

DISC

and MUSIC ECHO 1s

JUNE 13, 1970

EVERY THURSDAY

USA 25c

Bob Dylan double LP this month



BOB DYLAN'S double album "Self Portrait" is to be rush released in two weeks and could be in the shops by June 22. It features 24 tracks recorded at Nashville, New York and the Isle of Wight and will cost 59/11.

The front cover has a portrait of Dylan, painted by himself and the back is a photo of him in the woods at Woodstock. Inside there are 11 photos of Dylan — in the studios, at the Isle of Wight, and others taken at Woodstock.

Fifty musicians, including strings and brass, were used to make the recordings and among the notables are Al Kooper, The Band, and Bob Johnston who produced it.

Tracks recorded at Dylan's Isle of Wight appearance include "Mighty Quinn" and "Like A Rolling Stone." There are six tracks on each side and others are the Everly Bros. "Let It Be Me" and "Take a Message To Mary," Simon and Garfunkel's "The Boxer," the old standard "Blue Moon," "Minstrel Boy," "She Belongs To Me," "Early Morning Rain," "All The Tired Horses," and the country classic "I Forgot More."

Dylan uses both his "old" and "new" voices and on one number double tracks both of them.

What the Labour and Conservative parties have to say about commercial radio to you the new voters page 13

LED ZEPPELIN turned down an offer of 200,000 dollars for two USA gigs in preference of the Bath Festival. The gigs were to be in Boston and Yale, but Zeppelin refused to let down British fans. Plans are being finalised for them to tour this country later in the year.

Robert Plant with his wife Maureen and daughter, Carmen are pictured above at their beautiful farmhouse home in Worcestershire. Robert, who bought the house for under £8,000 last year and is gradually converting it, says that local history has it that Charles I stopped there for tea once on his way to battle.

There are still tea-time visitors, perhaps not so famous as Charles I unless you rate Jimmy Page that highly, and the only battles going on are

Zeppelin turn down US in favour of Bath

Robert's with his two acres of land. But he's very happy there and wants to fill it up with livestock.

Caroline Boucher talks to Robert Plant on page 3.

● Former Yardbirds, Jeff Beck and Hendrix road manager, 18-year-old Joe Wright has formed his own group, Joe Jammer, which makes its debut at the Bath Festival on June 27.

Said manager Peter Grant, also manager of Led Zeppelin: "Joe has been around a long time and was a 'general helper' on tours. He got the nickname Joe Jammer because he always ended up jamming with the groups. About

six months ago he asked me if I could help him get to Britain and now he has formed his own group."

Joe Jammer are Joe Wright (lead guitar), fellow American Steve Hoard (vocals), and Britons Frank Farrell (bass), and Dickie Thomas (drums). They join the all star line-up at Shepton Mallet on June 27, with Canned Heat, John Mayall, Steppenwolf, Pink Floyd, Johnny Winter, It's A Beautiful Day, Fairport Convention, Colosseum, Keef Hartley and Maynard Ferguson Big Band.

Sunday, June 28 stars Led Zeppelin with Jefferson Airplane, Frank Zappa and the Mothers, Moody Blues, Byrds, Flock, Santana, Dr. John The Night Trip-

per, Country Joe and Hot Tuna.

Festival organiser Frederick Bannister told Disc this week that he had almost finalised details of the folk festival to be held near Reading on July 25 and 26, expected to star Joni Mitchell, Fairport Convention, Fotheringay and Incredible String Band.

"I hope to have four or five American artists and 15 British," he said. "The festival will be held on a 40 acre site at Swallowfield, six miles south of Reading. One side is bordered by a tributary of the Thames. It's a really super site. We should get a nice relaxed folksy atmosphere. We don't want it to be a huge thing. I should think we'll get about 15,000."

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HAPPENING ALBUMS



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CLOSE-UP

NED KELLY died by hanging and "like a Kelly" in Melbourne's Pentridge Prison on November 11, 1860, at the age of 25. He expressed hopes that his death would persuade people who had been wronged or badly treated by authority to fight back.

Mick Jagger lives on as one of the creators and leaders of a youthful pop culture that started in the 1960s, consisting of millions of Ned Kellys, fighting, rightly or wrongly and in their own ways, anything that might be considered a wrong use of authority. Jagger's feelings for authority are well known.

It is not surprising that director Tony Richardson should opt for Jagger as the hero for his film.

