

DISC

and MUSIC ECHO 1s

JUNE 6, 1970

EVERY THURSDAY

USA 25c

Clapton
British
Club tour

See page 4

Zeppelin
hour-long
TV show

See below



CHRISTIE (left to right): Vic Elms, Jeff Christie, Mike Blakley: 12 'covers' of 'Yellow River'

CHRISTIE'S original plan to launch themselves publicly at the much-heralded Rome Pop Festival was shattered on Saturday morning by news that the three-day festival had been cancelled! Ten Years After, Family and Chicken Shack were other names set to appear.

Says festival agent Keith Rossiter, responsible for all British and American acts at the festival: "The festival was cancelled last weekend at the

Christie debut hopes sink as festival is cancelled

request of the Rome police because of political unrest in the city. It will now be held on June 12, 13, 14, and I hope that everyone previously booked will be able to appear."

Group, still topping the chart

with "Yellow River," now makes its public debut tonight (Thursday) at Llanelly Glen Ballroom, followed by Felixstowe's Pier Ballroom on Saturday.

Single, which has now sold

220,000, is released in America this week, and group has already guested on Mama Cass's American TV show. Later this month they return to the studios to cut three new Jeff Christie songs—"Inside Looking Out,"

"Put Your Money Down Boy" and "San Bernadino"—one of which will be their next single. Preparations for group's first LP also begin this month.

Tremeloes (Christie's Mike Blakley is younger brother of Tremeloe Alan Blakley) have recorded "Yellow River" in Spanish for release as a single in South America. Leapy Lee's version is released in America this week, and 10 other "cover" versions are also on release through the Continent.

LED ZEPPELIN, who have never appeared on British TV, will be seen for the first time in a £25,000 film, financed entirely by the group, on our screens this year.

The movie, an hour-long semi-documentary, will show scenes from Zeppelin's last London Albert Hall concert, a section of a States tour, individual members of the group off-duty with their wives and families—and "a lot of 'live' action shots," says manager Peter Grant.

"I haven't seen the Beatles' 'Let It Be' film, but from what I've heard it'll be nothing like that," added Peter. "Zeppelin had the idea of doing this before last Christmas; and shooting started in January.

"A camera team will be travelling with them to Iceland on June 22—and the whole thing should be tied up within a couple of months. I've already had offers for the film from America; and I expect it to be shown in Britain by December."

Grant adamantly denied current rumours that Zeppelin are about to split. "Absolute rubbish," he exploded. "We have bookings till the end of the summer. I can assure you there's no truth in these stories."

Zeppelin, he added, play Bath Festival (June 28), after the Iceland date, then Berlin, Essen and Frankfurt (July 9-11). "I'm currently negotiating a couple of concerts at 'Expo '70' in Japan on July 31/August 1. Then the group goes back to America for a month.

Bee Gee
brothers
talk about
re-form
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I LOVE U

HAPPENING

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

Tune in

ARRIVAL guest in Noel Edmonds Show on Saturday (Radio 1—1 p.m.)

Dr. Strangely Strange, Arthur Crudup and The Humblebums guests in Top Gear introduced by John Peel (Radio 1—4 p.m.)

Andrew Finney takes over from Gary Taylor on Saturday and first guests are Arrival and Fairfield Parlour. (Radio 1—6.45 p.m.)

Christie and Montanas featured in Dave Lee Travis Show on

Sunday (Radio 1—1 p.m.)
Stone The Crows and Humblebums featured "in concert" on Sunday (Radio 1—4 p.m.)

Sounds Of The Seventies guests this week: Procol Harum and Velvet Opera (Monday); Pato and Greatest Show On Earth (Tuesday); Stone The Crows and Humblebums (Wednesday); Matthew's Southern Comfort and Hard Meat (Thursday); Third Ear Band and Bob Downes Open Music (Friday). (Radio 1—6 p.m.)

Herman's Hermits, Jefferson, Black Claw and Quartet featured in Jimmy Young Show between

Monday and Friday (Radio 1—10 a.m.)

Butterscotch, Two Of Each and Country Fever featured in Tony Brandon Show Monday to Friday (Radio 1—2 p.m.)

Pickettywitch and The Johnstons guest in Terry Wogan Show from Monday to Friday (Radio 1—3 p.m.)

Look in

JUDITH DURHAM and Hank Marvin guest on Roy Castle's Saturday night show (BBC 1—8.15 p.m.)

Tony Joe White, Groundhogs and Brinsley Schwarz appear in Disco 2 introduced by Tommy Vance on Saturday (BBC 2—12.30 a.m.)

Bobbie Gentry and Sue and Sunny principal guests in Young Generation's Saturday Show (BBC 2—11.25 p.m.)

Cliff Richard introduces and sings in "Sing A New Song," new programme dealing with modern music of the Church on Sunday. Appearing with Cliff—the Settlers. (BBC 1—6 p.m.)

Live

TONIGHT (Thursday): Roy Harper and The Strawbs in concert at Liverpool Philharmonic Hall. 7.45 p.m. 15s., 12s., 10s., 8s.

TOMORROW (Friday): Faces, Edgar Broughton Band, Tyrannosaurus Rex, Quintessence, Sam Apple Pie in Castle Grounds of Worcester Dudley Zoo. 7 p.m. 20s.

Peter, Paul and Mary at London Royal Albert Hall. 7.30 p.m. 35s., 30s., 20s., 15s., 8s.

Juicy Lucy and Principal Edwards Magic Theatre at Southampton Guildhall. 7.45 p.m. 20s., 16s., 12s., 8s.

Move and Idle Race at Newcastle City Hall. 7.30 p.m. 15s., 13s., 11s., 9s.

Colosseum, Savoy Brown, Taste, Matthew's Southern Comfort, Liverpool Scene, Atomic Rooster and Strawbs in all night music festival at Buxton Pavilion Gardens. 8 p.m. to 6 a.m. 27s. 6d. SATURDAY (6): Rare Bird, Flying Machine, Yes, Savoy Brown and Killing Floor at Yeovil Football Ground. 2 p.m. to 10 p.m. 30s., 26s.

Roy Harper and Strawbs at Brighton Dome. 8 p.m. 15s., 13s., 10s., 8s.

SUNDAY (7): Keef Hartley Big Band at Sunderland Empire Theatre. 7.30 p.m. 15s., 12s. 6d. 10s., 7s. 6d.

MONDAY (8): Tom Paxton, Bridget St. John and Shirley Collins at Royal Festival Hall. 8 p.m. 25s., 20s., 16s., 12s., 8s.

TUESDAY (9): Free, Bronco and Crazy Mabel in concert at Watford Town Hall. 7.45 p.m. 18s. to 8s.

New Sounds

TO TIE in with forthcoming visit new Steppenwolf single "Hey Lawdy Mama" is issued next Friday (June 12). Out same day is their "live" album.

New Doors single is "Roadhouse Blues," track from their recently issued "Morrison Hotel" album. Lulu's next single is her current American hit "Hum A Song (From Your Heart)."

First single from Black Faith, progressive "black power" group is "It's Alright By Me." Nitty Gritty Dirt Band revive Buddy Holly's "Rave On" and Eddie Cochran's "C'mon Everybody" is released again.

Next Creedence Clearwater Revival single is American million seller "Up Around The Bend"/"Run Through The Jungle."

All out next Friday (June 12). Rush released tomorrow (5), is Dave Clark 5's version of Jerry Keller oldie "Here Comes Summer."

Now soccer knocks the rock

WHAT LOOKED like being one of most exciting concert tours of the year—Britain's top authentic rock-n-roll band, the Wild Angels, with America's rock king Chuck Berry—turns out to be the non-happening of the year!

Proposed to open on Sunday at Croydon's Fairfield Hall, and play five major cities, the tour has been cancelled because, the promoters claim, the televising of the World Cup football series has attracted would-be audiences from the theatres all over the country.

Tickets just aren't selling anywhere.

The cancellation must be a real disappointment for rock fans.

Mal Gray of the Wild Angels had this to say: "We are very disappointed—because it could have been big."

"The promoter should at least apologise to the public because a lot of people have put off their holidays in order to see Berry."

Worth anybody's money for a ticket. Opens today at London's Odeon Leicester Square. General Release August 2.

Too much!

GIRLS! Days of buying men's blue jeans, shrinking, bleaching, patching and generally damaging them before they are trendy enough to wear could well be over.

The famous Levi company revealed their plans for a totally new range of "dressed-up" jeans for "gals" in London last week.

The collection, which contains over 40 new fabrics and patterns with an emphasis on fit, will be on sale next spring, and caters for just about the wildest taste.

FREDDIE MACK AND THE NEW MACK SOUND

Now Available From



CHUCK BERRY in action

On the way

MAMMOTH three-day folk, blues and jazz festival to be staged at Krumlin, Barkisland, nr. Halifax in Yorks. Among artists appearing over August 14, 15 and 16 will be: Pentangle, Fairport Convention, Ralph McTell, Fotheringay, Humblebums, Georgie Fame, Alan Price Set, Trader Horn, Warm Dust, Jugular Vein Jug Band, Groundhogs, Jan Dukes De Grey, Graham Bond Initiation, Champion Jack Dupree and Brett Marvin and Thunderbolts. Tickets covering three days 30s. available now from: Northern Entertainments, P.O. Box 5, Sowerby Bridge, Yorks. Nearer date of concert price will be increased to 60s. so best book now.

Charity

SHOW business personalities including Vanessa Redgrave, Nicol Williamson, Mia Farrow, Andre Previn, Jane Fonda, Marty Feldman, Simone Signoret and entire cast of "Hair" appearing at London Lyceum on Sunday (7), in concert to raise money for legal defence costs of American anti-war protesters. Tickets 20s.

Discoteque

ELVIS DISCOTEQUE will be screening "Love Me Tender" film at next meeting set for Saturday, June 13, at Greenwich Mitre Hotel. Members and guests only to be admitted, so if you're not already one join by sending 5s. postal order to Jim Ellis, 31 Norman Road, Greenwich, London, S.E.10.

Silvered

WORLD CUP SQUAD'S "Back Home" and Peter, Paul and Mary's "Leaving On A Jet Plane" both awarded silver discs this week by Disc and Music Echo for sales exceeding 250,000 copies.

Tour

SOFT MACHINE open six-city tour Tuesday (9) at Sheffield City Hall and also play Leeds City Hall (10); Birmingham Town Hall (11); Manchester Free Trade Hall (13); Edinburgh Usher Hall (14) and Bristol Colston Hall (17).

Film

SECRET OF SANTA VITTORIA (A). Wartime story of an Italian village that hid a million bottles of wine from the Germans who had hoped to confiscate them.

Hero is Bombolini played by Anthony Quinn, the drunken town buffoon, and husband of the woman who owns the village inn, who beats him frequently.

In one of his drunken escapades after the Italian Fascists are overthrown, he captures the imagination of the village and is appointed mayor.

When the Germans arrive to occupy the village it is Bombolini that the village relies on to keep the secret from the German officer played by Hardy Kruger.

Magnificent and flawless acting from Quinn which forgives the makers for drawing the action out to a point where it could easily have become boring.

EXTRAVAGANZA 70

(MUSIC & FASHION FESTIVAL)

Olympia — Open Daily 2 pm - 10 pm
through to Saturday June 6th

Fabulous "Light" Show. Up-to-the-minute Fashion Shows. Open Cinema: showing "Ladies & Gentlemen, Mr. Leonard Cohen" film, also "Don't Look Back," featuring Bob Dylan. Boutiques. Record Companies. Beauty Demonstrations.

BILLING

Date	Afternoon (3.0 p.m.)	Evening (8.0 p.m.)
Wednesday, 3rd	Harmony Grass	Colosseum/Mungo Jerry
Thursday, 4th	White Plains/Syrup	The Move/Mike Raven/Pretty Things
Friday, 5th	Badfinger	Rare Bird/Steamhammer
Saturday, 6th	Julle Felix/Melc Stevens	Jackson Heights with Lee Jackson/Fairfield Parlour

Added attraction: Definite appearance of SYD BARRETT on Saturday Evenings.

Admission: 2 p.m. to 5 p.m. 10/- (children 5/-), 5 p.m. to 10 p.m. 12/6 (children 7/6), or 8-day Season Ticket 35/- at the door.

ROCK N' ROLL NITES

NORTHCOTE ARMS
Northcote Avenue
Southall, Middlesex

THE MITRE
Tunnel Approach
Blackwall Tunnel SE10

Fri., 5th
THE RACE

Sat., 6th
THE LEGEND

Sat., 6th
THE IMPALAS

Sat., 13th
THE HOUSESHAKERS

Fri., 12th
THE ROCKMOBILE

Sat., 20th
THE RACE

Sat., 13th
SOMETHING ELSE

Sat., 27th
THE ROCKMOBILE

Fri., 19th
THE IMPALAS

Sat., July 4
SHAKING STEVENS

Sat., 20th
THE LEGEND

Sat., 11th
THE LEGEND

ROCK EVERY FRI. & SAT.

ROCK EVERY SATURDAY

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+ Pavement Band
Admission 10/-

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Members admitted FREE on this date
Open 8.30 p.m.—2 a.m. ★ Licensed Bar till 2 a.m. ★ Open Fridays and Sundays.

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Thurs., June 4
Ed Stewart +
Jimmy Parker Soul Show

Sun., June 7 Gollywogs

Wed., June 10

Foundations

Fri., June 5 & Sat., June 6
Jimmy Parker Soul Show

Mon., June 8 & Tues., June 9
Inez Foxx + Spread Eagle

7 SEVERN STREET, BIRMINGHAM 1. Tel. 021-643 4544

RETURN OF THE GIBBS!



Before the split—Robin and Barry Gibb

The battling brothers say: we'll record

THE GIBB BROTHERS Barry, Maurice and Robin have achieved a certain notoriety since they infiltrated these shores from sunny Australia several years ago.

As a group their recording and songwriting reputation has been considerable — with a prolific output of almost Beatle proportions. But domestically their lives have been fraught with drama and fiery flare-ups.

The Bee Gees were always hitting the headlines. And, like it or not, they became victims of a huge publicity machine, engineered by their enigmatic manager, Robert Stigwood.

Lately, though, certainly since Barry's outburst that he wanted to quit Britain for America, the battling Bee Gees and their confused career have become uncommonly quiet. And, instead of a string of hits, they've suffered — together and separately — the misery of misses.

The last Bee Gee record — by only Maurice and Barry — was a formidable flop; and Maurice's solo effort was unsuccessful also. While Robin, unkindly labelled the "black sheep" of the family for his determined decision to sever all ties, consolidated his claim to a solo career with a mammoth hit via "Saved By The Bell."

Now comes the news, revealed exclusively in Disc only days after the decision was taken, that there's to be some kind of reconciliation. The Bee Gee brothers are to "bury the hatchet" — and record again at last.

On Tuesday last week the "peace pipe" was smoked in the sumptuous setting of Barry's swish Chelsea home.

"It was really a musical meeting," reported Robin later, as we sat savouring the spring evening in the grounds of his £35,000 Surrey hideaway. "There was an unbelievably good atmosphere. No tenseness at all. In fact, everything was completely together."

The reunion, it seems, was at the instigation of Barry and Maurice. I'm told they approached Robin, almost cap-in-hand, eager to write and record again. Although Barry claims it was Robin who rang him!

"There's no reason at all why the composing unit shouldn't come together again and create — if the creating is there to be done," revealed Robin. "Of course, there'll have to be a few hard things to forget. But blood is thicker than water! You see, each of us has an awful lot of pride, which has been hurt a lot in the past."

"As soon as the loose ends — like contracts — are tied up we'll be writing together as before and we'll go into the studio to record both a single and LP. I don't know what will happen after that. I doubt whether we'll do a full tour. But I don't see any reason why we shouldn't make the occasional concert appearances."

