number "Pop Star."

It's one of the most welcome albums to come along in months. A special word of praise to producer Paul Samwell-Smith and arranger Del Newman. Buy "Mona Bone Jakon" and wonder at one of the few really GOOD musical things that have happened after someone has had a re-think. ★★★★

**TRACKS:** Lady D'Arbaville; Maybe You're Right; Pop Star; I Think I See The Light; Trouble; Mona Bone Jakon; I Wish I Wish; Katmandu; Time; Fill My Eyes; Lilywhite.

hillbilly, is pictured on the cover, dancing perilously on one leg on a railroad! The 12 numbers, nearly all humorous, are backed mainly by bass, drums and banjo. Style is rip-roaring, and for banjo pickin' enthusiasts there's plenty to listen to. (Monument) ★★★

**ROY ACUFF**, widely hailed as the King of Country Music, has an album called "Treasury Of Country Hits." On first hearing, this collection of slow ballads seems remarkable only for the sameness of the songs. But Acuff's personality gradually emerges and one gains some idea why he is so popular in Country and Western circles. Numbers include "Heartbreak Avenue," "Lost Highway," "Jealous Heart," and "Pale Horse And His Rider." (London) ★★

## PERKINS ROCKS AGAIN

**CARL PERKINS** and NRBQ is an interesting adventure that actually works. The great rocker joins a new (to us) progressive band for a great set of real movers. NRBQ may be young, but they've got originality on their own, combined with a feeling for Perkins's country-rock beat when backing him. This will either displease both camps (rocker and progressive) or help to break down an unnatural music barrier. Whichever, it was a bold try. (CBS) ★★

ELTON JOHN

L.P. and single 'Border Song' available now

# ME and my MUSIC



**GLEN SWEENEY:** Third Ear Band

**GLEN SWEENEY**, percussionist with the Third Ear Band. Former dish-washer and busker. Plays Indian drums, Egyptian tabla, timpani, and something called a mridangam, which he can't pronounce. Used to live in Notting Hill, but has moved to Balham with Third Ear's Paul Minns. Aged 31, rumoured to spend holidays at Glastonbury watching water go down plug-holes anti-clockwise.

Like most people on the scene today, I started with skiffle, on a very suburban basis. I was washboard king of Croydon and that sort of area. But that died one weekend when there were about 5,000 skiffle groups and only eight gigs.

I tried to go into traditional jazz but that is a very strange sort of drumming and I couldn't get it together. So I became involved in modern jazz—probably because it was easier to fake it. I've had a very peculiar career—I've always been underground. I've always known people like Ginger Baker and they've all made it but I've never been able to get that together at all.

I worked in terrible places in Soho, strange clubs that I'm sure were run by white slave traders. I used to play with a pianist and bass player. I always had a quartet that was "rehearsing" but they always collapsed before they actually got off the ground.

From that I just graduated to avant garde things. I didn't get into drumming the way most people do. I have always been more into the sounds than the technique. I began by mucking about with the conventional drum kit. I got the smallest bass drum I could find and odd shaped drums and bamboo whistles and things like that. Then I got a thing together with Dave Tomlin called Sun Trolley, which was the first time I played with professional musicians.

We did a thing at the I.C.A. with people like John Stevens, and it turned into a drum battle. John Stevens saw my kit and decided that was what he wanted, so he took over that scene, and I disappeared and got into hand drums.

Someone brought a drum back from Egypt. It didn't have a head on it so I put one on and the record company wanted a name for it so I said it was an Egyptian tabla. I don't think it's really called that.

I started getting into the sort of sounds you can get with hand drums. You see, I prefer basic rhythms. People say I can't play but I don't know what that means. I do what I think fits the music. It's a very emotional thing with most drummers, but it's not like that with me.

Because Third Ear Band has always been acoustic, we've always had to work ten times harder than the average guys just to put out. In most groups the guitarist has just got to adjust his stack of speakers, play two or three notes, and it vibrates for about a minute or so. With us, Richard bows his violin and that's it.

But now I've got some new drum things from Southern India including something called a mridangam. I've no idea how it's pronounced. It's a gigantic sort of double tabla with a really ferocious sound, very loud.

It's the ideal hand drum, the thing I've been looking for. And I'm interested in modified congas and timpani.

# BUZZ

## SPOOKY TOOTH PULL OUT

**SPOOKY TOOTH** are no more. After a few months of indecision, confusion and departures from the group, they have finally decided to knock it on the head, as they say.

They were due to do a gig at Plymouth on Easter Saturday but cancelled it the night before and spent the weekend thinking things over. They decided to split on the Monday.

A tour of Germany has had to be cancelled.

The group has three more sessions to do to complete the final LP which will be out next month.