Like Robin Hood and Jesse James, Kelly was a folk hero—just how accurate stories of "good heartedness" and "robbing the rich to pay the poor" are debatable, but the film of "Ned Kelly" has certainly decided he was not lacking in humanity.

The film tends to be vague about the action, and it's only after reading a synopsis of the story that certain actions fall into place.

Getting down to the real nitty gritty: it's a Western, the characters more unwashed and grimy than the American versions, and much more honest, but they are the same ones.

It also has all the ingredients of the classic Western—an evil landowner, the nasty policeman, the good-hearted judge, and of course the gun-fight.

The dialogue is probably an attempt at 1880s talk, but comes over as film clichés.

By **GAVIN PETRIE**

Instance Ned giving the rich man's wife a letter to be delivered to a Member of Parliament giving his side of the story. You've heard it before—"You're much better looking than we've heard."

Jagger dialogue is not magnificent, and the Irish accent is dubious, but it is consistent, and he maintains it throughout the film. It would appear

that a lot of it was overdubbed, which may account for the words lacking the fervour of the action, because the gun-toting Jagger is powerful.

Most of the way through the film Richardson does not rely on the characters to act out the humorous parts, but uses songs by Shel Silverstein, sang by Neil Hartley. Hartley could be destined to make his name with the sound track



NED KELLY

The crook who fought Australia

RICHARDSON starts his film at the end and in black and white. Then comes the beginning... in colour...

Ned Kelly was the son of an Irish convict who had been deported to Australia for stealing two pigs.

The Kellys were a wild and lawless bunch, and the outbreak of Australia in the middle of the last century could be described in similar terms.

When his father died, shortly after serving a prison sentence for cattle stealing, 11-year-old Ned had to assume responsibility for his mother, two younger brothers and three sisters.

But by the age of 17, when the film starts, Ned has had several brushes with the law and has just been released from prison after serving a sentence of three years' hard labour for receiving a stolen horse.

At home he finds his mother, played by Clarrissa Kaye, is planning to marry

law mainly concerning cattle and horses.

Ned, growing more and more the voice of dissension in the locals, and becoming more and more popular with them, wins a boxing tournament at the local fair.

Wicked farmowner Whitty offers the victorious Ned a job, which he turns down.

Whitty, having influence with the law, arranges for all sorts of nasty things to happen to the Kellys.

Eventually, Ned has had enough and devotes his life to bushranging. His mother, now with a young child, is sentenced to three months' imprisonment on a further trumped-up charge.

Ned offers himself in exchange for his mother; the authorities refuse the offer, and feel the full wrath of the Kelly gang.

After a gunfight in which four policemen are killed, now known as the Stringybark Creek Massacre, the Kellys are outlawed with a £2,000 reward.

The big finish comes when the police are too hot on the Kelly gang's heels for comfort, and Ned decides to attack, and in the process to form a Free Republic of Victoria.

At this point the famous Kelly armour is made out of ploughshares and the opportunity to use it comes quite quickly. They discover a traitor in their midst and blast him with a shotgun at his home, anticipating other inhabitants will inform the police and the Government will bring in large numbers of police by rail. Then the Kellys will organise a train wreck and have Kelly sympathisers ride down from the hills to finish off the survivors of the wreck, then declare the republic.

There is no Republic of Victoria today, so it's obvious something goes wrong.

It's Ned's kind heart that causes most of the trouble. The gang have command of the railway station and all the booze in the bar there, as well as holding station employees and passengers. So what more natural than to have a party just before the massacre. At the height of the festivities Ned lets someone go home. He in turn warns the train.

Ned, armour plated, makes a last-ditch walking assault on scores of policemen. He is captured by the one flaw in his armour—his legs are unprotected, and the armour is too heavy for him to stand up again once he is down.

The Kelly regime is over, and an unsympathetic judge passes a sentence of death.

Opens London Pavilion on June 24. General release on July 19. Soundtrack album out June 26.



Mick Jagger in the armour that caused "Ned Kelly's" capture

Mick IS a modern 'Kelly' in his battle with society



JANNE WESLEY, who replaced Marianna Faithfull in the cast

an American named George King, played by Bruce Barry. At a party to celebrate his release he meets Catlyn (played by Janne Wesley, the girl who took over the part intended for Marianna Faithfull) with whom he soon has a relationship, although he never actually says he loves her.