"Personally, I'm very agreeable to the arrangements. Perhaps we did suffer from the publicity heaped upon us, but it was inevitable. The set-up became increasingly uncomfortable

because we each wanted to be a 'star'."

Robin smoked another cigarette, and stared reflectively into the night. "I'm sure we're more together individually than we were. Perhaps the separation was what we needed. A sort of 'breathing space.'"

"Hopefully there won't be any more problems. The LP will be made up of an equal number of joint and solo contributions. And individual numbers will be recorded by the brother who wrote them. That way there should be no friction."

Of course, the 64,000 dollar question is undoubtedly who will sing lead on the important first single. Robin was modest. "It isn't a case of whose going to sing lead," he says. "More whose voice the song suits."

Bee Gee "big brother" Barry was bronzed and bearded from a Spanish holiday with his fiancée Linda.

"I've sat here for nine months wondering why it has all been going on," he confessed. "In the end what was happening became more funny than anything else."

"What a lot of people haven't realised that despite the unkind things which have been said — and said to have been said — it was me that was hurt more than anyone else. I started the Bee Gees when I was nine and my brothers six. I built the group. And it was terrible to see it destroyed."

"Naturally, I deeply regret what happened. But I was NOT responsible for everything that happened. I didn't sack Colin Petersen, for instance. That was purely a business reason."

It was Barry's turn to be thoughtful. "Yes, I'll probably make another LP and single with the Bee Gees. Why not? Robin rang me while I was in Spain recently and asked if we could get together again. After all, we're still brothers. And I'm not going to answer back now anything that has been said in the past."

In the meantime, however, Barry is busy with HIS first solo effort. A C & W ballad called "I'll Kiss Your Memory," which was out last week. He wrote it himself a couple of months back; and has put down enough tracks for an LP.

Was he agreed that the Bee Gee brothers had finally "buried the hatchet?"

"I think it's buried pretty deep. It's just very hard for me to forget the past!"

Mike Ledgerwood

IN THIS age of musical complexity, of musicians caring and playing more for themselves and their personal satisfaction than for their hard-working, hard-paying audiences, 'ELP is really going to be something to look forward to.

'ELP stands for Emerson, Lake and Palmer, which, for those who haven't got the message yet, is a genuinely exciting new threesome comprising Keith Emerson (ex-Nice), Greg Lake (ex-King Crimson) and Carl Palmer (just ex-Atomic Rooster).

'ELP is in its early stages yet, but already one can spot a new pattern emerging — a double thought process of both playing music they enjoy and believe in, and being a "live" group out to give audiences real value for money and time.

"There's such a lot of rubbish going on stage these days under the name of 'supergroup' — artists who simply don't seem to give a damn about their audiences," says bass guitarist Greg Lake.

"Much of the professionalism has gone out of groups today and we want to give our audiences not only value for money, but also value for time. That means we're not going to stroll on stage smoking, turn our backs to the audience and spend 15 minutes chatting and tuning up. If we're booked for an hour, we'll play for an hour — and every minute will be our best!"

That's the motto — this is the plan of campaign. 'ELP, once they overcome their current trouble of finding a regular rehearsal room, plan to rehearse solidly until the end of July, with the exception of two or three early July dates to see how they're getting on and to test audience reaction.

Then in August they tour Britain in concert, including an appearance at the National Jazz, Blues and Pop Festival at Plumpton. In September they cut their first LP, work on the Continent in November, tour Britain again just before Christmas to coincide with the LP's release, and make their first steps to America in January next year.

The first seeds of 'ELP were sown in San Francisco last December when perchance King Crimson and the Nice were both appearing on the same concert.

"I first mentioned the idea to Greg then," says Keith, "although I'd already planned to ask him anyway when we both got back to Britain."

"It's very hard to be honest and tactful about the reasons I broke up the Nice. The honest answer is that we were a one-man band and the split could have happened a lot earlier than it did."

Adds Greg: "I've always dug Keith's playing ever since the very first Nice LP. In fact the two soloists I most admire are Jimi Hendrix and Keith. To play with him was just what I wanted, so when the approach came I took it immediately."

"Both Carl and I know how much note the Press always took of Keith in the Nice — and all of it was justified. If he gets as much praise in this band, we'll be happy too — but we hope there'll be some praise for us as well."

On the surface it may appear strange that Emerson should disband one trio and form another with exactly the same line-up.

"It's got to be a three-piece," says Carl. "We're all so good we couldn't take any more!"

"The real reason," says Keith, "is that I could never see myself playing with another soloist, and any additional instrument in the band would be a solo instrument. I've never played with a good soloist in my life. Perhaps if he were really sympathetic with my career and I with his it would work, but at the moment I'm not taking that chance."

Greg: "The organ as a solo instrument is vastly different from, say, a saxophone. The organ is such a self-contained instrument it's almost impossible to combine it with another soloist."

Keith: "It's also true that the



GREG LAKE: ex-King Crimson



CARL PALMER: ex-Atomic Rooster

'ELP is on the way



KEITH EMERSON: ex-Nice

fewer people you have in a band the more freedom each one has. The more people, the more intricate the arrangements, the more you're tied down."

So although the instruments remain the same, the sound promises something new. Keith is still interested in the ideas of mixed-media concerts, so successful with the Nice, and is already discussing with John Mayer the possibility of a joint concert with John's Indo-Jazz Fusions. His Moog Synthesiser is on its way, and Keith promises it will not be used as a gimmick.

"When I started playing the piano," he says, "I progressed to a certain stage where I found I wanted to move on to the wider

limits of the organ. Now with the organ I feel I've done virtually everything with it that can be done and for me the Moog is the next step."

"We aim to take the Moog on stage with us whenever we play. It can be programmed before the concert, so it doesn't mean wasting time setting it up during the performance."

Other 'ELP plans include the use of stereophonic sound onstage.

Says Greg: "We've already bought a special stereo mixer and this can create effects whereby an organ sound can travel from one side of the stage to the other, where we can split a drum solo or where I can make my voice come from the exact spot I am standing,

not from the sides as is usual." So far the music of 'ELP is a largely unknown quantity. Apart from a new Greg Lake song, "Just Take A Pebble," they have been spending rehearsal time perfecting new versions of Nice's "Rondo" and Crimson's "21st Century Schizoid Man," both of which they say are now better than before, but which were rehearsed really as an exercise to see if the three really were suited to each other.

"We are writing new material," says Greg, "but the problem is, knowing what we've got to live up to, we tend to be over-critical of everything."

David Hughes

STILETTO - EXCITEMENT FROM The Author of "THE CARPETBAGGERS" and "THE ADVENTURERS"

HAROLD ROBBINS *What Some People Dream Of The Harold Robbins People Do*

STILETTO

JOSEPH E. LEVINE presents AN AVCO EMBASSY FILM
HAROLD ROBBINS' "STILETTO" starring ALEX CORD BRITT EKLAND
with JOSEPH WISEMAN BARBARA McNAIR and PATRICK O'NEAL in roles
Based on the novel by HAROLD ROBBINS Screenplay by J. J. ROSSITER Executive Producer JOSEPH E. LEVINE
Produced by NORMAN ROSKOFF Directed by ROSSITER
Music by SCOTT BRUMBY
AVCO EMBASSY PICTURES



NORTH LONDON AT PRINCIPAL **ODEON** AND OTHER IMPORTANT THEATRES
FROM SUNDAY JUNE 14th

Nine months pregnant, one day married... Daddy is about to meet her husband for the first time - it should be quite a scene!



Joseph E. Levine... An Avco Embassy Film
A Time for Giving
Based on the Broadway Play "Competition"
DAVID JANSSEN · KIM DARBY
CARL REINER
PETE DUEL · ANDREW PRINE
A FREDERICK BRISSON PRODUCTION
GEORGE SCHAFER
IN COLOUR AN AVCO EMBASSY FILM
AVCO EMBASSY PICTURES
SOUTH LONDON
FROM SUNDAY JUNE 21st



CLAPTON CLUB TOUR From page one

... and Harrison may complete line-up!

ERIC CLAPTON plans a tour of British clubs before the end of the year! And George Harrison, who joined him with John Lennon at the London Lyceum Christmas show last year, may go on-the-road again with him.

Eric, who does two concerts at the Lyceum next Sunday (June 14) in aid of America's Civil

STARR, STILLS, HARRISON ON 'SUPER SESSION'

GEORGE HARRISON and Ringo Starr, plus Klaus Voorman, Stephen Stills, Billy Preston and Delaney Bramlett — that's the "super session" line-up of musicians behind Doris Troy's first Apple album "Ain't That Cute," released June 19.

Liberties Legal Aid Fund told Disc: "After the Lyceum we will be touring Britain and the Continent. We want to play clubs and suchlike where we can get the sound right and some sort of communication with audiences."

For next weekend's Lyceum show—which also features Ashton, Gardner and Dyke —

Eric will be backed by former Delaney and Bonnie band stars Bobby Whitlock (organ/vocals), Carl Radle (bass), Jim Price (trumpet), and Bobby Keys (sax). He's also trying to contact drummer Jim Keltner, who has also now left D&B.

Clapton is currently writing new material and rehearsing with Whitlock at his home outside Guildford. And Disc understands that George Harrison, a close friend of Clapton, may be approached to complete the line-up for the club dates. Last year George joined Eric for Delaney and Bonnie dates in both Britain and on the Continent.

Tremeloes solo — but no split

TREMELOES are to go solo . . . but it DOESN'T mean a split in the group.

Drummer Dave Munden is releasing a solo single; lead guitarist Ricky West plans an instrumental album, and Alan Blakley and Len Hawkes have signed a big new production deal.

New sounds from Motown men

HOLLAND, Dozier and Holland, writing team behind so many Motown smashes, now PRODUCING records for new names—Chairmen Of The Board ("Dangling On A String") and Freda Payne ("Band Of Gold").

Says American agent Larry Kurzon: "You can tell who would have recorded these songs if Holland, Dozier and Holland had stayed with Tamla! 'Dangling On A String' is a natural for the Four Tops and 'Band Of Gold' is better than anything the Supremes have put out for two years.

"And I'm convinced they're the writers also — under assumed names! The credits go to THREE people—General Johnson/R. Dunbar/B. Wayne—but my intuition tells me it's really Holland/Dozier/Holland."

Kurzon is currently negotiating to bring the new acts to Britain.

Dave Munden, featured vocalist on many Tremeloe hits, is to record "Wake Me, I'm Dreaming," an Italian song with English lyrics by Marty Wilde and Ronnie Scott.

Says Dave: "The song was in a pile of demos we were listening to, and although we liked the song we couldn't see it as group number. Alan suggested I record it as a solo, and, frankly, no one was more amazed than myself. Whether it's a hit or not remains to be seen. It's a medium-fast ballad with full orchestral backing."

Ricky West is to be featured soloist on a new instrumental album currently being recorded by the Keith Mansfield Orchestra. And top CBS producer Mike Smith plans to use Ricky on many of his future recordings as a session guitarist.

Alan Blakley and Len Hawkes have both signed a major production deal with a large record label. Under the contract, the boys are to find three new artists and record and produce one LP and one single per year by each.

Says Alan: "This is something Len and I have wanted to do for a long time, and now the Tremeloes are not so busy as a group, it's an ideal opportunity to get going!"

And Ringo and George, together with Stills and Doris, have specially written two of the 13 tracks. Titles are "Gonna Get My Baby Back" and "You Give Me Joy, Joy." It's the first time the two Beatles have written together—or with other artists.

Other LP tracks include Stephen Stills' "Special Care," "Give Me Back My Dynamite" (George and Doris), "So Far" (Klaus and Doris), "I've Got To Be Strong" (Doris with Jackie Lomax) and the Joe South hit "Games People Play."

George Harrison is the last Beatle to record tracks for a solo album. He has booked time at London's Trident and EMI studios until late July to cut entirely original material of his own. Ringo and Badfinger have been some of the musicians used. No release date for the LP has been set.

Badfinger's next single is likely to be a number by the group's Tom Evans titled "Believe Me."

Together again

PETER GREEN will play with his old "boss," John Mayall, at the Bath Festival on June 27. Peter, formerly with Fleetwood Mac, is one of the "friends" John is approaching to make up his new band specially for the festival.

ROY ORBISON's only London concert date will be two shows at Walthamstow Granada on Monday, June 22. Roy returns to Batley Variety Club for week from June 14, and visits Ireland from June 26-July 5.

MAURICE GIBB has produced LP of songs from "Sing A Rude Song," London West End musical in which he appears with Barbara Windsor. Album, on Polydor, released later this month featuring original cast.

TOE FAT go to States for first time on June 22 for tour organised by Tamla Motown, to whose "Rare Earth" label they are signed.

CHRIS FARLOWE's first Polydor LP "From Here To Mama Rosa" out next week.

DANA, who "fired" manager Tony Johnston at weekend, flew to London on Monday to sign with top British agency. Planned concert at London's Albert Hall, set for June 14, now cancelled.

HARD MEAT at London's Lyceum this Saturday with Procol Harum and Mungo Jerry, record second LP later this month. New single written by leader Mick Dolan and called "Smile As You Go Under" set for release July.

DISC NEWS

edited by MIKE LEDGERWOOD

North Sea 'jamming' protests

STOP THE Jamming! That's the message that all supporters of free radio are being asked to spread this week. For Radio



Tony is pictured at Top of the Pops with Linda Lorentz (left) and Janienna Nacander—two Stockholm girls here to promote Sweden's "Festival of the Midnight Sun."

TONY BLACKBURN is taking over Jimmy Young's Radio 1 spot for a month in August. And although he won't be reading recipes and phoning housewives—he will be singing!

Says Tony: "It's a bit of a change. And it means I can stay in bed a little longer! We are dropping the phone calls and recipes but I'll be singing a couple of songs each day. There will also be 'coffee break' and 'diet' slots."

Tony leaves his current 7-9 a.m. show for a month's holiday from July 12 and returns to Jimmy's 10-12 noon slot on August 10. A "new name" is expected to be announced as Blackburn's two-

Through till twelve with Tony!

month replacement. He resumes his "Breakfast Show" again on September 7.

"Gerald"—Tony's imaginary elf friend on his "Breakfast Show"—is to make his first record—a track called "My Friend The Blackbird." The B-side is the Jackie hit "White Horses."

North Sea, Britain's only all-day commercial music station, subject of a jamming signal by the British Government since May 21, has said publicly it will be forced off the air unless the forthcoming General Election brings a change of Government.

In an official statement from their Zurich head offices, the station says: "The future of Radio North Sea lies in the outcome of the General Election. The Labour Government is opposed to Free Radio, and if it is returned to office, Radio North Sea will have no alternative but to go off the air completely and definitely."

Says the station's programme director Larry Tremaine: "R.N.I. never intended to be politically biased in any way, but at the moment we have no alternative. We have to make the truth clear to protect ourselves and our future. We can't continue under the jamming signal for ever."

About 300 Free Radio supporters held a rally on Sunday outside the Strood, Kent naval station, responsible for the signal.

As well as obliterating Radio North Sea, in parts of Kent and Essex, the jamming is so strong that it also blots out Radio 1 completely, as well as interfering with both BBC and ITV television reception.

But, said a BBC spokesman: "Our engineers have been making tests in this area, and so far we have no conclusive evidence that the jamming is interfering with Radio 1."

Caroline TV . . . liftoff July 1

CAROLINE TV which, as exclusively reported in Disc on May 9, starts transmissions on July 1, is still GO.

Boss Ronan O'Rahilly told Disc this week: "It's still looking good, as they say at Cape Kennedy! And we're still planning to have our test-card on the screen by July 1."

Station is currently sorting out programming details which will include two hours of pop music every night.

end of June for further concerts and LP recording.

"WOODSTOCK" LP, released here end of June as three-LP package, will NOT be split to individual albums. Package will cost £7.10s. and has already won Gold Disc in America for million-dollar sales.