Singer Mike Harrison told us: "It really is the best LP we've ever done. It's a true reflection of everything the band has been working towards for the past three years.

"We realised some time ago that each member of the group wanted to move on to other things which would be impossible while we stayed together. So while it may seem funny to break at a time when we feel the music is at its best, it was the only thing we could do as a long term plan."

Said guitarist Luther Grosvenor: "The new LP is one we could never top. Carrying on hoping to equal or better it would have been pointless. It's sad to break up, but we'll still work together as friends."

Mike Kellie commented that carrying on would have been "a con on the public—and that's the last thing we wanted to do."

Harrison, Grosvenor and Kellie were the three original members and had been together for over four years, as the V.I.P.s, Art, and then Spooky Tooth.

Harrison will become a solo singer, working with "friends and session men on recording sessions;" Grosvenor is to form a new band with himself on lead guitar, and Mike Kellie will be one of Harrison's "friends" while he decides what he wants to do.

The other two members Alan Spencer and Henry McCullough joined only a month ago from Joe Cocker's Greaseband—"hopefully for two years." They now seem to be out on a limb and haven't yet decided what to do.

Another ex-Greaseband member, Chris Stainton, also worked on Spooky Tooth's final LP but he is now in the States with Joe Cocker's Mad Dogs and Englishmen thing.

Spencer and McCullough replaced Gary Wright and Andy Lee who left Spooky Tooth over the group's last album, "Ceremony," which none of the musicians were very pleased with.

Humble Pie's Greg Ridley is another ex-Spooky Tooth member.

**THE New York Rock & Roll Ensemble's album "Reflections"** is really worth a listen—if you ever get the chance. It won't be released until they appear here, and then only in limited numbers on import.

The music is entirely by Greek composer Manos Hadjidakis—who wrote "Never On Sunday"—and the mixture of his violently Greek melodies and NYR&RE's classical and rock qualities is breath-taking.

The two musical personalities were not forced into the studios together, it happened naturally after they became friends. There are 10 tracks and the group wrote lyrics for eight, doing justice to Hadjidakis' composition. His hot-blooded dances and melancholy love themes melt very well into the unique style of the group.

The New York rock band seem to be going in the opposite direction to most bands. On this LP they build everything round melody and ignore volume and excitement—although it isn't entirely without fire.

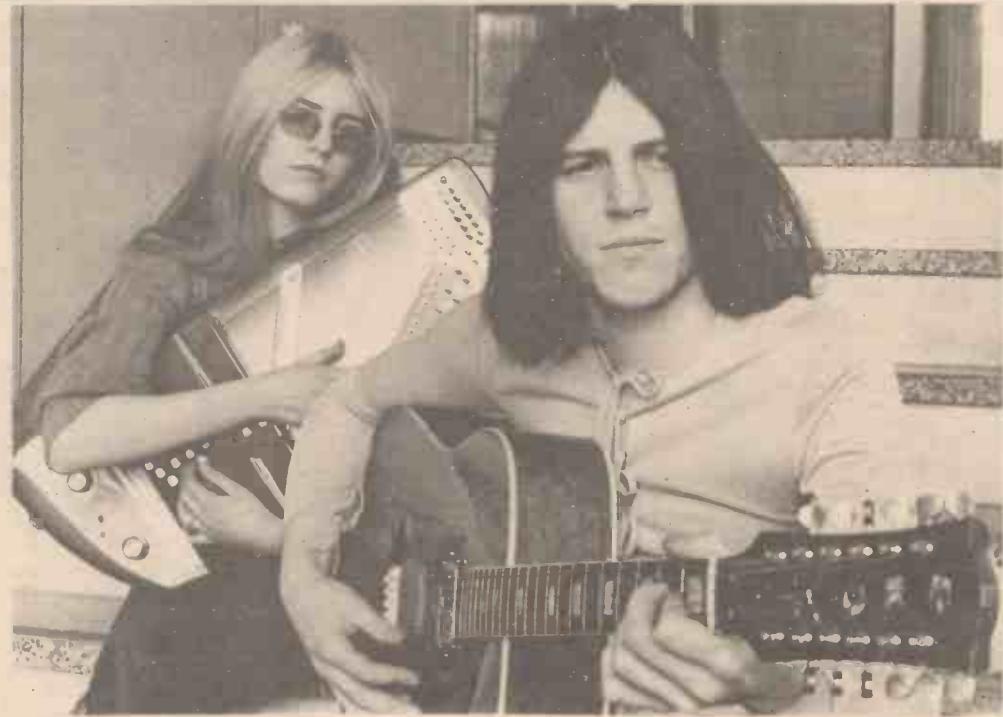
They were to have made their British debut this month, but it has been put back.