From then on Ned and his family have brushes with the

Next week: Roger Daltrey of the Who



KEVIN AYERS, leader of comparatively new group *The Whole World*. Used to play with *Soft Machine*, but left because he considered them to be musically far ahead of him. Uses Hi-Watt amps, but prefers sound to be kept to a minimum. Plays a Fender Stratocaster guitar, but wants to change that soon. Married, eats strictly macro-biotic foods, lives in West Dnwich but isn't very happy in this country. Doesn't like talking about music because he doesn't think he's sufficiently qualified to do so.

The first thing I ever played was a harmonica. I used to play Christmas carols and get money, which must have started off my busking instincts. I wasn't really interested in anything musical when I was young—pop music then was all the big show business thing still. Then through some strange intuitive thing, an old auntie of mine bought me an old guitar.

Anyway, I struggled to play it, and then I got another guitar and started writing things. One of the first songs that really impressed me was the Allison's "Are You Sure" and I wrote a tune like that, I played it to my father and he was very unimpressed. Then I was vaguely close to a guitar on and off in the next few years. By this time I was lugging about in London and then I went down to Canterbury where I met up with all the people who are now in *Soft Machine* and people like Caravan. We formed *Soft Machine* between here and Spain. *Soft Machine* was really nice. I was with them for two tours with Hendrix working every day and night, and after that I thought I was going to pack it in completely. So I sold my guitars and went back to Ibiza.

But I started to write songs again, came back to London wanting to make an album of the songs, which turned out to be "Joy Of A Toy." I formed the *Whole World* shortly afterwards, because the recording company said I should go on the road to sell more records. I didn't want to at the time but now I quite enjoy it. Anyway, the first album with the *Whole World* is out in July and is very different from "Joy Of A Toy."

The music I really like is folk music it's true sense. I mean music when one sits down in a cafe with a glass of wine and sings along—the people-to-people thing. That's why I like music abroad in the Mediterranean in the sun, I like listening to Lovin' Spoonful, Byrds, Syd Barratt and of course *Soft Machine*. But I couldn't go back to them because they're musically beyond me.

I don't like to take music too seriously, because in life generally as soon as one finds one getting serious it's usually a completely false sincerity. The more I play live the more I realise that music is only second; it's the excitement that you create that's important. It's a very cynical thing to say but you're paid to excite people. I prefer to be detached, I wish I could be more so. I have to drink a lot before I play—I can't go on completely straight and believe what I'm doing because I can't believe I'm there to entertain them. I'm totally without the "oh the show must go on" showbusiness thing. I get to the stage when I can completely detach myself and sit in the audience while I'm on-stage. It's bad for business but it's good for me.

I can go out and play to people without drink, but I can't sing straight. I'm very shy and I expect a lot from an audience. An audience that sits there and says "sock it to me" frightens

me. English people are reserved and the only thing they get excited by is noise.

You'd think audiences would be discriminating but they're not. It's a game sure, and I'm prepared to play it for a time, but with reservations. It's not that I'm anti-social, I just dislike the way people are organised—so much energy is spent on the wrong things. Things like playing music on the streets is frowned upon—you'd think they'd pay them to play music and brighten up the streets.

This country simply isn't geared to enjoyment. The cars are black because it's practical, houses aren't painted bright colours. I'm more of a Mediterranean person—I was brought up in the East, and I think you can sing songs about sunshine and how nice it is to drink wine and be happy, and if you really feel it you'll affect people.

I used to write a lot of very critical songs, critical of everything around me, but I stopped because I decided criticism was too negative. It's better to instill good feelings in people than to put doubts into them.

A lot of music I hear from groups disappoints me. I'm very disappointed with the way music has gone. I think even in the early days people had realised that it wasn't the music that excited audiences but the show. If you can stand on your head and make someone happy then it's just as valid as Beethoven's Fifth. There's certainly not much music about that makes me want to dance—the last concert I danced at was Chuck Berry. At the moment I'm listening to mainly classical music—Mendelssohn and Mozart. I don't like listening to pop.

The reason I'm playing live gigs is because it's the only job I can do that is half tolerable, and gives me the sort of money I need to be free.

I've never had music lessons and I can't read music—that's why I can never call myself a musician. I really respect people with technique, but it doesn't interest me to learn the technique—I'm too lazy and I'm not dedicated enough.

I hope it's rewarding for people to hear an amateur like myself who has the ideas and can't express them. The people I admire are those who can combine both imagination and technique.

The lyrics I write now are very simple—just about people. I used to try and be clever—I got very hung up with lyrics. I can't even sing—I just talk tunelessly.