RAVEN, American rock/blues group, arrived in Britain on Sunday for month-long stay to promote new single "Children At Our Feet" released by CBS next Friday (June 12).

Dates so far set are: Hull Technical College (5), London Marquee (7), London Speakeasy (9), Barnstaple Queen's Hall (12), Plymouth Van Dyke (13), Birmingham Mothers (20), Norwich Chapel-in-the-Fields Centre (24), London Farx Club, Southall (28), and Wolverhampton Catacombs (29).

TOP OF THE POPS

JIMMY SAVILE introduces tonight's (Thursday) guests: Christie, Beach Boys Mungo Jerry, Fleetwood, Elvis Presley, Herman, Gerry Monroe, Guess Who, Free, Cat Stevens, Love Affair.

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Life without Lynne . . .

or how the Race are not staying idle!

WHEN YOUR bookings start to tail off because promoters think you've disbanded it might be time to worry, especially when your leader/composer/vocalist and mentor has left for a hit group.

Not so the Idle Race, for the past four months without leader Jeff Lynne, now biding his time with the Move until he, Roy Wood and Bev Bevan form their long-nurtured Electric Light Orchestra.

"Luckily," says Idle Race guitarist Dave Pritchard, "we knew several months before it actually happened, that Jeff was leaving. It was all perfectly friendly, and in fact we were already rehearsing with the two new members before Jeff quit."

Idle Race now comprises Dave on guitar, vocals and flute; Mike Hopkins, lead guitar; Ritchie Walker, lead vocals and occasional piano; Greg Masters, bass, and Roger Spencer on drums. Dave, Greg and Roger are the stalwarts, having been together for six years, and Mike and Ritchie, also Birmingham lads, complete the new sound.

And new sound it is. Rather than continue in the shadow of their departed composer, Idle Race have changed the whole concept of their group and are now playing what can be loosely described as folk-based material with a beat but still retaining the harmonies which are their hallmark.

"We realised quite early on

that we had tended to lean rather heavily on Jeff for our music, and when we first saw what was happening we tried to think along what lines we wanted to make the group go. But somehow the sound we now have seemed to work without actively trying.

"During our six years together we must have played just about every type of music there is around," says Dave, "and that helped our morale when Jeff left. We knew from experience that we should be able to adapt."

"The only worry we did have was a bad lull in bookings for about a month recently. People weren't sure we still existed and someone had spread a rumour we were breaking up. Luckily, though, we've managed to overcome that, and we seem to be pleasing the same audiences in the same clubs — yet

with a completely different type of music.

Apart from the music style, the other major change within the Idle Race is that no one member has stepped into the Jeff Lynne spotlight.

"We're actively trying to avoid that situation again. Now the band seems to be working much more as a group than before. We're writing more of our own songs, and playing more original songs than before."

The sound of the new Idle Race won't be heard until July when they hope to release their first single and LP. Those who've seen the new band live will notice the change immediately, for only two songs are included from their old repertoire.

"We thought that was best," says Dave, "rather than try to hang on to whatever reputation we'd gained before."



DAVE PRITCHARD: "new style"

Why Rick plans ahead . . .

or how to succeed at any price!

AS "BRONTOSAURUS" continues its surprising and successful residency in the top 10, the four members of the Move continue their individual plans. Three of them look forward to the day later this year when they can start the Electric Light Orchestra.

But Rick Price, the odd man out, is feathering his nest on both sides.

"There are two things that can happen to the Move," says Rick. "Either we'll manage to remain successful and do what we want to do in the group, in which case the other three plan to form the ELO purely for recording purposes, or the Move folds completely and the ELO takes its place."

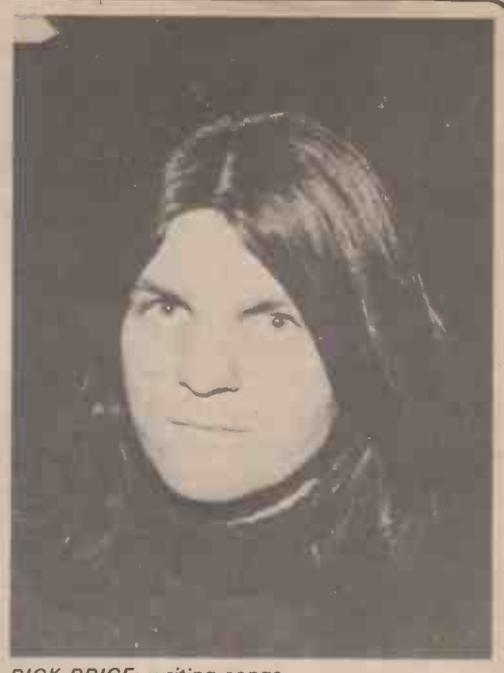
"If it's the former, then naturally I'll stay with the Move, but I'm not interested in the Orchestra."

Rick, therefore, has protected himself very splendidly against the possibility of unemployment by signing a contract with President records as a producer/writer/singer.

"I've been writing songs on my own with a mate from Birmingham called Mike Sheridan (remember Mike Sheridan and the Nightriders?) for about three years now, and we recently made our first LP together, called 'This Is To Certify That . . .'"

In addition to the LP, released in July there's a solo single called "Davy Has No Dad," out on June 25.

"It's a good scene, because I



RICK PRICE: writing songs

MOVEMENTS . . . repercussions of the changes in the Move

can still carry on with the Move as long as they keep going, but I'll be able to branch out on my own at the same time.

"I'll find a few groups to record for the label, and I'll probably form a couple to record, and Mike and I will probably make another LP—we've got enough good songs for about four albums already!"

It's unlikely however that you'll see Rick and Mike on the road with their own band.

"Mike was in pop for a long time, but he's had his own business selling potatoes for

about three years and I wouldn't ask him to give that up."

What about the Price/Sheridan writing partnership — what do the resulting songs sound like?

"It's impossible for me to describe — we cover all types of things. I'll ask Roy (Wood)."

"I should say it was rock orientated, rhythm - n - blues, country-n-western soul music," says Roy in the background.

"Which means he can't describe it either," laughs Rick. "So you'll just have to wait and hear the LP and decide for yourself."



'Love
of the
Common
People'

Nick Thomas
TR 7750

is being a hit

Purple—serious

DEEP PURPLE are an exciting, musically talented, and the highest paid group among those who haven't had hit singles or albums. They have done successful tours of America and their thing with the classical orchestra at the Albert Hall last year is generally considered to be the most successful of its kind.

Really, they should be bigger than they are. And that is why their new album "Deep Purple In Rock" and the separate single "Black Night" are so important to them.

The album is the first one that really features Ian Gillan and bass-player Roger Glover, although the two former members of Episode Six have been with Deep Purple since last July.

It is also the nearest album to what they are like.

Says guitarist Ritchie Blackmore: "Ian is better than the other singer and Roger has more ideas than the bass player we had before. And this new album is a lot better than the previous ones.

"I've always been disappointed with our albums. The first one was a good attempt for a first. But people have always said 'It's not you.'

"We've always tried to be too flash on our records but basically we are an exciting band. When I play on stage I like to get people into a kind of party thing. People want to enjoy themselves. We're serious about the music but we do a lot of showmanship and people think, because of that, that it's suspect. They say 'what is he leaping around for?'—but I like to leap around.

"The thing is that when you're making a record there is no point in leaping around for the benefit of the engineer so the albums have lacked something. I don't

think we'd want to do a 'live' one because they get messy, like 'The Who Live At Leeds.' That's not half as good as they usually are on record.

"Our new one is certainly the nearest to what we are like on stage. And it's the first to represent the band as it is now. It's much harder, raucous and exciting. That is what we are trying to get across, rather than musical ability. It's hard and simple. I hate the last three LPs.

"I think bands should be exciting live. There are so many groups going round with a hidden message—and they are so boring. I didn't really enjoy the thing we did with the orchestra. But I was happy for Jon (organist Lord). We don't write together now like we used to, but we're not growing

apart musically. We both like each other's stuff. He's happy now he's done his concerto and happy just to play with the band."

But there is to be another Deep Purple-classical fusion. On September 17 they perform Lord's "Gemini Suite" with an orchestra conducted by Malcolm Arnold, who worked with them on the Albert Hall concerto.

In the meantime they will be gigging round the country and on the Continent. A States tour is planned for later in the year.

They are a fine band and lucky to have two musicians like Blackmore and Lord in the same group. To say they are like the Who and the Nice rolled into one is an inaccurate understatement. But Ritchie Blackmore takes that as a compliment.

ravers!



Roger Glover (left) and Ian Gillan: featured on Deep Purple's new album.

MUNGO JERRY, the four young men who experienced extraordinary "overnight" success during the recent "Hollywood" open-air festival, have certainly not let their new-found fame go to their heads.

"We don't feel like stars. In fact, we really don't want to be classed as POP stars in the accepted sense," they say frankly. "Of course, becoming a hit group is great. But we're not on an ego trip as a result. We just want people to enjoy listening to our music in the same way as we do playing it."

And if you were lucky enough to be among the 35,000 who watched them work the other weekend—seated onstage in a line, stamping their feet with great fervour as they banged out their jug-band brand of sounds—you'll appreciate that what they say is true.

Mungo Jerry are just ordinary guys. They've all been in the business a long while, playing different music in assorted bands. And it's been a combination of these tastes—rock, folk, jazz, skiffle, C-n-W—which has produced and perpetrated their sudden appeal today.

"We've all been into different things and this is what has come out," says singer Ray Dorset, the dark, swarthy group spokesman, whose raw voice is vaguely reminiscent of Chris Farlowe. He jokingly tags Mungo music as "beer-drinking" or "happy" music—but concedes that it stems "like everything else" from rock.

Says Colin Earl, whose brother is Savoy Brown's drummer: "There's no secret to our success. Except perhaps that people feel part of our music—and can join in and have a good time."

This was certainly true at "Hollywood." When Mungo set the mood the masses joined in. They jumped up and down, stamped, clapped and improvised their own instruments with whatever they could lay their hands on.

"I always felt we could happen as this band. We've been getting great reaction at all our gigs... Meeting Mungo Jerry is quite



"We don't feel like stars"—Mungo Jerry (left to right) Ray Dorset, Paul King, Mike Cole, Colin Earl.

Mungo Jerry are happy with their 'beer drinking' music

formed some years ago by Ray and Colin. In those days they had a friend, Joe Rush, in the line-up; and at "Hollywood" he "jammed" with them on washboard!

Recalls Ray: "We first realised our possibilities the night we played a gig opposite Keef Hartley in December 1968. They put us on at the end of the evening—about 3 a.m.—as the 'group-to-go-home-to.' But instead everyone stayed till 5 a.m.!"

When Rush left to return to his first love, trad, Paul replaced him. Then, just before last Christmas, they advertised for a bass-player and Mike completed Mungo's current line-up.

Unlike a lot of groups Mungo have made quite a bit of bread for themselves over the years. Two of them are married and own their own homes. And they once arrived at a £25 booking in a mini-cavalcade of cars, ranging from an Aston Martin to an Anglia!

"We've never been on the bread-line like a lot of bands simply because we've been careful," volunteered Colin. "We work as often as we can because we really enjoy playing. And if people enjoy us we get return bookings."

"Really all we want to do now the festival euphoria is wearing off is consolidate our success and try to improve," added Mike.



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John Peel writes every week in Disc



PEEL'S THOUGHTS

Written towards the end of a fairly dismal weekend. High Tide must have played at Mothers, but I couldn't go as a result of a peculiarly-revolting eruption on the bottom of my foot which makes walking rather a struggle. We Peels don't give up easily, but this was too much for me.

On Saturday evening Pig and I went round to London's Olympia where I was supposed to be introducing Tyrannosaurus Rex as part of Extravaganza '70. Unfortunately the uniformed gentleman on the door wouldn't let us in, despite several attempts at convincing him that I was, theoretically at least, part of the excitement.

Now I've got a cold and the Pig is sitting studying for exams, muttering about reaction rates and binding energy and allied party games. On

TV the Hood has just sunk with all hands and Kenneth More is looking quite worried about it all.

Several aspects of the Hollywood festival which were overlooked by the eager team of youthful "Disc" reporters swarming over the area. One of the nicest things that happened was that the man who had led the opposition to the festival—even to the extent of attempting to obtain an injunction to stop it happening at all—told Radio Stoke-on-Trent that he felt "shabby" after he'd seen the huge, peaceful and joyful crowd.

After the Grateful Dead played, two policemen near where the Pig and I were sitting were clapping and shouting for more. Most reporters said that the Dead got a coolish reception and I suppose they did. The thing is that they just play beautifully as a band. There are no flash lead guitarists, no showing-off—just fine music.

Jerry Floyd deserves credit, too. He played records throughout the two days and read out several thousand messages of the "Will Carmel and Fran meet Quentin Pules at the One-Stop Record sign where they will learn something to their advantage" type. He must have been well tired when he got home. Demon Fuzz were good, too, and seem to have been overlooked by most of the reviewers. Worth investigating if they turn up near where you live.

I hope you saw W. C. Fields in "The Bank Dick" on the midnight movie last weekend. The funniest man of the lot.

Keen listeners to "Top Gear" will already have heard details of the latest contest to grace the . . . er, air waves. A worthy follow-up to the "Miss Top Gear" adventure that broke up homes and caused riots as far apart as Washington, County Durham.

What is required is that you submit photos of bona-fide American tourists. For years such folk have been snapping away furiously all over the world and it's about time we struck back. The prize for the lucky winner could well turn out to be a night out with Robert Wyatt, "Mr. Excitement," of the Soft Machine.

On the other hand it could equally well be something entirely different—time alone will, in her richly-inimitable manner, let us know with a wink and a cheery wave.

I wouldn't be at all surprised if we only get one entry—if we get any at all—so you could easily win by default. The address is probably the usual London W1A 1AA thing. Enter

now. Wowee! Isn't it exciting? (No!)

Anyway—strike up the band and let's hear the music, yes indeed. I see that Blackhill Enterprises have an evening in the Golden City of Liverpool this Sunday and I hope you'll go. Unfortunately I'll be in Hamburg (yes, the one in Germany) checking out some German bands or bands as they are known over there.

This is all organised by something called OHR which, they claim, is German for "ear" and we all know what that means. The groups are Floh de Cologne, Limbus IV, Bernd Witthuser and Walter Westrupp, Embryo and Tangerine Dream—hope you copied that down. It all looks very interesting and a report from Hamburg will doubtless carelessly grace these pages eventually.

Tony Bennett and Englebert duetting on TV. Truly life is full of riches.

The first LP by Poco was never released in this country. A pity really. Perhaps the second will be—it's very good. Poco is another group that contains an element or two (molybdenum and yttrium) from the Buffalo Springfield, that I lamented etcetera.

Poco has been overshadowed, obviously, by Crosby, Stills, Marks and Spencer, which is another pity. Their music is countrified, leisurely, with some remarkable harmonies. Not too smooth though but realistic and rural. Reading American rock papers you may have noticed slighting references to un-named "Los Angeles country-rock bands" and the suspicion lingers that they mean bands like Poco.

If they do disregard them, anyway, and try to find Poco LPs—especially the second one.

Tony Bennett is just like the old Bonzo "I Left My Heart In San Francisco" routine. Amazing. "For once in my life," applause, "thanks," (modest smile), and on with the song. Let's have the Soft Machine on TV—"and here they are to do their latest single." Cut to out-of-focus shot on an LP sleeve. Now Leslie Uggams is singing "Come Together"—Oh, Lordy, Lord, you sure treat yo' children mean. "And now, we'll ask Jimmy Hill what he thinks of that."

Bitterness is creeping in, I'm afraid. Next week will be a lengthy report, from a French Provincial oxygen tent, of the Buxton festival. Last year it was really good—beautiful atmosphere and a lift home with East Of Eden.

"Top Gear" should be absorbing too as I shall have gone without sleep. It's not all groupies, loud music and "certain substances" (I refer, naturally, to mandarin juice) you know.