## HEAVY GOSSIP

by

Caroline and Roy

Shipston



**TRADER HORNE**—Judy Dyble and Jackie McAuley—have been much in demand since they first hit the road together at the beginning of the year. So much so that they decided to augment their sound with two backing musicians.

"It makes it much easier," says Judy. "We couldn't have kept on leaping round changing instruments." Their backing musicians are Hugh Thomas—an ex-drama teacher, and Ian ("he doesn't like his surname being used") Gumblefinger who was in a Buddhist monastery in Hampstead but decided Trader Horne was preferable.

Between them, Judy and Jackie have a lot of musical experience. Jackie used to be with Them, and Judy was the first lady-singer with Fairport Convention.

Jackie does most of the writing, Judy seems to spend most of her life laughing, handing round recipes for mead and contemplating moving flats. She's trying to find a copy of the original Trader Horne's biography, which is out of print. She says it will give her something interesting to waffle about onstage between songs.

## A split in the 'Atom'

**UNFORTUNATE** that as Atomic Rooster's new album comes out they have to change their personnel. Bassist Nick Graham has left and been replaced by John Cann—formerly with Andromeda.

As John plays lead guitar, Rooster has changed the sound somewhat so that Vince Crane now does more on bass pedals and the sound is more balanced. Carl Palmer is still on drums.

John joined three weeks ago after auditioning for Marsha Hunt's group and somehow ending up in Rooster instead.

"I enjoy it," he says. "It makes a change—with Andromeda it was guitar, bass, drums so it's slightly different now because it gives organ and

guitar a chance to have a break each."

Andromeda alas, has folded. They put it down to lack of interest by their record company—their very fine album has only sold 900 copies, and has received no promotion at all overseas. Drummer Ian McLane has joined former Juicy Lucy singer Ray Owen's band, and bassist Mick Haworth is forming his own group.

**JOLLY APRIL** fools at Chrysalis... Stan Webb, Mick Abrahams and Jack Lancaster all got a bit of rope and prepared to dangle their PR man, Bill Harry, over Oxford Street. Bill, fortunately, escaped until later when Jack Lancaster lit his cigarette for him and singed one eyebrow and the front of his hair.

**PINK FLOYD** nearly didn't play at the Easter festival at Le Bourget Airport. The day before they were due to appear they hadn't received their loot—but the French rushed it over in time.

Roger Waters said it was better organised than most Continental festivals. "We had someone to meet us and we didn't have to drive round the country for four or five hours to find the gig. It was right next to the airport and behind us was all glass so we could see aircraft taxiing by. But we couldn't hear them. The only thing was that when we played quiet we got a blast from the airport's radar through the amps every few seconds. It was quite effective."

Floyd very big in France now. They were recently voted top group in a magazine poll there with the Beatles second and Stones third. They will earn £5,000 a time at three festivals there in the summer.

## French fun

**MORE EASTER** fun in Paris. Because of the Government's attitude to gatherings like the Le Bourget festival, the organisers weren't allowed to advertise the event. But they attracted 8,000 people paying £3 10s. each, so they couldn't have done too bad.

Mind you, groups' hotel bills at the Hilton weren't as cheap as bed and breakfast at 19 Acacia Avenue.

The French equivalent of "Disco-2" went mad about the British contingent and even filmed the Third Ear Band getting out of bed.

## UNDER CURRENTS

**TRUE**: A group recently were offered a gig in Lapland. They agreed to do it for £150 a night and then discovered that in Lapland at present, night lasts for six months.

Terry Reid just bought a cottage in Bluntisham, Huntingdonshire. He's getting it together, as they say, with ex-Ike and Tina Turner bass player, Lee.

John Peel more than a trifle concerned by the low sales of Dandelion records.

**WANTED**: one drummer. Must be a cross between Charlie Watts/Keith Moon/Drachian Theaker. Wanted to play with Shagrat—formed by ex-Deviant, Mick Farren. Group has now resolved itself into Mick, Steve Took, and Tim Taylor and Larry Wallis from the Entire Sioux Nation.

**EX-TIMEBOX**, Mike Patto got a new group together called Patto. Personnel is virtually synonymous with Timebox.

# Chartbusters syndicate!

Disc looks at today's top chart names. Names that crop up again and again in various groups. Are they computerising music—or giving fans what they want? Two pertinent names give their views



**CURRENT CRAZE** (left to right): back—Roger Greenaway, front—John Goodison, Roger Cook. Single "Lady Pearl" released next Friday—(April 17), written by Roger Cook and Roger Greenaway.



**EDISON LIGHTHOUSE** (left to right): George Weyman, Stuart Edwards, Dave Taylor, Ray Dorey, Tony Burrows. Single "Love Grows" written by Tony Macaulay and Barry Mason.