I'm not a musician; I'm not a master of any instrument. I started off singing in cafes and getting drunk, and then I discovered I could write songs that people enjoyed listening to. I know I'd never be a pop star, but I'd like to have the money that a pop star gets because I could do a lot of nice things with it. But I've looked at a lot of pop stars and they have a certain narrow-mindedness, they seem to be eternally adolescent and eternally in need of reassurance.

BUZZ

HEAVY GOSSIP

by
Caroline Boucher and Roy Shipston

NOEL REDDING IS FEELING VERY BLUE

A FIVE-MONTH nightmare of bad luck for guitarist Noel Redding, culminated last week in him slicing a nerve in his left index finger with an axe. Ironically he was chopping wood to make a cross for the grave of one of his gossilings that had died at his Kent cottage. Thankfully the finger is recovering although Noel can't bend the top joint completely yet.

This was just the last of a chapter of misfortunes that started last December in America—when half way through their tour *Fat Mattress* split "for personal reasons."

"I returned to England and just sat in my house for about six weeks and wouldn't let anyone find me" says Noel. "Then in January I had a call from Mr. Hendrix saying shall we get together again? So I said 'nice' and went over to the States and got a contract for three tours with the original Experience. Then I came back and did some recording for the *Mattress* second album.

"In March I went back to the States thinking that a tour with Hendrix would start on April 26, so I got there early for rehearsing etc. I'd talked to him on the phone and it was all 'lovely, good to see you'."

"I'd been there for about 10 days when I heard he was recording with Mitch Mitchell and Bill Cox from the *Band of Gypsies*. So I thought what can I do? So I wrote, produced and recorded an album of my own."

Beside this Noel went to Los Angeles did an album with comedian Murray Roman, and produced a Canadian group called the Churls and a girl from New York. Meanwhile, more disasters.

News came from England of divorce proceedings from his wife and a vast income tax bill.

Then one day as he was setting off to the studios a telegram arrived saying his father had died.

Now Noel is back here feeling more depressed than he ever has in his life, and wondering what to do next. *Fat Mattress* want him back, but he is undecided.

GREAT achievement for *Soft Machine* — the first "pop" group to be included in the Promenade concerts. They're giving a 40-minute Proms concert on August 13 playing "Keyboard Studies" by Terry Riley.

An upset manager of *Black Sabbath*, Jim Simpson, phoned last week after reading *Black Widow's* accusations in *Buzz*. "I feel we're not cashing in but suffering from *Black Widow's* publicity," he says. "After all, they hired a power-publicist, a superstar witch, assorted virgins, and in doing so created an almost joint image for the band which we don't want. It's only natural that we should redirect any black magic things back to the source, which is *Black Widow*. We don't want that sort of publicity."

Under Currents

New people for Terry Reid: ex-Grease Band Bruce Rowland on drums and Chris Stewart from Elre Apparent on bass. They start a seven-week tour of America on June 26.

George Harrison looking for a classical guitarist for his solo album. Tried Julian Bream and John Williams, but they're both too busy.

Listen for an extraordinary single called "Neanderthal Man" by Hotlegs. Hotlegs are in fact two graphic designers, Kevin Godley and Lol Creme, and Eric Stewart — the joint owner of Stockport's Strawberry Studios. They're not professional musicians — Kevin and Lol's achievements include the artwork on the book of the Richard Harris film, "Cromwell," — but they've done quite a bit of song-writing and Crazy Elephant are doing one of their compositions. Poor Stephen Stills. His dog, pictured on the cover of "Deja Vu" has died.

Three cheers for Marvin Hughes, the man really behind the efficient organisation of the Hollywood Music Festival.

"This week I'm going to decide one way or the other with *Mattress*, but there's going to be great conflict. After all I have my pride—and they left me."

Other alternative is to get his own band together (he'd very much like ex-*Move* Trevor Burton and drummer Allan White). And he's had offers to write two film scores and produce Johnny Winter.

One thing is definite. The album he made in New York, of which he is very proud, will be released here in a couple of months. He wants to call it "Drop In" with a picture of lots of merry people sitting outside his local Kent pub on the cover. It contains music to suit everyone, and features Roger Chapman singing on one track.

"And there's a 15-year-old drummer, Stevie Angel, who'll make Ginger Baker and Mitch sit up."

Otherwise the present is rather sad.

"I'm living on my last grand, I've got my house and my car and I'm out of work," says Noel.