Don't forget to enter our rococo little contest. Simon Dee is coming up on the TV and I just daren't miss a second of that.

Back in Vietnam death goes on pretty much the same. Thank you!

Love, John Peel



Peel grooving at the Hollywood Festival

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THE ROLE of the session singer has become an increasingly important one over the last few years. Today the backing voice is an integral part of the recording business; the session singers are as important as the musicians.

Quite frequently the success of a record can largely be attributed to the backing, e.g. Dave Clark 5's "Everybody Get Together," Joe Cocker's "With A Little Help From My Friends" and recently, Ray Stevens "Everything Is Beautiful." All are excellent records, but without a doubt their success was aided considerably by the catchy

PHIL SYMES reports on . . . 'UNKNOWN' WHO MAKE SMASH HITS

backing vocals.

The session singer is no longer merely someone hired to provide

frequent "oohs" and "aahs" as directed. It's becoming the rule rather than the exception for the people

involved to work out their own arrangements and consequently their abilities have to extend beyond just vocalising.

Session singers are used on almost every record made, but the number of singers in the business is few. It seems to be very "closed-shop", with a small "clan" working on everyone's records.

Just who are the backroom girls who help provide hits for the artists? Disc looks at those involved, finds out how they began and what part they play on the current recording scene.



SUE AND SUNNY are probably familiar to a large number of people as the two delightful lady singers in Brotherhood Of Man, but they've been figureheads of the session singer "clan" for a fair number of years.

They turned professional five years ago and spent the first two years labouring around the Northern clubs which they found both boring and tedious.

First taste of session work came in 1965 when Fontella Bass paid a promotional visit to London. They did backing for her "Rescue Me" on Top Of The Pops and other appearances. They provided vocal backings for her free of charge because they were advised the prestige would do them good. This was followed by a couple of weeks on a Gene Pitney tour, but then they had to return to cabaret.

When the Walker Brothers split Sue and Sunny were contacted and asked to back John Walker on his one-nighters, and spent six months away from the clubs as supporting singers to Walker. They found this great fun and when they had to return to cabaret again noticed the difference greatly.

In the end they became so depressed with the cabaret scene they decided to pack it all in, vowed never to do cabaret again, even if it meant never working, and moved to London in the hope of finding something else.

For the first couple of months in London they had no work at all but Sue got to know Lesley Duncan who asked her to do a couple of sessions.

"When I'd done the first one I couldn't believe I was actually going to get paid for doing something so easy. The next time Sunny came along with me. We've been doing sessions together since."

They like sessions because the work's so varied; they even back opera singers. But recently they've cut down, because they want to take things a little easier, and because they can afford to. Instead of 12 sessions a week they now do six or seven.

"Sessions have been a great way of making a living," says Sue, "but we intend to concentrate more on pushing Sue and Sunny. We've had thousands of hits backing other artists, but the nearest we've come ourselves is with Brotherhood Of Man. It's been a great heartache trying to get Sue and Sunny, the duo, off the ground."

"We recently had a single of our own out, 'Cotton Eyed Joe,' and although we're going to promote Brotherhood in America and Australia, we're going to do a lot more work on our own."

"In the past we've worked mainly with Madeline Bell, Doris Troy, Kay Garner and Nanette, and we've all got on well together. It seems all session singers get on great together. There's nothing two-faced about it. It's a great atmosphere."

Madeline: sessions to stardom

MADLINE BELL, a name synonymous with the term session singer, has reached an enviable position. She's achieved what every session singer hopes for—a hit of her own. As part of Blue Mink she could now drop sessions altogether, but enjoys them to such an extent she does them whenever she can.

Before Blue Mink invaded the chart she sat in on five or six sessions a week; now, an average of two. Basically she does them whenever she's not working mainly to keep her voice exercised.

Madeline came to London in 1962 with "Black Nativity," an American gospel show. When that closed she was without work of any kind and had to do something to pay her rent. Sessions seemed the best answer. Originally she began backing only Dusty Springfield. Now she works with anyone —"as long as I'm paid!!"

girls



MADLINE BELL: still does sessions



LESLEY DUNCAN: planning an album

Lesley: session champ!

LESLEY DUNCAN is an old-established member of the session singer team. She started some four years ago, at about the same time as Madeline Bell, and has since been featured on more sessions than any of her counterparts.

Unlike most other session singers she didn't set out originally to make it as a solo singer—in fact she never had notions of being a singer at all. She moved from her home town of Stockton to London in hope of making a name as a songwriter and was only persuaded to sing by a publisher who was interested in her songs, but only if she sang them.

For two years she concentrated on trying to sell singles without success—and got into session work through her music arranger who was also working with Dusty and Madeline Bell.

She spent an increasing amount of her time working on sessions, at first just for Dusty and Madeline, now for most of the artists on the pop scene. She works on three or four sessions a week; could do more but likes to spend rest of her time writing. Present plans: to complete her self-written album, get married and have a baby.



ROSETTA HIGHTOWER

Rosetta: solo again?

ROSETTA HIGHTOWER was formerly lead singer of American girlie group The Orlons. She came to London from Philadelphia in 1968 because she wanted a solo career and thought England the best place to make one. The Orlons had toured here and she'd got to know Vicki Wickham, who offered her a recording contract with the Toast label. A number of singles were issued, but none met with much success.

Shortly after her arrival Rosetta met Madeline Bell who took her to a session, and her career as one of the "backroom girls" started. Following that session there was a great demand for her talents as a backing vocalist.

Rosetta only works two or three sessions a week as she's living in Hayward's Heath in Sussex and finds it a bit much to come into London more often. Works mainly with Madeline Bell and Kay Garner; not Lesley Duncan because both have same register voice and one or the other is used at a time.

She enjoys the work because it keeps her learning all the time. Records she's appeared on include Joe Cocker's "With A Little Help From My Friends," Peter Sarstedt's "Frozen Orange Juice" and Clodagh Rodgers' hits.

She thinks her solo career is becoming a drag because nothing is happening for her, but she's working on solo recordings at the moment —mainly things for the American market.

Her personal aim: "To be one helluva entertainer!"



KAY GARNER

Kay: pop — or opera

KAY GARNER attended her first session at the invitation of Lesley Duncan. That was two and a half years ago. But she's been singing since she was 15 (now 26) and began with a skiffle group—"the Sioux City Seven"—moved on to join a jazz band and with them established herself on the night club circuit as a jazz vocalist.

Since the meeting with Lesley Duncan she's been doing mainly sessions, although she has made a number of solo broadcasts. She's had numerous offers for solo things but no-one has yet offered her something that suits her. Kay is the busiest of the session girls, and undertakes up to three sessions a day! She reads music and consequently is booked for operatic and straight sessions as well as pop.

Among the hits she's appeared on were Clodagh Rodgers' "Come Back And Shake Me," and "Goodnight Midnight," and Dusty's "You Don't Have To Say You Love Me."

At the moment she intends carrying on as she is until something comes along that suits her. She enjoys being on good sessions, with people like Elton John, Dusty and Clodagh Rodgers—real professionals.

She loves the work, her only grouse being early morning sessions—"I can't stand having to get up for 10 o'clock sessions!"

ME and my MUSIC



TONY McPHEE, leader of the Groundhogs. Played in the Seneschals, then a different group called the Groundhogs, Truth, backed Boz, formed Herbal Mixture, joined the John Dummer Band, then formed his own group again and called it the Groundhogs. Has mainly been involved with blues but has been through soul and the psychedelic thing. Has nothing to do with the "Groundhog" stickers sported by many motorists on their cars. Born in Lincolnshire, aged 26, lives in South Kensington. Used to work for the GPO. Plays a Gibson SG, a Framus 9-string, a Harmony Sovereign acoustic and builds his own amplification equipment. Uses a 30-watt amp with eight speakers in two cabinets. Keeps three pet snakes.

The first person to interest me, as far as the guitar was concerned, was Slim Whitman, funnily enough. I was at school and he was one of the first people I heard who used the guitar instrumentally. Everyone else just played chords. So I began to like the guitar and I talked my mum into buying me one when I was 12.

I had about 20 lessons. But it isn't much good trying to learn until you can get your fingers round it. Mine were too small then. And the bloke was trying to teach me to flash about all over the fretboard.

We formed an instrumental band at school, and did about two gigs in two years. And both were weddings. Then I joined the Post Office and I got to know someone there who was a singer in a group who were just about to go to Germany when that was the done thing. I joined them and thought up the name Groundhogs.

I became interested in Cyril Davies, and, through him, into the complete R-n-b thing. The group gradually built up a name playing R-n-B and strict blues. But I thought that 'blues' would get a bad name with all the groups doing the same numbers so I used to look for not-so-well-known numbers.

I left the Post Office after two years, when it became profitable to do so. Pete Cruickshank was on bass then and Dave Boorman on drums and we had a pianist. There were a few blues clubs around and we used to play at a few regularly, like the Black Prince at Bexley.

Basically I just drifted into playing the guitar but I always had some ambitions for it. There was no point in time when I realised what it was all about. You do reach a stage where it becomes increasingly difficult to improve without drastic changes in technique.

I remember discovering finger vibrato and that made quite a change. Jeff Beck was in the Tridents then and we were about the only people doing it.

Then the Groundhogs broke up for various reasons. Easter was approaching and we weren't getting much work from the colleges. We were all a bit frustrated because people like Beck were going forward. I had an offer from a group called Truth to make a record of a Beatles' song, 'Girl,' with 'I Go To Sleep' by Ray Davies on the other side. It was a bit of a hit but that was that.

Then I joined Boz who was going solo. He was being promoted as a product, like processed peas. We did some rehearsals and a couple of gigs. But the backing group were only being paid £5 a gig each and we were only getting one gig a week. The roadie was getting £16 a week. That lasted three months.

I had ideas about forming my own group and got together with Pete Cruickshank again and a

drummer called Mick Meekham. He was young but he was a very good drummer. What I had in mind was a three-piece with a singer but all the vocalists we tried were diabolical so I thought I might as well try it myself. We called the group Herbal Mixture.

But I think we were a bit early with that sort of thing. We had a single out called 'Machines' which I still think is pretty good.

Then the blues thing started up again and, being very disillusioned with the psychedelic scene, I decided to go back to blues and joined the John Dummer Band. But I still felt the need of my own band; I didn't take to being second place and someone at Liberty remembered the Groundhogs and said that if we ever reformed he'd make sure they would record us. So I got together with Pete again with Ken Pustelnik on drums. That was about 18 months ago. We also had Steve Rye on harmonica and two weeks after we formed we made an album — which was a mistake. I can't listen to it now. That was 'Scratchin' The Surface,' quite an apt title, and it sold about 4,000 which was a nominal success.

We did a few gigs and a tour with John Lee Hooker and things got from fairly good to bad and then to worse. Steve left the band because he wasn't really suited to group life. We couldn't find the right direction. It wasn't straight blues and we were beginning to break outside of that a bit, but promoters still thought we played blues and didn't want to know us. We wanted to make people realise we were getting away from it and that was the point of 'Blues Obituary.' Unfortunately it didn't really come off.

I thought it was time for another album and we decided to do it all ourselves. We got a studio I knew was good and a good engineer, Martin Birch. We booked the time in advance because I have to have a deadline to work to be able to write, because I'm basically lazy. It's no use turning up at rehearsals and the other two look at you and you haven't got anything. So I had to get down to it.

I usually start with the instrumental part and the melody and just sing some nonsensical phrases. Sometimes they fit. I do this on tape and then work on the lyrics until it all fits. I like things to be very simple and basic; logical things. 'Thank Christ For The Bomb,' the title track on the new LP, is just what I think about it, my attitude towards the bomb, which is that you just have to live with it. It's like volcanoes; they are there. People still build villages at the bottom of them although they know they might erupt at any time.

BUZZ



HEAVY GOSSIP

by
Caroline Boucher and Roy Shipston



KEEF HARTLEY RUSHED TO HOSPITAL UNCONSCIOUS

KEEF HARTLEY was found unconscious at his Sloane Square flat last Thursday night and rushed to hospital. He had been unconscious for six hours.

He was taken to St. George's Hospital, Hyde Park where an X-ray revealed a gall-stone.

The Hartley's band's appearance at the Lyceum on Friday had to be cancelled and so did a Salisbury gig on Saturday.

Keef should only be out of action for a few days. Let's hope he recovers fast.

The band finished work on the next LP, called "The Time Is Near" to be released in a couple of weeks. And the big band is definitely going to record an album soon. Dave Caswell is now doing the arrangements for both bands.

WATCH OUT science fiction freaks. Chicken Shack's Stan Webb and Savoy Brown's Tone Stevens are writing the music for an SF album with lyrics by famed Chrysalis publicist Bill Harry.

Mr. Harry has been "spaced out" for some time and has a collection of over a thousand books by the Asimov's and Simak's of this world. He showed some of his SF lyrics to Tone Stevens who immediately said: "Let's do an album." It will be called "Extra-Pollation."

Bill says there will probably be 12-tracks, each dealing with a different topic. "Clock With No Hands" is about telepathy, "Museum" is on the aftermath of nuclear war, and "The Green Fields Of Earth" about over-population.

INTERESTING album being recorded involving three esteemed guitarists of opposing styles—Big Jim Sullivan, Ritchie Blackmore of Deep Purple, and Albert Lee.

It is to be called "Bullfrog" and will be released in America only, on Capital or Bell. Also in the group are bassist Chas Hodges, once one of the Outlaws, Deep Purple's drummer Ian Paice, and organist Tony Ashton, of Ashton, Gardener and Dyke. Ritchie Blackmore said: "It is an odd mixture of Soul, R-B, and rock."

The optimistic organisers of the open-air festival to be held in Carshalton Park, Surrey, on Friday (June 5), hope to get 10,000 people along. It is only a three-band event, local groups Fusion Orchestra, Miston Tuac and the Yo Yo Band. Anyway, it starts at 7 p.m. and 4s. admission also allows you to go into the fun fair and spend even more money. Proceeds go to charity.

John Fahey, responsible for the "Dance Of Death" in the film "Zabriskie Point," comes to Britain in July for TV, radio and a concert appearance. He has just been discharged from a Los Angeles hospital.



Keef Hartley: found lying in his London flat

Things look black...

THERE seems to be a bit of bover between the so-called Black Magic groups. It seems that Black Widow, the REAL Black Magic group, are dismayed about some of the things they think Black Sabbath have said about them. Well it wasn't exactly them, but their publicist Keith Goodwin phoned us to say that he thought Black Sabbath had cashed in a bit on Black Widow's publicity.

He said that Black Widow had nothing against Black Sabbath—in fact they liked their music—but they felt that the way things had gone were a bit unfair. They didn't, apparently, like the statement from Black Sabbath's manager that his group were NOT the Black Magic group but the one that sold records.

And the fact that Black Sabbath were once asked if they needed five plane tickets for a trip to Germany, four for the group and one for the "person to be sacrificed" added weight to the argument that Sabbath were cashing in on Widow's reputation. "The German people

obviously got the wrong group," said K.G.

Well, perhaps they did. But Black Sabbath are a bit tired themselves of being connected with all the Black Magic fuss, because they say they are not a Black Magic group.

If you find this story confusing—cross it out.

Talking of Black Sabbath, they have put down four tracks for their next album and are taking their record producer, Roger Bayne, to the States with them to finish it over there. It will be released around September and, by the way, will have nothing to do with Black Magic.

Peter Green and Jeremy Spencer of Fleetwood Mac among "jammers" with the Pink Fairies at the Hampstead Country Club last week.

Al Stewart makes his first working trip to the States this week to promote release of his first album there. "Love Chronicles" is his second LP here, and comes out on June 1. He will be making quite a few club appearances during his three-week trip. Al went to America in 1967 for "a sort of holiday thing."

Henry Lowther's first LP, "Child Song" due at the end of the month.