## How they are connected



**PIPKINS** (left to right): Roger Greenaway, Tony Burrows. Single "Gimme Dat Ding" by Albert Hammond and Mike Hazlewood. Also just released, Tony Burrows' solo single "Melanie Makes Me Smile" by Tony Macaulay and Barry Mason.



**WHITE PLAINS** (left to right): Roger Greenaway, Tony Burrows, Robin Scrimshaw, Peter Nelson. Single "My Baby Loves Loving" written by Roger Cook and Roger Greenaway.



**BROTHERHOOD OF MAN** (left to right): Sunny, Tony Burrows, Johnny Goodison, Roger Greenaway, Sue. Single "United We Stand" by Goodison and Tony Hiller.



**BLUE MINK**: Roger Cook, Madeline Bell. New single—"Good Morning Freedom" written by Roger Cook and Roger Greenaway.

## We're just a flash in the pan, says Roger Cook

"THE existing musical pop 'factory,' with groups like White Plains, Edison Lighthouse and Brotherhood Of Man, is just a flash in the pan. It happened by accident, and we've all benefited by it financially. Really we're all doing a lot of un-creative things for a lot of money. Without sounding big-headed I'd say the only group to survive from it all will be Blue Mink."

This is Roger James Cook's summing up of the current musical craze for a handful of singers and musicians to leap about in never ending circles, popping up all over the place on a continental stream of each others' hit singles.

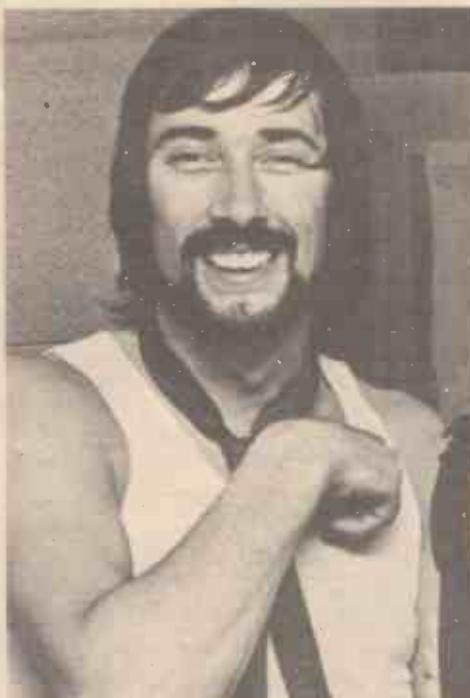
He thinks it all started with Blue Mink—"Though funny enough White Plains' record was cut before ours but the release was held up."

It was all purely accidental. Not, as one might suspect, a pop throw-back from the never-ending line-up of supergroups on the "heavy" musical side of the business.

"I don't think anyone was more surprised than Roger Greenaway, Tony Burrows and myself when it all happened."

"You plod along for years as Roger and I did—always making a fairly comfortable living—then suddenly something comes into fashion and you're offered 12 things in a week. You couldn't plan something like this because any instant failure would be on such a staggeringly huge scale."

"I think there are good things that have come out of it, and bad things. I'm glad because it's shattered the 'image' set up. Hurray for the death of image! It was a left-over from the Hollywood days, totally manufactured and



**ROGER COOK:** We're all doing uncreative things

usually out of all proportion to actual talent.

"I think the music business is much more honest now. People can go to the local ballroom and watch Joe Bloggs who's an ordinary bloke, sweating on stage. They can look up his nose if they feel like it."

"But the bad things are that song lyrics have suffered a setback in the last couple of months. Tony Macaulay is a good melody man but I think a lot of the lyrics he and Mason write are mundane and overdone. The other thing is that already people are beginning to get sick of seeing the same faces popping up all the time on TV. You see, that side of it is very short-lived."

"The person it will hit most is Tony Burrows and that's a terrible shame. He's an old friend of mine and he has a great voice. He's been made to adapt that voice for the current 'in vogue' songs, so I don't think many people realise what a really good singer he is. He could have been a very big

solo star but I think he's in danger of blowing his chances the way he's going at the moment."

"That's the sad thing. You need foresight. I suppose I've been in this business a long time and being on the writing side for a lot of that time I've realised sooner than a lot of other people. I do sing on other people's records but I will only ever appear with Blue Mink. I think of that exclusively because it's beyond bubblegum and because I think it will last for two or three years yet."

"Blue Mink really has led the way for some good things to happen, for really good singers like Madeline and really good session musicians to make records together as a group. That idea's spreading now."

"We have about eight or nine ideas being developed in Roger Greenaway's office at the moment. This is what's going to win in the end. After all, if you have the very best voices and musicians working together how can the public lose?"

## These groups have killed the scene, says King

IN Hit Talk in Disc some weeks ago I commented that Blue Mink's hit symbolised the state of the pop world—the professionals were at their peak. Records were better produced and played than ever before. But the result of this boom was that the hits became gutless, over-slick, almost computerised.

As usual, I was right. The professionals are here on every level. Roger Greenaway and Tony Burrows—two very nice people and total professionals in every way—are battling it out to see which of them can command the entire top-10 at one gasp—Pipkins, White Plains, Brotherhood Of Man and so on.

The good musicians, the utterly capable pros, are winning in every field. Even the progressive markets are dominated by Jimmy Page, John Paul Jones, Clapton, Baker—many of them ex-session men. The best record in the chart at the moment—Norman Greenbaum—is an absolutely skilful piece of experienced engineering.

Mind you, it's not always a bad thing. A lot of good records have come out of Denmark Street and Tin Pan Alley—"Sugar, Sugar" must rank among the all-time top five brilliantly constructed hits. But they're all so well-made—from Tamla Motown through Canned Heat and Frank Zappa even down to the new reggae hits—that, to put it bluntly, they've got no funk.

The Americans are rather better than we at making pretend funk. Indeed, we could be fooled that the Jackson 5, Archies or Wilbert Harrison's brilliant, laconic "Let's Work Together" contain genuine funk—but they don't; they're the end-product of years of experience, and sometimes they just hap-

pen in the studio. There are a lot of one-shot near-funk records, but very few near-funk artists (Tony Joe White—John Stewart—Bob Dylan?). And NO real, natural FUNK.

What is missing, you see, is the crazy, inspired amateur. Like Brian and the Beatles when they started. (They're the ultimate professionals now—you can't help it, it comes with experience whether you like it or not.)

We need some unconventional, unmusical, enthusiastic character whose ideas shatter all our cools and disturb all our nicely rationalised emotions. When the professional line is highest on the Great Pop Graph (as it is, at peak, at the present), the inspired amateur line is at its bottom trough. Which is why, actually, the scene is dead, dance halls are closing down and groups are mainly stillborn.

In fact, the lines won't slowly change direction. There will surely be an explosion. Whatever is bubbling in its own original and en-



**JONATHAN KING:** We need crazy, inspired amateurs

thusiastic way will burst out despite our frenzied attempts to stifle it.

Actually, the certain knowledge of these circumstances is why I abdicated from pontificating about matters of pop a few months back. It's valid enough for me to make records—you see, I am one of those professionals too, and when you, the public, don't like my music you won't buy my music and I won't be able to afford to make it any more. But—in a position of paper authority—I may be a destructive influence. Unintentionally, mind you, but destructive all the same. Out of print I can only assist people and ideas, and create my own little gilded million dollar castle of camp glitter and cynical sarcasm.

Come to think of it, what am I doing writing this feature at all? Oh well, temptation will thrust its muddy snout forward. But the time to desist foraging for truffles and scribbling these thoughts has come. Finis. The End. Goodnight.

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Mr Cyril Tew,  
The Promoter at the Civic Hall,  
NANTWICH, Cheshire,  
or to the undersigned  
(Telephone Nantwich 64951).

Tenders to be received in a sealed envelope marked "Civic Hall" not later than first post on 20th April, 1970, by the undersigned.

N. R. VINGOE,  
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# pop the QUESTION

**Groovy! Here's a chance to dance on TOTP**

? How can I get to be a member of the audience on Top Of The Pops.—J. Ramsey, 15 Greyhound Road, London, N17.

A Top Of The Pops spokesman says: "Because the audience plays such a big part in the visual presentation, we naturally try to get boys and girls who are good dancers and who dress well. Over a period we have built up a reservoir of talent, and we use this quite often. However, there is room for new dancers on the show, provided they fulfil the necessary requirements.

"If you are in your late teens or early twenties, and can dance well, we suggest you send a photograph to Top Of The Pops, BBC TV Centre, Wood Lane, London, W12."

? Did the lead singer in Brotherhood Of Man ever do the backings on any Joe Cocker records? — Helen Hewitt, 80 Beaconsfield Road, Epping, Essex.

Sue and Sunny, of Brotherhood Of Man, did the backing on Joe Cocker's first album, "With A Little Help From My Friends."

? What has happened to that fantastic group, Nirvana? The last I heard of them they were touring Denmark with the Moody Blues. What are their recording plans, have they released anything since "Oh, What A Performance" a year ago, and are they doing any personal appearances? — Andrew Deas, 346 Reigate Road, Epsom Downs, Surrey.