'HARPER TO QUIT' RUMOUR

THERE are strong rumours that folk-poet Roy Harper will give up appearances after his current British tour which ends at London's Festival Hall on July 11.

The tour started at Newcastle City Hall last Monday and he appeared at Birmingham Town Hall on Thursday, Croydon's Fairfield Hall on Sunday, and Southampton Guildhall on Tuesday. Harper is at Liverpool Philharmonic tomorrow (Thursday) Brighton's Dome Pavillion Saturday and Manchester Free Trade Hall next Thursday.

Then there is a month's break before the London concert.

He refused to comment on the rumours but a friend said: "He's had enough. He's getting fed up with it."

A spokesman said the folk singer was "going through a change in temperament at the moment and anything could happen. This tour may well be his last but, on the other hand, it may not be."

Harper, who busked round Europe when he left the RAF five or six years ago, is due to start work on his fifth album this month. It will probably be released late summer. He came to prominence on the folk club scene about four years ago and recently did his first tour of the States.

ATTENTION all rock groups who haven't yet made it. Marshall Chess, former boss of Chess Records in America who left to form his own company, is in Britain to sign bands for his new, as yet unnamed label.

He has been scouting in America too and is on the verge of signing Boz Scaggs. Chess wants his new company to feature only straight rock groups. But the name of the label may have something to do with magic.

HAD A NICE letter from the people at College Entertainments raving about Wild Wally's Rock-n-Roll Show who, or which, is apparently going down well on the college circuits. They have been booked every Friday and Saturday until the colleges break up in mid-July and are already booked heavily for autumn.

The Show certainly seem to be getting around. Their date sheet includes gigs all the way from Biggleswade to Twickenham and from Manchester to Cockfosters.

And the two-and-a-half hours "show," complete with leaping Wild Wally himself, only costs £50 to £75. You can't get Led Zeppelin for that. But, beware; audiences are likely to be showered with bananas, peanuts, cornflakes, and "other accessories."

MIGHTY BABY midway through recording their second album at Olympic Studios. It will probably be released by Head Records in a couple of months, and probably be called "Day Of The Soup." A single will be selected from the material and they "hope to get on 'Top Of The Pops,'" said a spokesman.

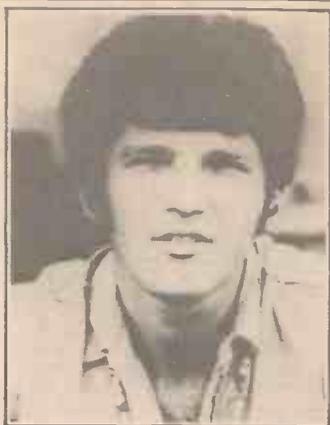
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CLOSE-UP

JOHN MAYALL was born in Macclesfield on November 29th, 1933 at 2 o'clock in the morning. His parents were just visiting Macclesfield for the weekend at the time, his father—a guitar player—having decided to visit friends. It was only recently that Mayall found out why he couldn't remember anything about Macclesfield—and that was that he only spent two days there after his birth.

It is indicative of Mayall's incredible mind that he is happy to have such concise facts about his life at his fingertips. He is a rare private man, hard to get close to, who steams through his life story in chronological order. He has been known to walk round with a thick wodge of notes on which the careers of every musician who has played with him are carefully noted. He is a walking computer of facts, figures, dates about his band and—often more off-putting—about himself.

He has chilled lesser mortals by an air of being totally unapproachable, and yet he can be patient—becoming brusque at only one point in the conversation, when I asked questions that weren't strictly to his chronological calendar, as though I was trying to upset the data programme!

Mayall is now 37, his clean hair down to his shoulders and Indian band round it, his thin face hollowed and hacked away like a piece of stone.

Mayall has had more influence on the British music scene than any other living musician today. Not through his own music, but simply because his policy of "open house" groups—enabling musicians to find their own musical level and emerge as real forces—has spawned such star names as Clapton, Peter Green, Mick Taylor, John McVie, Jack Bruce, Ainsley Dunbar, Mick Fleetwood, Keef Hartley and Jon Hiseman.

He is a shrewd man. His continual re-forming of bands—which have always been a sort of glorious and unexpected series of jam sessions where audiences can talent spot for new musicians—are famous all over the world.

He is a peculiar combination of pure musician and pure businessman. Even when he badly wanted to play music and form his own group he refused to give up the security of a daytime job. He has lately been accused of not playing pure blues but rather happy music—a result, say other musicians, of the influence of hard cash. "As the money gets bigger so the music gets less bluesy."

Mayall makes no bones about his attitude to finance: "When money gets to a certain point it becomes a game in itself. But I like to know where it's coming from and where it's going to and that it's being used sensibly and not being wasted. I'd say I had a healthy interest in the stuff."

Mayall, one of three children, spent his early life at Bramhall, Cheshire—11 miles from Manchester.

"I suppose I always associated my background with music. My father had a huge jazz collection that obviously influenced me early on, but I never had a conscious desire to be a musician—it was a hobby for me for years."

When he was 10 he went to prep school at Alderley Edge and hated it (even though recently he returned and was utterly dismayed to find they'd built a housing estate in the playing fields). He ran away regularly: "I hated that feeling of regulation, of being caged in."

At 13 his parents divorced and he went to live with his grandfather, a butcher. He doesn't remember the divorce having a traumatic effect on him at the time, but he does recall that it was in his grandfather's garden he built his first tree house (a subject that was to be used extensively in his later publicity when he dragged his new wife into one to live).

He also went to the local council school where he was blissfully happy, and from there went direct to Junior Art School in Manchester.

At roughly the same time he took up the piano: "We never had a piano at home but I liked the idea of playing. I never did learn to read music and I still can't today."

He stayed at art school for two years and left to work in the display department of a large local store, where three months of every year were spent working on the "Christmas Grotto."

At 18 ("I had fewer friends than most. I was a shy retiring kid") Mayall was plunged into the Army. Strangely he bears no animosity to the Army even though his dislike of conformity and regulations was set at an early age.

Grumbling

"I stupidly signed on in the Royal Engineers for three years, and became a corporal a week before I came out. You do hate the Army when you're in it but the main pleasure is in grumbling along with everyone else and you do end up conditioned to the way of life and obeying orders."

Mayall had a pretty jammy time working in an office on the base in Haslemere, Surrey. Then just when he thought he was safe they decided to send him to Korea to fight. But with a luck that seems to run throughout his career Mayall arrived in Korea and a week later they signed the Armistice.

It was on his way to Korea by ship that Mayall first formed a group. "We were on board for two months and I formed a band that consisted of myself on guitar, a second lieutenant on sax and a Scottish accordion player who hogged the entire show."

The memory man who moulded British blues

By PENNY VALENTINE

On his demob Mayall went back to working in a store and, as carefully as ever, planned to go back to art school for a four-year course. There he formed a group called the Powerhouse 4 which played spots at local clubs, allied universities and a coloured club where the group worked four hours a night for a pound.

"What I always wanted to play was blues. I never had any real love for any other kind of music. It was the thing I identified with. I never came to London because it was the era of traditional jazz and there would have been no work for me. When I eventually heard that the writing was on the wall for Trad in London I knew opportunity had knocked and I was in the wrong place!"

Professional

In 1963 John Mayall arrived in London but still he made no break with a steady and reliable income in order to get his music together. He worked in an advertising agency to give him the steady sort of background he needed to try and get a band together. In Manchester he'd sat in with Alexis Korner on gigs up there, and Korner was the only musician Mayall really knew in London.

"Alexis knew I wanted to get a band and introduced me

Next week: Ned Kelly

JOHN MAYALL

to Davy Graham—he was the first guitarist I ever had and we shared a flat together. For the first year we were semi-professional because I still needed to know I had money coming from somewhere and kept my job going during the day. We played gigs at the Marquee and the Flamingo in the days of Manfred Mann, Georgie Fame and Zoot Money.”

At the start of 1964 the band became professional and bore the name Bluesbreakers. It was the start of an era in British music and a band that broke all the rules.

“It’s always been business as usual with the band. It usually takes about a week to find out if someone has potential or not and if they can’t keep up the pace they leave. Ostensibly the band was something I did for my own satisfaction—I never worried about the public and what it thought. I played for myself. We were unlabelled, based on an informal and ragged freedom, and suddenly we developed into a cult.

“Some of the tapes we cut in the early days are hilarious to listen to now.”

Once Bluesbreakers established themselves the whole thing snowballed into something much bigger and more astounding than even Mayall could have envisaged. The mainstay of responsibility was on his shoulders. Although the musicians came to the fore themselves it was always Mayall’s Bluesbreakers and it was often Mayall’s decision alone whether or not a musician would stay or quit.

He worked them hard—often 52 weeks a year non-stop—but in return musicians were given freedom to develop a style and technique they would have received nowhere else.

The Mayall training ground was renowned the world over.

“The only responsibility I ever felt I had was being true to the reason behind the band—to let the musicians themselves create something that was exciting because it was an amalgamation of different techniques. I suppose it was a surprise the way the whole idea caught on but it happened gradually in the beginning and I didn’t really notice it.”

This year the Bluesbreakers have come to the end of the line. The format of endless line-ups and personnel changes over the years is over. The whole idea is dead. Mayall has now disbanded the Bluesbreakers as a stream-line effort. From now on his bands will only be formed when they’re needed—for tours and concerts. The rest of the time they’ll no longer exist.

One feels the reasoning behind this may be that today—with so many splinter groups and jamming ideas spreading so far into the musical industry—the Mayall set-up is no longer the unique organisation it once was.

Mayall himself says that it’s simply a question of pressure. “I’ve fallen behind with my album output because the pressure of working with a band all the time has cut down recording time. I don’t like rushing an album and putting it out in a half-hearted manner, so something had to go.”

Today Mayall is rarely in England unless for work and in connection with his business interests in his own record production company—Canopy. His home is in America—a house in the Bel Air district of Los Angeles. Although he is reticent to the point of no-comment on his personal life, his wife and four children, he admits to needing a home somewhere.

Although he gives the impression of being self-contained to almost coldness he softens slightly to give the information that he needs to be somewhere where he can escape from the pressures of his work and of modern life.

In London he stays at one of the more expensive hotels. In Los Angeles he goes into the desert for long stretches at a time to be alone and write.

“My work now is world-wide. I need a base to work from. But more than that I need a place where I really feel at home and out of touch with big city life and that place for me is Los Angeles.”

His writing has been prolific over the past six years. “The music comes first. I potter about for an hour or so and then play about four things and see if they suggest something lyrically to me.

Dangerous

“I think I always see myself as a musician, but then I don’t think too much about the future. I think dreaming about things that might happen is dangerous. I won’t indulge myself in thinking about anything that isn’t actually immediate in my life.”

One feels you could talk to Mayall all day and still find it hard to dig out the human being from behind the facts. The biggest pointer to Mayall the man is probably through his music. For more than any other musician he pours all his thinking and all his life into his lyrics.

“I’ve always had a documentary attitude to life. I used to keep diaries but, like my songs earlier on, I subconsciously censored them. I always cut things out that were too close to home.

“Now my music is getting closer and closer to my own life. I used to cover up a lot—maybe in a way to protect myself from things I didn’t want to think about—then I realised that through musical terms it was much easier to say those things than in any other way.

“The challenge music has for me is that when you’re a musician your voice is heard all over the world. You have to make sure that what you’re saying is something important. I believe people give you that power and that freedom. I don’t believe in abusing it.”



Mayall: some of our early tapes are hilarious

JOHN BARRY, as film producer/director, Bryan Forbes says in the sleeve note, writes... "something beyond good music for films... music that lives outside the celluloid wrapping... that people buy and listen to for its own sake." How right he is, and "Ready When You Are JB" is another fine example of Barry's talent. The nine film tracks and three more of his own compositions will have you sighing with pleasure. The haunting and absolutely brilliant theme from "Midnight Cowboy," the semi-classical "Romance For Guitar And Orchestra" from "Deadfall," the oh-so-familiar, yet oh-so-different Bond theme from "O.H.M.S.S." and the amazing combination of nun's chorus and jazz organ on "A Lion In Winter." Strange that "Born Free" should appear again on this LP, but who will mind having it twice? As a film scorer, John Barry is unsurpassable—but more to the point, his music stands up on its own. You must own this if you like orchestral genius. (CBS) ★★★★★

STORYTELLER call themselves a harmony acoustic pop group and, whatever they are, their album "Storyteller" is very good and worth a listen whatever your tastes. It is produced by Peter Frampton and Andy Bown and includes a few phrases from each. The group are Caroline Attard, Rodney Clark (bass guitar), Roger Moon (guitar), Mike Rogers (guitar) and painter-poet Terry Durham, responsible for the interesting cover. They all sing. The songs (they write themselves) are melodic with thoughtful or descriptive lyrics. It is folksy, but in a loose sense. If there is a best track it might be "First Week In January" but they are all good. Strings and other instruments added tastefully make the overall effect very refreshing. (Transatlantic) ★★

"**THE Story Of The Blues Vol. II**" is the second double album set illustrating the book of the same name, and it features 32 tracks by various artists too numerous to mention. Each side covers a different topic—"Guitar

the new LPs



DELANEY



BONNIE

Pickers," "Piano Players," "Blues Girls," and "Blues Groups." Recordings date back to 1924, so some are poor quality—but that only adds to the effect. There is so much here for 49s 11d no blues fan can afford to be without it. (CBS) ★★

ARCHIE FISHER, a well-respected folk name, and Barbra

Dickson also from the world of traditional music, team up on an album of contemporary songs called "Thro' Recent Years." Not quite folk but with a folk treatment, with added strings and backing musicians. Very pleasant but lacking drive. Some of the excellent songs are bound to be picked up by other artists. (Decca) ★★

DISC'S LP REVIEWING PANEL STAR RATINGS

★★★★ Outstanding LP. ★★★ Good LP.

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

Delaney and Bonnie live!

"**DELANEY And Bonnie And Friends On Tour With Eric Clapton**" (Atlantic). It's been a long time coming but at last you can recapture on record the electric excitement and enthusiasm created by a young married couple last December—Mr. and Mrs. Delaney Bramlett.

This album is a small selection of the best numbers from that tour, linked with applause, applause, introductions and occasional tuning up. Recorded partly at London's Albert Hall, partly at Croydon's Fairfield Hall and possibly elsewhere too, the album serves as a treasured memento of the most amazing tour of 1969.

To those unlucky enough to have missed the tour, you may possibly be disappointed by the occasional lapses in sound balance—Eric Clapton's guitar work often sounds very muted.

Best tracks are Eddie Floyd's opener—"Things Get Better" and Bonnie's solo "That's What My Man Is For." Not recommended to those allergic to live recordings, but great all the same ★★★★★

TRACKS: Things Get Better; Poor Elijah; Only You And I Know; I Don't Want To Discuss It; That's What My Man Is For; Where There's A Will There's A Way; Coming Home; Little Richard Medley (Long Tall Sally; Jenny Jenny; The Girl Can't Help It; Tutti-Frutti).

Chicken Shack are crowing!

CHICKEN SHACK are no longer "just a blues group." And their new album "Accept Chicken Shack" is the first one of which their guitarist Stan Webb is not ashamed.

The album certainly does make one realise that they are no longer stuck on the 12-bar thing.

The only criticism it has so far provoked is that Stan Webb does not play enough guitar on it.

He told Disc this week: "A lot of people will be surprised because it is not all 12-bar blues. I'm very pleased with it personally because usually there are a couple of tracks you would skip over when playing to people. But I don't think there are any that I would skip playing on this one."

When you consider that Chicken Shack have been together for two and a half years without splitting to "form a supergroup," and that it is the first "different" album to come from them, then that is quite an achievement.

But why has it taken so long for Chicken Shack to convert to doing their own material?

"I didn't want to make a mistake and do my own stuff just for the sake of doing it. You get millions of groups recording their own material, whether it is good or bad. But we thought a lot about this one."