Nirvana consists of Patrick Campbell-Lyons and Alex Spyros. Says Patrick: "We have been in America for nearly nine months, but we shall have an LP, titled 'Nirvana' out on Pye on April 17. At present, we are not making personal appearances as we are writing music for a film, and are concentrating on this for the time being."

There are already two Nirvana albums available — "Story Of Simonpath" and "All Of Us."

? Have Pentangle a fan club and if so, what is the address? — Adrian Marsh, 251 Streethay Road, Erdington, Birmingham 23.

Pentangle do not have a fan club as such, but you may write to them c/o Jo Lustig, P.O. Box 472, London SW7. Provided you enclose a stamped, addressed envelope, you will receive a list of Pentangle's concert dates.

? What is the name of the music on the TV advert for Kit Kat, and is it available on record? It sounds similar to the "Bonnie And Clyde" film theme. — Brian Fearby, 25 Albert Drive, Low Fell, Gateshead 9, Co. Durham.

This is "library music"—and not available. Title is "Fish And Chips." The advertising company did consider issuing it on record, but decided against it.

? I hear that the Crazy World Of Arthur Brown has re-formed. What is their new line-up, and will they release any records in the near future?

R. White, 66 Broadway East, East Dene, Rotherham, Yorks. Line-up is Arthur Brown, vocals, leading Roy Sharland (organ), Dennis Taylor (lead guitar), Andy Rikkell (bass guitar) and Drachen Thaker (drums). The group are in the process of recording, but as yet nothing is scheduled for release. Broadly speaking, their music is "progressive."

? What has become of Chris Denning and where can I write to him? — J. Rehahn, 4 Dovedale House, Bethune Road, London, N16.

Chris Denning, we are happy to say, is alive and well and working as promotion manager of Decca Records. You may write to him c/o Decca Records, 18 Great Marlborough Street, London, W1.

? How can I join Ten Years After Music Appreciation Society? — Alex Campbell, 2 St. John's Avenue, Inverness, Scotland.</p



# Scene

**MADELINE BELL** expecting her first baby in late autumn.

**Roger Cook** says that if there is a pop "factory" in music at the moment then Sue and Sunny "must be the boss's secretary!"

**Cat Stevens** still under doctor's orders — two years after a serious illness.

Funny how suddenly impressed everyone is with Fifth Dimension's "Magic Garden" album—written and produced by Jim Webb over two years ago and released in their pre-hit days.

For once Radio 1 is firmly behind a great record — "The Border Song" by Elton John. Incidentally he also wrote the beautiful "Skyline Pigeon."

Country and Western group going in the Birmingham area appropriately named Garry and the Minitones. Lead vocalist and drummer are 10, the drummer 11 and the girl singer 9.

"I Spy" Simon Dee's favourite TV show.

## REMEMBER

5 YEARS AGO  
FROM DISC APRIL 10, 1965

• Beatles' new single "Ticket To Ride" is released, with an advance order sales of 300,000.

• Walker Brothers set for first British tour later this month in package headed by Kinks, Yardbirds and Goldie and the Gingerbreads.

• "Ready, Steady, Go" drops its miming policy and becomes the first pop show to go all "live." Dionne Warwick, Manfred Mann, Donovan and Tom Jones open their lungs on the first show.

• Beatles scoop the board on Disc's "Silver Disc Awards"—popularity poll for artists who have qualified for the awards. Cliff Richard is Britain's top male singer, Sandie Shaw top female and Wayne Fontana brightest hope.

• Tamla Motown package tour, starring Supremes and Stevie Wonder plays to empty houses throughout Britain. Ahead of its time? people ask.

• In the chart, Unit Four Plus Two's "Concrete And Clay" hits number one, Supremes' "Stop In The Name Of Love" up to 12, Dave Berry's "Little Things" up to 16, Roger Miller's "King Of The Road" in at 21 and Peter and Gordon's "True Love Ways" in at 22.

**ANGELIC** - looking "Hell's Angel" in Andy Williams "Top Of The Pops" film last week was model Vicki Nixon, girlfriend of promotion ace Bill Fowler. She also starred in the "Madame Tussauds" clip the previous week for Kenny Rogers' "Something's Burning."

**Marsha Hunt** deserves a hit with "Keep The Customer Satisfied" from Simon and Garfunkel LP "Bridge Over Troubled Water." Trumpet high notes hit by Maynard Ferguson.

**Stanley Dorfman**'s departure from "Top Of The Pops" production team to concentrate on forthcoming Glen Campbell special brings promotion for Brian Whitehouse, previously production assistant and man behind some of the show's location film work.

**George Harrison's** "Beatles Today" broadcast on Radio 1 over Easter a feather in the cap of "Scene And Heard" producer Ted Beston. Now he hopes to persuade Paul McCartney to do similar show.