"I'm pleased with this one because it's varied—with lots of time variations—and it really is different. Everybody was expecting the same old thing from us."

"I think I like 'Tired Eyes',



STAN WEBB: not ashamed!

"Diary Of Your Life" and "Tell Your Fortune" best but I haven't really a favourite. A good pointer is that people are already asking for numbers off the record. We got some nice effects like putting an acoustic guitar through a Leslie amp on "Sad Clown" and it almost sounds like an organ.

"I've already written four tracks for the next LP although there are no recording dates planned yet. But we will take even more time and thought on the next one so there should be another improvement."

Stan Webb is not only pleased with the time variations—"We even thought about good titles so that the lyrics sounded sensible. You get so many records that you have to study Japanese hieroglyphics to understand."

He thinks this record will go well in the States, which is convenient because the group go there on July 31 for a two-month tour, their first. Quite surprising when you again consider that they have been together for over two years. Most groups these days seem to form,

THE QUARE FELLAS are, as you've probably guessed, Irish folk singers. However, the quartet are a cut above the average. Nice mixture of contemporary and traditional folk with a liberal smattering of a groovy Country-n-Western sound. "A Fond Tale" should be the start of a bright future (CBS) ★★

PACIFIC GAS and Electric, the heavy American fivesomes plus a few back-up musicians on certain tracks, turn out to be just another heavy group. They use girl voices very effectively for a gospel sound on title track "Are You Ready," and "When A Man Loves A Woman" but despite a wide choice of writers rely mostly on riffs (CBS) ★★

TRIO IPACARY present the ever-popular South American sound on "Noches De Ronda." All the titles are in Spanish but a few familiar tunes pop up. (Decca Eclipse) ★★

IF are a seven-piece band—the core of them formed from a J. J. Jackson backing line-up six months ago. Their first album "If" is a fine example of their music—which stems from jazz/rock to emerge with the same tight vitality of Chicago. Two group members are jazz musicians in their own right—Dick Morrissey (reeds) and Terry Smith (guitar). The sound IF produces veers from rather Traffic-like vocals, quicksilver flutes, demanding sax, leaping guitar and controlled, understated drumming. Group's single—"Raise The Level Of Your Conscious Mind" is included and stands out as being a rather obvious commercial statement amidst the longer and more involved tracks, the best of which is a fine instrumental over eight minutes long titled "What Did I Say About The Box, Jack?" written by Dick Morrissey. (Island) ★★

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HEAVY . . . BUT DON'T CALL US PRETENTIOUS!

DISC looks at two
new progressive names

Promoting peace—WARM DUST (from left) Les Walker, David Pepper, Alan Solomon, Terry Comer, John Surguy, Paul Carrack.

WARM DUST have one main fear—that they may be called pretentious. One reviewer of their first album called them that and upset them terribly.

The chances are that you haven't yet heard them to judge for yourself — they've only been going with their present line-up for six months — and their first album "And It Came To Pass" is only just out. But their music is full, melodic, different and with much promise for the future.

"We're progressing at our own speed," says organist Paul Carrack. "That album was our first step. The sad thing is that your offering has to be compared to other things, it seems, in order to be judged. So you compare it to something like Zappa's "Hot Rats" and it was average, but it was good for us."

The group started as a four-piece: Les Dransfield Walker (lead

Warm Dust 'back' Lennon

vocals, harp, guitar), Paul Carrack (organ, piano, guitar), Dave Pepper (drums) and Terry Comer (bass, guitar, recorder). They met up with tenor saxist John Surguy, and baritone saxist Alan Solomon in Hamburg when they played the Top Ten Club for a month.

Their main aim is to contribute something to the peace movement through their music. The title track of their album is the first step towards it—peaceful music leading into a BBC broadcast of 25 years ago, culminating in an explosion followed by a psalm and hymn. Onstage at the Lyceum recently they backed it all up with the Salvation Army.

"That theme wasn't strong

enough to take up the whole album at the time we wrote it," says Paul. "But we're continuing it much further on the next album."

"The reason we're afraid of being called pretentious is that it might do the whole peace thing damage. With Lennon doing such good things we don't want to cheapen the whole thing."

At the moment they're exhausted, because of working solidly for the last four months. Most of their bookings have been on the Continent.

"English clubs are a drag," says Paul. "The audiences have this superior attitude. They think they've seen everything."

Quatermass like to experiment

QUATERMASS used strings on their first album, "Quatermass." In fact, the longest track, "Laughing Tackle," was written for 20 strings, organ and bass guitar by the group's keyboard man, Pete Robinson.

Ah! Ha! They are trying to do a Nice or Deep Purple, you might say. And you would be wrong. You might even think the name of the group is a bit pretentious. But in fact it has no science fiction connotations. It was inspired by a piece of electronic music of that name composed by Tod Dockstader.

Actually, on the LP there are only two tracks which use strings, but former Royal Academy of Music student Pete Robinson wants to do more with orchestras. He would even like to do a live thing with one. But he insists that any such collaborations would not be "for group and orchestra." "If I write anything like that, whether it involves a hundred musicians, they are all as important as each other. They all contribute as much. That is why the names of all the musicians on the album were mentioned—even if I did spell some of their names wrong."

"People are suspicious of groups playing with orchestras, but it isn't anything new. The thing about it is that it is a fusion of two different types of music which is incredibly difficult to achieve. The efforts by the Nice and Deep Purple were very good but the Deep Purple one only achieved it in parts."

"What you must try and avoid is a classical orchestra playing with a rock influence, or rock musicians with a classical influence. What you want is a total idea, the two mediums playing the same thing. The trouble is that the whole thing has become clichéd, which is a pity."

At the moment, Pete is working on something entirely orchestral,



QUATERMASS (left to right) Mick Underwood, Pete Robinson, John Gustafson.

but to have any hope of ever seeing it performed or recorded he thinks he'll probably have to work the group into it.

Pete is one third of Quatermass, a group that formed last September. Originally there were six people working on the idea of forming a heavier band out of the aftermath of Episode Six. Eventually Pete, John Gustafson (bass, vocals), former member of the Merseybeats, and drummer Mick Underwood (ex-Outlaw) found they had something going. And Quatermass got underway.

Pete started writing things for the group; so did John, and Pete's friend Steve Hammond, whose "Black Sheep Of The Family" they are issuing as a single in America. John wrote the B-side "Good Lord Knows."

"We were a bit despondent at first," says Pete. "People came along to hear us and said 'sign here' but nothing happened. Then suddenly everything materialised and we were in the studios. I think it was a bit premature because we didn't really understand each other. The sessions were too split up. We'd just be getting into something and then have to wait two weeks before we could finish it. So it is a little disjointed."

Quatermass have not done a great number of gigs over here but they have been doing well on the Continent. They start a month's stretch on the other side of the Channel soon, which includes several TV appearances. And they go to America at the end of August.

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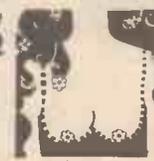
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Hollywood Scene



JUDY SIMS

Kenny Rogers is so dated!

WHAT USED to be the Coconut Grove, a posh musty nightclub of bygone elegance, has recently been "redecorated" under the aegis of Sammy Davis Jr. (whose name is invoked as a kind of invisible host for the club).

The club is still located in the Ambassador Hotel, but that's where any similarity to the old Grove ends. The new monstrosity is purple and orange and silver, with occasional fillips of clear plastic.

The interior decorator should be hanged from his plastic "fountain" in the foyer.

Anyway, into this gaping cavern went Kenny Rogers and the First Edition . . . perhaps the less said the better, but I can't resist the opportunity to rebuke the ever-so-cute and clean quintet. (The more said, the worse. . .)

Their patter between songs was unfunny and awkward (including a cutesy-poo "gay" introduction bit); Mary Arnold is very pretty but seems unable to sing more than short harmony bursts; Terry Williams is a young version of a bad old comic.

Kenny Rogers came off with some measure of dignity, possibly because he didn't say much. I wish he wouldn't make his voice all wobbly—it sometimes sounds like a subdued yodel.

The drummer was quite good. Actually, and my favourite of the evening was Kin Vassy. Kin is relatively new to the group, formerly leader of the quasi-folk group called the Back Porch Majority. He has a great rock-n-roll voice (out of place with this group; I'd love to



ROGERS: wobbly voice?



ARETHA: back in the spotlight

hear him in front of a more adventurous band). He also has energy, vitality—and his taste in songs is more to my liking.

He sang, among others, "Hello L.A., Bye Bye Birmingham," a tune by Delaney Bramlett.

Isn't it odd that all the First Edition singles feature Kenny Rogers singing lead, and not Kin Vassy? I suppose it's because the two voices and styles are so dissimilar, and Kenny's is the voice and style of the leader.

In all fairness, the group isn't really bad. They're competently tight, obviously well-rehearsed, and strangely anachronistic with their matched suits and comedy patter.

Except for a few of the songs they do, they could be a lounge act from 1961.

Doug Kershaw, the ragin' Cajun, opened at the Troubadour last night. I'm still not sure whether it was a rousing success of a crashing disaster, because Kershaw is so exaggerated, that he tends to

overkill an audience, leaving them exhausted with delight or tired with the whole mess.

Doug's Mama Rita was there, and he hauled her on stage three times, giving her some kind of award (what?), and Waylon Jennings was there for a song, and Kershaw himself fiddled like crazy and was all over that stage like a spider on speed—but each time he'd get the show moving, he'd slow it down with an uncomfortable pause, such as taking the camera from the photographer so he, Kershaw, could photograph the photographer.

Such nonsense can sometimes be fun, and I have always enjoyed Kershaw in the past. I guess I wasn't in the mood this time . . . and if Kershaw's frantic antics weren't enough to grouse me, there was a clump of musicians in the audience who were so loud and rude I wanted to crack their heads together.

Arlo Guthrie is back in town. He isn't doing any concerts except one at a political rally. Most of his time here will be rest and recording.

Aretha to film in Holy Land

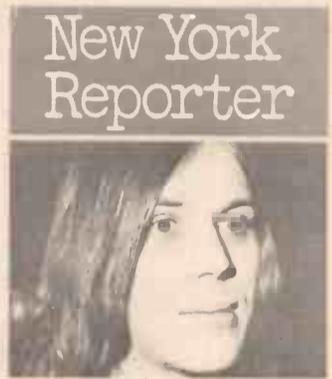
ABSENT from the concert scene for almost a year, Aretha Franklin is trekking into the spotlight soon when she begins personal appearances again. She'll start with a two-week visit to Las Vegas to appear at the International Hotel.

Soon after Las Vegas, Aretha will leave for a European tour which will take her to Israel, where she will film a TV special called "Aretha In The Holy Land."

More news . . . Tricia Nixon is the part-subject of a song, written six months ago by Jay and the Americans . . . The song "Tricia, Tell Your Daddy," is the group's current single, and is an "open letter to Tricia Nixon" to tell her father about peace and love and to stop the war, etc. . . . So far Tricia has not made any comment.

MICHAEL Butler has announced that the cast of "Hair" will donate the proceeds of one performance to the United Nations to support their Youth Conference this summer. If the money accumulated is not enough, then Butler, the producer of "Hair" and a millionaire, will donate the rest.

The United Nations is extremely happy about this, as they were afraid that it would turn out to be just another dull conference—if it would be held at all, due to the lack of funds. Now, with "Hair" behind it,



RICHARD ROBINSON

they feel that it will "turn the whole thing on."

The plan is for 750 young people from all over the world to gather together at the U.N. to discuss world problems.

IN spite of rumours, Crosby, Stills, Nash and Young are very much together and have no intention of breaking up." That was the good word from Atlantic Records president and friend of Mick Jagger, Ahmet Ertegun this week in New York.

Although no one has officially explained why drummer Dallas Taylor and bassist Greg Reeves left the group, there have been other statements on Crosby, Stills, Nash and Young's doings. Atlantic Records have said: "The . . . group was forced to postpone a number of dates after their initial (tour) concert in Denver . . . due to Steve Stills' wrist and knee injuries, and Graham Nash's vocal difficulties. Stills had cracked his wrist shortly before the tour began and took off his bandages too soon. He also had trouble with his trick knee, the result of an old athletic injury. Nash had a recurrence of a throat problem that had put back the group's initial tour last summer."

And I'm having a tricky recurrence of not relying too much that I read in press releases.

Other news on this latest of super groups is that they are working on their third album and that there will be albums by individual members of the group as well. Another concert tour is being talked about for next January.

BILL Graham was forced to cancel his planned series of summer concerts this week when the venue he was planning to use proved unsafe.

Graham was to have taken over the New York State Pavilion, which is left over from the World's Fair, for rock concerts. But the fact that the roof of the huge open sided theatre looks like it is about to cave in made Graham change his mind.

Graham has not announced whether he will now hold concerts at the Fillmore during the summer, which I don't believe is air conditioned, or just take a vacation as he did last year.

JOHN B. Sebastian is absolutely one of the great joys of rock and roll. He filled the Fillmore stage, with his presence, accompanying himself on acoustic and electric guitar, and the result was magical. He is thoroughly charming, witty, talented and self-assured.

The audience, who had come to see him, I am sure, although Jethro Tull was billed first, begged him to "play all night"! Sebastian sang "You're A Big Boy Now," "Red Eye Express," "Coconut Grove," "Daydream," "Jug Band Music," and others, and involved himself in a repartee with the rude Fillmore audience that clearly left him in full command of the situation.

It is more obvious than ever that he was the guiding force behind the Lovin' Spoonful, and his romantic songs are very much in the style of his friend and fellow musician, Steve Stills. Dressed all in tie dye and a big smile, it was great to have John Sebastian back in New York again.

MELANIE rumoured to be up for a movie. . . . An instrumental version of a Who rock opera track doing well in the U.S.

. . . Brewer And Shipley and James Taylor lighting up the Washington, D.C., rock scene with a very acoustical sound. . . . I'm off to Los Angeles and will report from there next week.

AMERICAN CHARTS

Top Twenty singles

- 1 (5) EVERYTHING IS BEAUTIFUL Ray Stevens, Barnaby
- 2 (9) LONG AND WINDING ROAD Beatles, Apple
- 3 (2) UP AROUND THE BEND
Creedence Clearwater Revival, Fantasy
- 4 (1) CECILIA Simon and Garfunkel, Columbia
- 5 (6) WHICH WAY YOU GOIN' BILLY
Poppy Family, London
- 6 (7) THE LETTER Joe Cocker, A & M
- 7 (8) GET READY Rare Earth, Rare Earth
- 8 (3) AMERICAN WOMAN Guess Who, RCA
- 9 (12) LOVE ON A TWO-WAY STREET . . . Moments, Stang
- 10 (11) DAUGHTER OF DARKNESS . . . Tom Jones, Parrot
- 11 (20) HITCHIN' A RIDE Vanity Fare, Page One
- 12 (14) MAKE ME SMILE Chicago, Columbia
- 13 (10) REACH OUT AND TOUCH (SOMEBODY'S HAND) Diana Ross, Motown
- 14 (—) THE LOVE YOU SAVE Jackson 5, Motown
- 15 (4) TURN BACK THE HANDS OF TIME
Tyrone Davis, Dakar
- 16 (19) IT'S ALL IN THE GAME Four Tops, Motown
- 17 (—) COME SATURDAY MORNING . . . Sandpipers, A & M
- 18 (—) LAY DOWN (CANDLES IN THE RAIN)
Melanie and the Edwin Hawkins Singers, Buddah
- 19 (13) REFLECTIONS OF MY LIFE . . . Marmalade, London
- 20 (48) VEHICLE Ides of March, Warner Bros.

COURTESY OF "CASHBOX"

Top Twenty albums

- 1 (3) LET IT BE Beatles, Apple
- 2 (1) MCCARTNEY Paul McCartney, Apple
- 3 (2) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 4 (4) HENDRIX BAND OF GYPSYS Jimi Hendrix, Capitol
- 5 (7) CHICAGO Chicago, Columbia
- 6 (5) BRIDGE OVER TROUBLED WATER
Simon and Garfunkel, Columbia
- 7 (6) AMERICAN WOMAN Guess Who, RCA
- 8 (9) TOM Tom Jones, Parrot
- 9 (12) WOODSTOCK Original Soundtrack, Cotillion
- 10 (8) IT AIN'T EASY Three Dog Night, Dunhill
- 11 (13) LIVE CREAM Cream, Atco
- 12 (10) HEY JUDE Beatles, Apple
- 13 (11) HERE COMES BOBBY Bobby Sherman, Metromedia
- 14 (20) THE FIFTH DIMENSION'S GREATEST HITS
Fifth Dimension, Soul City
- 15 (14) STEPPENWOLF LIVE Steppenwolf, Dunhill
- 16 (15) BENEFIT Jethro Tull, Reprise
- 17 (16) THE ISAAC HAYES MOVEMENT
Isaac Hayes, Enterprise
- 18 (—) IRON BUTTERFLY LIVE Iron Butterfly, Atco
- 19 (17) SANTANA Santana, Columbia
- 20 (—) SENTIMENTAL JOURNEY Ringo Starr, Apple

COURTESY OF "CASHBOX"

Pop Post

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

Superbirds beat the supergroups!

WHEN will the great group-loving public realise that some of the most talented artists around are female? Laura Nyro's brilliance outshines all of course, but artists like Melanie, Joni Mitchell and Janis Ian are some of the most prolific song-writers today.

And let's not forget Nico, whose album "Marble Index" is years ahead of its time.

If it weren't for people like Penny Valentine, whom I remember gave Laura Nyro's "Eli's Coming" a great review some two years back, these artists would never be heard of this side of the Atlantic.—W. Bartke, Tellycairn Road, Garthamlock, Glasgow E3.

DISC's review of "Woodstock" (23.5.70) implies that this Board cut out of the film "a seven minute interview with a loo attendant." Since the Board passed this film in its complete form, including this interview, the scene must have been removed by the company distributing the film. I think that anyone who has seen certain British film comedies will be aware that the British Film Censors do not have "strong anti-lavatorial feelings!"—John Trevelyan, British Board of Film Censors, Soho Square, London, W1.

A Warner Bros. spokesman says: "The scene was cut out, although it was passed by the censors. It was just that we felt it was a little bit crude." Sorry, censors!

"A SPLENDID time was guaranteed for all"—that's the only way to describe the Hollywood Music Festival.

I had a fantastic time and I'd like to thank the Red Bus Company for arranging it, and all those involved in making it work, including Farmer Ted for letting us

have the festival in his field, and the police for doing a great job. Thanks also to the kings of the festival, Mungo Jerry, for starting a real rave-up of can bashing.

If next year's festival is half as great, we have got something to look forward to.—Roy Evans, Bromsgrove Road, Redditch, Worcs.

WHAT a rubbishy record the latest Four Tops' single is. Fancy trying to convert a lovely song like "It's All In The Game" into chugging Motown.

All sounds to come out of the Motown stable lately have been below par, except for the latest from Stevie Wonder and Marvin Gaye, which are not typical Motown anyway.

I'm afraid the day has come to surmise that "Motown Magic" has now exploded into "Motown Myth!"—Sandra Kelly, Stretton Road, Greatham, Oakham, Rutland.

AT LAST British DJs have realised the talent of Ray Stevens. Maybe now they'll realise that the US has another great talent almost unknown here—Neil Diamond.

How to triumph over 'Wilson's wail'

ONCE more the Government has sunk to the level of a dictatorship in trying to jam Radio North Sea off the air. Fortunately, despite "Wilson's Wail," I can still hear RNI loud and clear.

I am more than a little tired of this Government trying to tell me what I shall and shall not listen to. I suggest anyone who feels the same way should contribute to the Free Radio Association protest fund.—E. M. Care, Palmerston Road, East Sheen, London, S.W.14.

WITH the jamming of Radio Nordsee to "protect" Czechoslovakian radio and the banning of the Springbok tour, Britain can now be classed as a "dictatorship."

Even if, under some freak circumstances, RNI was picked up in Czechoslovakia—which is the only other station in this part of the world which broadcasts on RNI's frequency—RNI would only be

able to cause slight interference with a Communist propaganda broadcast. And, after all, we've all had to put up with the Radio 1 "whistle" at night time, which is due to a Communist propaganda broadcast from Albania.—David Cliff, Oxford Avenue, Merton Park, London, SW20.

ALL STAUNCH RNI supporters please note that the quasi-legal jamming signal of the GPO can be almost negated by placing your radio near a window and rotating the radio until the "howl" dies away.—Peter, Chestnut Avenue, Billericay, Essex.

186, 190, 217, 244... we shall have to be careful or they will disappear off the top end of the waveband and be lost without trace. Is it all worth it?—Paul Putnam, Dundale Road, Tring, Herts.



NICO: ahead of her time?

Now that Ray has made the chart with "Everything Is Beautiful," let's hope Neil makes it with "Soolaimon."—Karl Johansen, Ferry Road, Edinburgh.

I WOULD dearly love to write to anyone living in the London area. I am 21, and my hobbies are pop music, theatre, cinema and travelling.—Carol Lee Vella, 4409 Clark Avenue, Cleveland, Ohio 44109, USA.

AS a great Who fan I have no complaints about the actual "Live at Leeds" album, but the cover—oh the cover! I know that bootleg albums have been rather topical recently but was it necessary to distribute a legitimate LP in such a cover? The cover is of plain, thin, flimsy card of poor quality and hardly designed for durability. It is held together by merely two staples and will, no doubt, after a short time fall apart from handling.—Jez Andrew, 349 Gt. Cheetham Street, Salford, Lancs.

I DON'T know how anyone could call the Beatles' "Let It Be" album brilliant. If they need a 174-page booklet of mainly colour photographs to sell their record, they aren't brilliant—they're cheap. An example of truly brilliant music is the Kinks' rock opera "Arthur." The Kinks never have and never will need gimmicks to sell their records.—Lisa, 9 Ashgrove Place, Don Mills, Ontario, Canada.

CONGRATULATIONS to the Who on their latest fabulous LP, "Who Live At Leeds." Here at last are the Who as they really are—the best live group of all time.—Patrick Connolly, Rowlat's Hill Road, Leicester.

I AM a 14-year-old girl from Finland and I want a pen friend in England. My hobbies are collecting records and writing letters.—Pirkko Kallio, Tammissilta, Piikkio, Finland.



JONI MITCHELL: prolific songwriter

WHEN ARE people going to learn not to be taken in? Everyone's jumping on the bandwagon, now saying how marvellous "progressive" groups are, and trashy groups like Ten Years After, Yes, Edgar Broughton, Led Zeppelin and Juicy Lucy are being allowed to take over. The music means nothing except a good excuse for a freak-out. The lyrics mean even less if that's possible. When are the clever-clever boys like Alvin



Melanie



Laura Nyro



Janis Ian

Lee, Eric Clapton and Ginger Baker going to stop this freakiness (experimentation, I suppose they'd call it) and produce something meaningful like the more brilliant talents of today—John Sebastian, Crosby, Stills, Nash and Young, Randy Newman, Ry Cooder, Elton John and Tom Paxton? Yes, THEY progress—THEY do their own thing but they don't OVERdo it.—S. E. Barnard, 73 King Street, Dunstable, Beds.

Chicago can boost the single scene

MAY I reply to your correspondent (Disc 23.5.70) who feels singles are a waste of money.

With LPs selling at upwards of £2, it would be necessary to find five excellent tracks per LP to beat singles value. Considering most LPs, I would rather have the variety of recent underexposed singles by Leon Russell, Association, Chicago, Elton John and Dionne Warwick.

It's up to enterprising record shops to make these quality singles known.—Steve Ralph, Hazelwood Court, Palmers Green, London, N13.

A COUPLE of years ago the Beatles were quoted as saying that whenever a decision concerning them had to be taken they always accepted the decision of the one who went against the others, saying that he must have a good reason for doing this. This seemed to work well, for a while.

Now, after listening to their new LP I can see that the old formula must be brought back. Why, why was Alan Klein allowed to bring in Phil Spector to muck about with an already musically perfect LP. We know who didn't want Klein—it seems he was right.—Matthew Stevenson, Sutherland Street, Paisley, Renfrewshire.

CONGRATULATIONS, Tom, on yet another great album. And, incidentally, when Led Zeppelin have the versatility to do a duet in one show with Matz Mono and then in the next show to duet with the Moody Blues, then I'll call them a supergroup. Tom is one of a very select few that we can call superstars.—Timothy Francis, Bradley Road, Trowbridge, Wilts.

CONGRATULATIONS, Engelbert, on a superb new single. "My Marie" is a beautiful song heading straight for the chart. I for one would love to see Engelbert at No. 1 again—he really deserves it.—Karen Graeme, Bramhall Lane South, Bramhall, Cheshire.

CLUES ACROSS

1. "Out — Out" (Edgar Broughton Band) (6)
2. "Who" (5)
3. Miss Troy (5)
4. "Mott The —" (6)
5. Three in one for Brian Auger (7)
6. A barrier for Ashton and Gardner? (4)
7. One of those Wilson Beach Boys (4)
8. Duster? (7)
9. Those of the canyon for Joni Mitchell (6)
10. Group of birds? (5)
11. Their singing dangerous for sailors? (5)
12. "— Quo" (6)

CLUES DOWN

1. — You Know (You Have To Cry Some-time) (5)
2. Miss Griffiths (6)
3. Monkee Mike (7)
4. "— Morning Freedom" (4)
5. Those Mayall rooms (5)
6. One looking for the "Who"? (6)
7. "— Of My Life Woman" (3, 3)
8. Presumably, it will bring financial gain to "Jethro Tull" (7)
9. David in a "Subway To The Country" (6)
10. "— Of My Life Woman" (3, 3)
11. Things are easy for him! (5)
12. "You've Got What It —" (5)
13. Mr. Russell (4)

LAST WEEK'S SOLUTION

ACROSS: 7. Travellin', 8. Hue, 9. Wheels, 10. Sacha, 11. Gin, 12. Egg, 14. Too, 15. Man, 17. Rainy, 18. Troggs, 20. Old, 21. Audience.
DOWN: 1. Stewart, 2. Same, 3. Reelin', 4. Gnash, 5. Chicken, 6. Deja, 11. Govinda, 13. Glasses, 15. Martin, 16. Dylan, 17. Roof, 19. Guns.

LAST WEEK'S WINNERS

Pam Willmott, Jiffy Pots, Trulls Hatch, Rotherfield, Crowborough, Sussex. Ian Duckworth, Hydro Hotel, Bowness-on-Windermere, Westmorland. M. J. Holly, 13 Great Western Road, Dorchester, Dorset. Miss C. Chaplin, 24 Minorca Place, Newcastle-on-Tyne. Glynn Incedon, 6 Dudley Place, Barry, Glamorgan, S. Wales. Lesley Gill, 44 Audley Gardens, Loughton, Essex.

DISCWORD

SIX LPs TO BE WON

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Scene

WHAT A BLOE! The reason you haven't read or seen much of Mr. Bloe even though he's high in the chart with "Groovin' With Mr. Bloe" is simply that he doesn't exist! Just a figment of the imagination of Stephen James, of DJM Records.

Gent piano bashing on the single who everyone presumed to be Mr. Bloe is known to friends and relations as Zack Laurence, record arranger and pianist extraordinary, who was recruited by Stephen James along with assorted session musicians.

Offers of work for Mr. Bloe are pouring in but as yet Zack—who is treating it all as a joke—doesn't intend getting together a combo to go on the road. He will, however, make another single.

DEEP PURPLE'S van and equipment confiscated by East German border guards at weekend during search for escaping refugees.

Latest recording partner for Motown's Marvin Gaye . . . Diana Ross.

Don't be surprised to find Mungo Jerry in top three with "In The Summertime."

Despite denials, rumours persist that Crosby, Stills, Nash and Young have disbanded.

American composer Jim Webb now living permanently in Britain—in a haunted house near Henley.

Barry Gibb has a shooting range in the cellar of his Chelsea home. And the armoury of guns and pistols collected on his travels is expanding all the time. His current ambition: to play a gun-totin' cowboy in a dramatic Western.

Chicken Shack's Stan Webb forming a cricket team. What!

Did you spot Nancy Sinatra's sister, Christina, in Robert Wagner "To Catch A Thief" TV series last week?

Shadows ARE re-forming—but only, says Bruce Welch for records and TV. There'll be no tours.

Moody Blue Ray Thomas has bought £16,000 Dutch-style house near colleague John Lodge on private estate at Cobham, Surrey.

Robin Gibb's bassett hound



MEET Mr. Bloe—alias Zack Laurence.

called "Hedgehog" named after a comic strip of which he was a fan in Australia.

Dave Clark's current release "Here Comes Summer" a revival of the 1959 Jerry Keller hit.

Some unbelievable things on recordings Jimmy Savile made during his Canary Isles cruise **LED ZEPPELIN'S** Jimmy Page and Robert Plant in Birmingham audience last week for Roy Harper/Strawbs concert.

Bob Darin has personal meeting with American President Nixon at the White House, to discuss the war in Cambodia, on June 12. And Darin flies straight from Washington to London.

Ring Trencheloe Alan Blakley these days and likelihood he'll come rushing to the phone from his garden, wellington boots on and spade under his arm. Such are the delights of a house in the country!

Greg Lake of 'ELP definitely not happy that Keith Emerson is still taking all the limelight in some papers.

Wild Angels must be the only band around who can write 1970 songs that sound just like 1958. Listen to their new single "Sally Ann" and see what we mean.

Ian Anderson, of Jethro Tull, shortly moving into £14,000 studio house in London's Haverstock Hill.

Air Force organist Ken Craddock and saxman Bud Beadle jamming with new Flare group at London's Ronnie Scott Club last week.

Remember?

Disc, June 5, 1965

MAJOR LANCE, Bobby Goldsboro, Trini Lopez, Solomon Burke, Doris Troy, Inez and Charlie Foxx and Bobby Vinton spearhead a major American invasion of Britain this summer. And reports arrive suggesting the Everly Brothers plan to live permanently in London.

Walker Brothers sign organist Jim O'Neill to join them for record and stage work.

Rolling Stones tour Scotland with Hollies and Cannon Brothers—and Georgie Fame plans to tour America with the Tamla-Motown package.

Released this week: Bob Dylan's "Maggie's Farm," Wayne Fontana—"It's Just A Little Bit Too Much," Yardbirds—"Heart Full Of Soul," and Seekers—"Chilly Winds."

And in the chart: Rockin' Berries' "Poor Man's Son" goes up to 2, Elvis Presley's "Crying In The Chapel" up to 6, and Everly Brothers' "Price Of Love" up to 7. In at 12 come Hollies and "I'm Alive," in at 23 Who and "Anyway, Anyhow, Anywhere," at 24 Shadows and "Stingray" and at 29 Gene Pitney's "Looking Thru' The Eyes Of Love."

Why Tops are top of the world

WHEN THE Four Tops were last in Britain, earlier this year, they were a little disheartened. Things hadn't been going too well. They were restless because Holland/Dozier/Holland had left the Motown empire, and it was difficult finding songwriters and producers to meet their requirements.

On their just-concluded visit they were a much happier foursome.

Possibly this was because they had the opportunity to play to audiences and provoke the same fantastic response as on their history-making 1967 concerts. And it must also have had something to do with the fact they've overcome their musical frustrations.

All four were eager to talk about the things they'd been doing recently; chiefly about their "Still Waters Run Deep" album which everyone at Motown is quite ecstatic about.

"It's the best album we've ever done," stated Abdul Fakir enthusiastically. "The sound, tunes and story are better than anything we've attempted before. We're very happy with it."