**RED BALLOON** discoteque near Bremen a regular haunt for visiting British pop stars appearing on "Beat Club" TV show. They certainly get the VIP treatment there!

**Radio Luxembourg** landed Easter exclusives of both new Hollies and Tom Jones singles thanks to Carlin promotion man Bill Fowler who flew over especially with the discs. Only hitch: he was nearly arrested in Germany when Customs found life-like hand grenade lighter in his luggage!

**Jonathan King** advertising his "Million Dollar Bash" single on black windows of his white Daimler.

Expect Simon Dee to be teamed again with old BBC "Dee Time" buddy Terry Henebery, soon to switch to London Weekend.

Spanish tenor Placido Domingo has had discussions with Nice man Keith Emerson with view to breaking into pop. Perhaps he wants to become a top-tenor!

Helen, wife of John Peel show producer John Walters, now handling PR for Dick James Music. And she should get off to a good start with a hit by Elton John, whose "Border Song" is getting a lot of attention.

Diana Ross made solo night club debut at Miami Eden Roc Hotel last week to standing ovation and rave reviews. Her first solo single to be "Reach Out And Touch Someone."



ENGELBERT: in a scene from his new TV series

# Front Seat

DISC reviewers at the big shows

## Humperdinck's show comes in with a whimper

THE BEST one can say about "The Engelbert Humperdinck Show" is that perhaps now ATV has finally learned by its mistakes. Having sapped Tom Jones dry, brainwashed us with John Davidson and quite ruined Judy Carne, they now serve up Humperdinck for 14 weeks—bow-tied, smart-suited and boring to the extreme.

His series began on Sunday night with a whimper—Engel singing "Something," duetting with Paul Anka on "Play Good Old Rock-n-Roll," duetting with Millicent Martin, duetting with Dana Valery and "clowning" with Phil Silvers.

The guests weren't exactly sparkling, the scripts were banal in the extreme and poor Engel was obviously so uncomfortable at the whole unfortunate scene he sometimes appeared to be worked by strings!

Perhaps with a more inspired guest list, the show will find its feet. If not, it will surely end the same way as "This Is Tom Jones," with the TV company embarrassedly shuffling it from one spot to another in desperate search of viewers.

DAVID HUGHES

## PETER WINS 'EM OVER

IT WASN'T just that it was his first British stage engagement for six months that led to Peter Sarstedt approaching his appearance with some trepidation on Saturday at The Belfrey, Sutton Coldfield.

There was also the fact that it meant occupying a big platform on his own, singing simply to his own acoustic guitar accompaniment, before a standing ballroom audience more accustomed to hearing groups belting it out.

But Peter need not have worried. The crowd took to him right from his opening number, "I Am A Cathedral," giving him a reception endorsing his introduction by the resident DJ as "the most under-rated singer in the country."

Naturally, "Where Do You Go To My Lovely" went down well, but he also had the audience listening attentively to his other songs, whether they were a commentary on our times or just a bit of nonsense about "Jimmy Giraffe."

After his performance, Peter set off for the airport to catch a plane for the 1,000-mile flight back to his home in Copenhagen.

Let's hope he doesn't keep us waiting quite so long for his next visit.

JULIAN JAMES

## 'Unoriginal' Sabbath knock their critics with good old rock-n-roll

**BLACK SABBATH** have come in for a good few knocks from the critics, who accuse them of being both uninspiring and unoriginal. Their fans—and there are plenty of them—obviously couldn't care less about the critics and on Sunday at London's Lyceum ballroom gave the group undoubtedly the greatest ovation of its short career—stamping, shouting and whistling for more.

Their success is strange—a hit

LP achieved without airplay with a sound that by no stretch of the imagination could be called progressive or original. It's all been done before by Hendrix, Clapton et al.—basic R-n-B phrasing played as loudly as possible by the simplest of line-ups—guitar, bass guitar and drums.

And that's probably the key to their success—simplicity and noise. It seems that although "progressives" like, or pretend to like, the

musical complexities of your Crimsons, Colosseums and Chapter Threes, what really turns them on still is good basic rock-n-roll.

And that's what Black Sabbath are all about!

Making their debut on the same bill is a promising new group, Flare, featuring a splendid electric piano—surely the instrument of the Seventies.

DAVID HUGHES

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Ringo Starr, "Sentimental Journey." L.P. 39/11.  
John Mayall, "Empty Rooms." L.P. 42/6.  
Doors, "Morrison Hotel." L.P. 42/6.  
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# Penny Valentine

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

## Soon hooked on Hollies

Leapy Lee pops up after an absence with a song called "Green Green Leaves." A bit better than his usual chirpy stuff, this eases along gently and appealed to me only because it exhorts trees — a subject dear to my heart. More trees, please! (MCA).