"The whole thing was basically Frank Wilson's idea; he produced it and wrote a lot of new material for it with Smokey Robinson. I think we've found a groove with Frank."

"One side of the album reflects love and the other peace. The title track 'Still Waters (Love)' has been getting a fantastic amount of attention in the States and we're probably pulling it off as our next single release. It's my fave track."

"Apart from that I think the best track is 'L.A. (My Town)'. We would have liked to issue that as a single as well."

"Frank's really come up with some fantastic ideas for the album. He's also behind the album we've just completed with the new Supremes. It was Barney Ales' idea, but Frank produced all the tracks. Basically it's also a story album. It's called 'Changing Times' and covers the R-n-B scene over the last 10 years."

"It's a real dynamite album. We've done old numbers like 'You Got What It Takes,' and 'Without The One You Love,' and new things like 'Stoned Soul Picnic' and Diana Ross's solo single 'Reach Out And Touch (Somebody's Hand)'. That's set for American release in the autumn. Most tracks have Levi duetting with Jean Terrell, the new girl who's a fantastic talent, but Mary Wilson also sings lead on a few tracks."



Grooving with Frank—Four Tops (left to right): Levi Stubbs, Renaldo Benson, Abdul Fakir, Lawrence Payton.

"Next project with the Supremes is a TV special similar to the one Diana and the girls did with the Temptations."

"Talking of Frank Wilson; he's written and produced the Supremes' next single which I heard just before we left the States. It's the most fantastic thing Motown has ever produced. It's called 'Stone Love.'"

"At the moment we're working on another album with Frank. This one's just a straightforward collection of songs but we intend developing the 'story album' idea."

"The reason we were so quiet before this album came out was because some of the guys in the group weren't too well and we were resting up. Now we're really

back on form and working as hard as ever. But we intend cutting down on live appearances. You might say we're going to go into semi-retirement for seven months of the year just to concentrate on recordings, and spend only the other five touring."

"While we were over here we recorded a couple of tunes with the Moody Blues, possibly for a single, and man the things we did sound real good. Tony Clarke, the Moodies record producer, is a friend of ours and he suggested it. The Moodies wrote and produced the stuff and we put the finishing touches to it on this trip."

Phil Symes

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SINGLES



The best of the week's releases reviewed by **PENNY VALENTINE**

BROTHERHOOD Of Man follow their hit with a zealously solid track called "Where Are You Going To My Love." A slow dramatic ballad with chomping commercial chorus and that split-singing on the reverse (Deram).

Monkees — after a long silence — have a creeping-up-on-you type of single called "Oh My My." Some nice guitar work and it certainly doesn't sound like the little foursome you may remember (RCA).

Country Joe And The Fish make lovely good-time sounds on "I Feel Like I'm Fixin' To Die Rag." Full of lunacy and fairground sounds and everyone having a very happy time (Vanguard).

Black Widow release that evil sounding track from their album "Come To The Sabbath." A very horrid leapy creepy thing that, despite all, does tend to catch you (CBS).

Quick Spins

Chamber Brothers have hard tight brass and then their usual hup and ugh vocal interpretations on "Let's Do It." From their "Love, Peace and Happiness" album, it has a steady consistency (Direction).

Grassroots make lovely sounds and "Walking Through The Country" from "Leaving It All Behind" is no exception. Beautiful warm vocals, nice backing and an overall summery feeling (Stateside).

Deep Purple's "Black Night" sounds very familiar. Vocals slide around with a backing which chugs along. Deep Purple fans will love it (Harvest).

Ike and Tina Turner have a heavy insinuating feeling going through "I Want To Take You Higher," with thundering guitar and extraordinary driving power on vocals (Liberty).

"I'll Catch The Sun" is a gentle, wistful little song by Rod McKuen. New World do it very nicely (Decca).

Scaffold's "All The Way Up" is from a film. I could barely repress a snigger. They do it in their usual calm suggestive style (Parlophone).

Francoise Hardy's wistful voice drifts around Tony Macauley's "Soon Is Slipping Away" a smash on the Continent (United Artists).



JOHN SEBASTIAN: caressing care

A spoonful of magic from Sebastian

Magical Connection (Reprise): For anyone who remembers the charm and freshness of Lovin' Spoonful this is a must. For anyone who doesn't (sigh) then this may be your first introduction to the gentle ease and almost caressing care of John Sebastian.

Ex-leader of that nostalgic band, he is now a huge solo star in America. This

A drifting piece, completely effort-less, with shuffling vibes and drums that conjures up endless miles of seashore. A wisp of fragile beauty.

BARRY GIBB

I'll Kiss Your Memory (Polydor): Barry Gibb makes his solo debut (as they will say) on a song written and produced by him and sung in that rather weary pained way that people seem to like so much.

Personally I prefer him when his voice gets into that strong wistful range he used for "First Of May." I'm also not a terrible addict of songs which have a heavy leaning towards the Jim Reeves solid, slow meandering Country and Western field. This certainly has, and I fear I yawned like mad half way through.

Still, I'm sure others will find it charming.

PICKETTYWITCH

A Sad Old Kinda Movie (Pye): I must admit that Tony Macaulay, who wrote and produced their last single and this latest, is a very clever man. I have often been very harsh to him in the past but there are many times, when his highly commercial talent forces me to withdraw for a breather.

This will be a huge hit for a group whose one feature, as far as I can hear, is a girl lead singer who grows daily more and more like Dionne Warwick. On this — much less aggravating and more quietly competent than "Same Old Feeling" — she has really picked up that Warwick quality of cracking her voice midway through vocals. Add to that the fact that, apart from the opening, Macaulay has written a song which is a ringer for Bacharach's structure and they can't go wrong.

If you can jive then the Angels are for you!

SALLY ANN (B&C): I chose this for a big review because Wild Angels are one of the very few groups in the world today who manage to get an authentic sounding rock feeling. (That's apart from your actual originals like Little Richard, etc.)

On this track they pound away in fine style. Everything is tight, everything where it ought to be, and the vocals from Mal Grey come in at just the right moment. Splendid stuff and a lot of praise to their pianist who captures just the right feeling. You could even JIVE to this—if you remember how.

SANDIE SHAW

Wight Is Wight (Pye): Written about the Isle of Wight Festival last year, and originally a huge Continental hit, Sandie Shaw has adapted it into English so that the lovely light melody line stays intact.

I must say she's improved tremendously. Here her voice is crystal light and leaping as she flies across the lyrics. All very nice summery stuff. Maybe just a little too featherweight for our chart.

LOVE AFFAIR

Speak Of Peace, Sing Of Joy (CBS): From a group who want to make a joyful sound I found this all rather dirgy. I'm sure it's very clever and I applaud their decision to move away from their identifiable sound — a hard task for them.

So I'd like to wish them luck with this first un-Love Affair track. I'm sure many people will fall over when they hear the gentle, hesitant opening which suddenly speeds up with flute and has Gus's voice colliding with the drums. But overall I'd say it was a showcase for their new outlook rather than a bid for the commercial market.

RAIDERS

Gone Movin' On (CBS): Some people got very annoyed because I didn't like Paul Revere and the Raiders. One day, they said, I'd change my mind. Well, I have.

This is certainly the best they've done and bodes well for the future. Nice solid, clear vocals (Mark Lindsay, I suspect), good fast country-styled guitar.

JEFFERSON AIRPLANE

White Rabbit (RCA): This has been released before, but never mind, it is a very tight little track well worth a second time around. Written by Grace Slick and sung in that desperately cold, often sinister, voice of hers, it's a song of social conscience heavily wrapped up with references with drugs of the masses and "Alice In Wonderland."

Beautifully and compactly put together it has a knife like edge and is well worth listening to.

CAT STEVENS

Lady D'Arbanville (Island): Anyone who hasn't Cat Stevens' brilliant little "Mona Bone Jakon" album, and who still bears memories of his old hits three years ago, should buy this single.

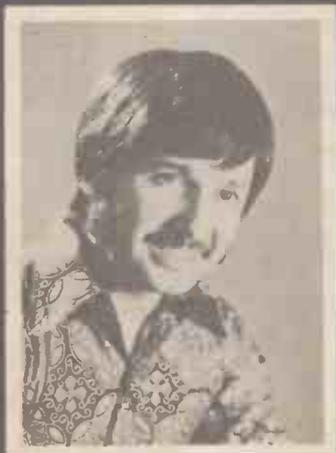
My favourite track from his album, this shows how Cat's good, individual voice has sharpened and grown up. He accompanies himself with some fine guitar and works that voice through some rather chivalrous lyrics that often verge on a kind of old fashioned poetry. Lovely drums, and a track that is clear, clean and bright.

GEORGIE FAME

Somebody Stole My Thunder (CBS): From his "Seventh Son" album and produced by Alan Price, this is a very solid tight chugging track with hard brass and fuzzy snarling guitar.

It's got a nice pace but somehow I didn't feel it had enough impetus to start me leaping about. A bit to competent, if there could ever be such a thing.

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DEREK CHRISTIEN



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TOP 30 SINGLES

- 1 (1) **YELLOW RIVER** Christie, CBS
- 2 (2) **QUESTION** Moody Blues, Threshold
- 3 (3) ● **BACK HOME** England World Cup Squad '70, Pye
- 4 (12) ▲ **GROOVIN' WITH MR. BLOE** Mr. Bloe, DJM
- 5 (8) **ABC** Jackson 5, Tamla Motown
- 6 (4) ● **SPIRIT IN THE SKY** Norman Greenbaum, Reprise
- 7 (20) ▲ **HONEY COME BACK** Glen Campbell, Capitol
- 8 (13) **I DON'T BELIEVE IN IF ANYMORE** Roger Whittaker, Columbia
- 9 (6) **BRONTOSAURUS** Move, Regal Zonophone
- 10 (27) ▲ **UP THE LADDER TO THE ROOF** Supremes, Tamla Motown
- 11 (5) **HOUSE OF THE RISING SUN** Frijid Pink, Deram
- 12 (24) ▲ **EVERYTHING IS BEAUTIFUL** Ray Stevens, CBS
- 13 (7) **DAUGHTER OF DARKNESS** Tom Jones, Decca
- 14 (26) ▲ **COTTONFIELDS** Beach Boys, Capitol
- 15 (17) **ABRAHAM, MARTIN AND JOHN** Marvin Gaye, Tamla Motown
- 16 (10) **I CAN'T TELL THE BOTTOM FROM THE TOP** Hollies, Parlophone
- 17 (—) ▲ **GREEN MANALISHI** Fleetwood Mac, Reprise
- 18 (11) **TRAVELLIN' BAND** Creedence Clearwater Revival, Liberty
- 19 (18) **DO THE FUNKY CHICKEN** Rufus Thomas, Stax
- 20 (30) ▲ **DON'T YOU KNOW** Butterscotch, RCA
- 21 (9) ● **ALL KINDS OF EVERYTHING** Dana, Rex
- 22 (23) **IF I COULD** Julie Felix, RAK
- 23 (—) **IN THE SUMMERTIME** Mungo Jerry, Dawn
- 24 (14) ● **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 25 (—) **KENTUCKY RAIN** Elvis Presley, RCA
- 26 (22) **THE SEEKER** Who, Track
- 27 (—) **I'VE GOT YOU ON MY MIND** White Plains, Deram
- 28 (—) **IT'S ALL IN THE GAME** Four Tops, Tamla Motown
- 29 (—) **BET YER LIFE I DO** Herman's Hermits, RAK
- 30 (—) **SALLY** Gerry Monroe, Chapter One

TOP 30 ALBUMS

- 1 (3) **LET IT BE** Beatles, Apple
 - 2 (1) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 3 (2) **MCCARTNEY** Paul McCartney, Apple
 - 4 (4) **ANDY WILLIAMS' GREATEST HITS** Andy Williams, CBS
 - 5 (6) **BENEFIT** Jethro Tull, Chrysalis
 - 6 (5) **EASY RIDER** Various Artists, Stateside
 - 7 (9) **FILL YOUR HEAD WITH ROCK** Various Artists, CBS
 - 8 (8) **LED ZEPPELIN II** Led Zeppelin, Atlantic
 - 9 (13) **THE WORLD BEATERS SING THE WORLD BEATERS** England World Cup Squad '70, Pye
 - 10 (10) **TOM** Tom Jones, Decca
 - 11 (—) **LIVE AT LEEDS** Who, Track
 - 12 (7) **PAINT YOUR WAGON** Soundtrack, Paramount
 - 13 (10) **CRICKLEWOOD GREEN** Ten Years After, Deram
 - 14 (17) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
 - 15 (16) **HOT RATS** Frank Zappa, Reprise
 - 16 (12) **BLACK SABBATH** Black Sabbath, Vertigo
 - 17 (14) **IN THE WAKE OF POSEIDON** King Crimson, Island
 - 18 (23) **JIM REEVES GOLDEN RECORDS** Jim Reeves, RCA International
 - 19 (—) **LADIES OF THE CANYON** Joni Mitchell, Reprise
 - 20 (20) **TAMLA MOTOWN CHARTBUSTERS Vol. 3** Various Artists, Tamla Motown
 - 21 (15) **WILLY AND THE POOR BOYS** Creedence Clearwater Revival, Liberty
 - 22 (—) **GETTING TO THIS** Blodwyn Pig, Chrysalis
 - 23 (—) **AIR FORCE** Air Force, Polydor
 - 24 (21) **LET'S BE FRIENDS** Elvis Presley, RCA International
 - 25 (19) **CHICAGO** Chicago, CBS
 - 26 (—) **RAW SIENNA** Savoy Brown, Decca
 - 27 (—) **BACKTRACK III** Various Artists, Track
 - 28 (24) **WATERTOWN** Frank Sinatra, Reprise
 - 29 (27) **REGGAE CHARTBUSTERS** Various Artists, Trojan
 - 30 (30) **OUT HERE** Love, Harvest
 - (—) **BACKTRACK I** Various Artists, Track
- Two LPs tied for 12th, 26th and 30th positions.

BUBBLING UNDER

VINCE HILL
 "Here We Go Round Again" Columbia DB 8684

MARV JOHNSON
 "So Glad You Chose Me" Tamla Motown TMG 737

BOBBIE GENTRY
 "If You Gotta Make a Fool Of Somebody" Capitol CL15639

DES O'CONNOR
 "Something" Columbia DB 8686

THE 5TH DIMENSION
 "Puppet Man" Bell BLL 1108

IKE & TINA TURNER
 "The Hunter" Harvest HAR 5018

OPUS
 "Baby Come On" Columbia DB 8675

TONY BURROWS
 "Melanie Makes Me Smile" Bell BLL1103

KIKI DEE
 "The Day Will Come Between Sunday and Monday" Tamla Motown TMG 739

THREE DOG NIGHT
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● Silver Disc for 250,000 British sales ▲ This week's Top 30 zoomers American charts are on page 15

Hit Talk by Butterscotch's DAVE MARTIN

CHRISTIE'S is great. Tremendous production. A very cute song, destined to be a hit when first released. Moodies' is interesting. I didn't like it at first, but after the third time I thought it tremendous. Deserves to be no. 1 but I don't know if it will make it.

Jackson 5 are tremend-

ous. I thought their last single "I Want You Back" was better than this, but it's such a good, advanced sound it had to be a hit. It has a great vibrance. Mr. Bloe's is another interesting one. It's the kind that get into you so you have to go out and

buy it. Not my type of music but I can see why it's a hit. Marvin Gaye's is a beautiful song beautifully sung. I really love it. The original was by Dion and I loved that as well. An obvious hit. "Honey Come Back" is

not for me. I don't like that type of song. I like Glen Campbell and things he's done, like "Wichita Line-man" but I don't like this song. Supremes' is beautiful—one of my favourites. I love the song, production and way it's sung. I can't praise it enough.



Next week: GERRY MONROE

A WILD NEW SINGLE from 

GO BACK TO SCHOOL

by **BODY AND SOUL** **PEN 720**



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