Hratch is a peculiar name, to say the least. "Beautiful Bare Back Rider" is a rather peculiar number. Full of odd lyrics and strange rhythm changes. And yet a lot of appeal (Decca).

Peaches And Herb have always come a close second to Marvin Gaye and the late lamented dear Tammi Terrell. On "Satisfy My Hunger" they up-tempo a bit too much for my liking, with an Aretha-type swift "shoop" backing (Direction).

Hearts Of Soul with "Waterman" were the Dutch entry to Eurovision this year. I think they should have won for not sounding like a typical Eurovision entry. A nice gentle little jazzy song they do very nicely (Columbia).

## QUICK SPINS

England World Cup Squad sing about "Back Home" which is a cross between the Gang Show and "Oklahoma" and will sell to football fans everywhere. Eek! (Pye).

Brian Webb has a strangely mournful little song called "Live For Tomorrow Harry Jones" with a pretty easy backing (Decca).

Guess Who strike out in heavy tight style on "American Woman." Goes on a bit but at least it makes its point (RCA).

Mecklenburg Zinc sing Macaulay and Carter's jolly little commercial thing "Hard Working Woman." Nothing new but fairly pleasant (Orange).

## BLUEBEAT

Bedrocks turn to a sort of "Ob La Di" reggae sound for their new one "Hit Me On The Head." Quite a high class sound as far as bluebeat goes (Columbia).

Others this week are: "Keep On Trying" Sugar Simone (Beacon), "Dynamic Pressure" The Music Specialists (London), "I'm In Love Again" Claude Sang (Sugar) and "Come And Do The Right Thing" Three Coins (Sugar).



THE HOLLIES—solid competence (left to right) Tony Hicks, Alan Clarke, Terry Sylvester, Bobby Elliott. Missing man is featured pianist Bernie Calvert.

## BLACK SABBATH

**Evil Woman** (Vertigo): Composed by Messrs Weigand, Weigand and Waggoner this is from Black Sabbath's album which I didn't rate as anything special in the first place.

It builds nicely with Terry and Tony coming in about halfway through. I think it will hook me in five more plays.

**TOM JONES**

Daughter Of Darkness (Decca): Since Mr. Jones will have them fainting in the kitchen as far south as Chipping Norton, there is little point in saying more about his actual singing on this track except that he heaves himself around in exactly the right way to stir up that kind of feeling. Clever man.

In the past I have rarely had a good word to say about the type of song that gets him regularly into the chart.

And although this is crass, commercial, number one stuff at its best—or worst, depending on your listening habits—at least I can understand its commerciality.

Les Reed has written a melody line that is quite fine in its way—I can hear Raymond LeFevre and Frank Pourcel having a lovely time turning this into a continental instrumental smash—and the chorus will lend power to its number one potential, especially as it's a lot like Traffic's "Hole In My Shoe."

As usual Les is rather let down by his lyric writer. But I'm sure they're not worried. I can bear to listen to it, and have a sneaky regard for the fact that I can't get it out of my mind.

Mark Wirtz has done a great arrangement with lovely organ, tambourine and vibes and some splendid string and brass passages.

What makes the thing for me is a dramatic stop-start opening which, if you can ignore it, must mean you're walking around with cotton wool in your ears.

The best track I've ever heard from Vince, and it would be nice to see it in the chart.

## ALAN JEFFERS

**We Got To Get It Together Again** (RCA): This isn't going to get anywhere commercially; but if you want to hear a very competent, light, pretty and easy track then you could do worse than get this.

Seriously though, it's fine if you like this sort of thing. I just don't.

## J. VINCENT EDWARDS

**Who Are My Friends** (CBS): With a title like this I'm forced to declare my interest and say that Mr. Edwards is a long suffering friend of mine. But that does not colour my opinion to the records he makes.

In the past I've thought his tracks definitely lacking in something—they've always been either light-weight or laboured, neither of which is commendable. Still there is a lack of good material around so one can hardly blame the poor lad.

This track on the other hand is the first I've heard that actually shows up his powerful voice properly. Written by the Easybeats with some biting, unfortunately true lyrics, it is a very tight aggressive track.

It might leap about in my head at a later date but I think they've done a lot better.

**Come Tomorrow** (Page One): Having expressed pleasure at Vanity Fare's last two singles I am afraid I must express boredom with this new one.

"Hitchin' A Ride" was an imaginative, well put together track that deserved well. This is far from being a satisfactory follow up.

It starts with a confusing broken up and falling down opening and the song sounds as though it was written for a barber shop chorale.

I don't see it having a lot of commercial success but it is interesting to hear what a composer can do to turn a thing upside down and stand it up again.

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