RICHIE HAVENS put in a bid for Poet and the One Man Band's first and second album tapes, but has at the moment been stalled by Danny Secunda.

EX-KEEF HARTLEY Henry Lowther has his own album out at the end of June — "Child Song." Keef's next one, "The Time Is Near," is out later this month.

AFTER three years with Savoy Brown, Chris Youlton left last month to go solo. It wasn't a particularly spur-of-the-moment thing. He says he's been considering it for about six months, and their arrival back after yet another American tour, seemed an opportune moment.

"It was mainly," he says, "because my musical direction and the band's had gone different ways. When we started it was a Chicago blues band thing, and although we still dig the same music we've matured a bit and gone different ways."

"I realise it requires a lot more to go solo. It's a challenge, and in some ways it's a little more worrying—you have to rely on yourself rather than other people. But I'm prepared for that. You've got to do what you've got to do."

At the moment Chris is just relaxing and writing



NOEL REDDING: injured hand

Watch out for Affinity

KEEP an eye and ear open for a very promising group—*Affinity*. Their first album is out this month, and one track is being released as a single.

Affinity have an incredible singer—Linda Hoyle—who was an English teacher but gave it up in favour of singing. She has a powerhouse voice vaguely comparable to Cleo Laine or Janis Joplin, depending on the song.

The group met when they were students at Sussex University. The rest of the line-up is Lynton Naiff, organ; Grant Serpell, drums; Mo Foster, electric bass; Mike Jopp. They've only recently gone professional, but have an incredibly tight sound.

GOSPEL OAK are four American musicians who met here while on holiday last autumn and made an album. They christened themselves after the London suburb where they were staying, not because they play Gospel music. In fact, they play a sort of melodic Country rock.

The album comes out in July, but unfortunately the band will be back in America by then, due to work permit hassles here.

Vocalist and guitarist John

Rapp says: "For us it's easier to work in the States. We can cover so much more territory and we'll probably add another friend of mine to the band—a keyboard player. Also we can develop a more relaxed, funkier (whatever that means) style. The album we recorded here wasn't natural. We were mentally fatigued when we did it."

However it makes very good listening, and when *Gospel Oak* return here later in the year they should be really good.

THERE'S a FREE festival being held in Essex on June 19, aimed at giving unknown artists a chance—which is a good idea. On the bill: Hog Woman, Customers Track, Mary Ann Patterson/Tony Mitchell, Seychelles, Legend, White Lightning, Iron Maiden and Mandrake. The venue is Gloucester Park, Basildon, Essex (7 p.m.-2 a.m.).

ANOTHER reason for going to Bath festival is the thought that your money will help to keep the 193-year-old Bath and West fair show going. The festival is being held on its grounds in Shepton Mallet, and the show is suffering from lack of support.

new material (he wrote a lot of things for the band, including much of the "Raw Sienna" album). He's also looking around for a backing group — organ, bass, drums, perhaps another guitarist, if he decides not to play guitar himself, and then take to the States for a tour, probably in the autumn.

He admits he's better known in the States than here. On the last tour he was asked to do a solo TV appearance but couldn't because of gigs. "But it was good for my ego."

"With Savoy I made quite a personal reputation in the States, as far as this country is concerned I love to work here—and hope to do so. But at the moment it's undeniable that I'm better known over there."

Next week: Paul Kossoff of Free

DISC LOOKS AT SERIOUS, AND NOT SO SERIOUS, ELECTION ASPECTS

AS the General Election draws near—the first time that anyone aged between 18 and 24 has been able to help decide which party shall govern the country—one major issue has so far been left untouched . . . commercial radio.

Disc therefore presents the views of both parties. For the Conservatives, "Shadow" Postmaster General Paul Bryan writes an exclusive article. For the Socialists, we include comments from a Party spokesman and from the Postmaster General John Stonehouse.

Disc is not a political paper and we make no comment. The decision is yours on June 18.

LABOUR

Tory radio plans will not work

SAYS Labour Party spokesman Don Carter: "In general the Labour Party is opposed to commercial radio, basically because of the lack of authorised wavelengths on which this can be operated. Under the terms of the Copenhagen Plan (the International Agreement responsible for allocating wavelengths to European countries) there are no vacant spaces at all for commercial radio on a large scale, which by necessity needs to be heard on the medium wave band.

"It has been suggested that it is technically possible to have commercial radio in 25 different towns in Britain, all on 202 metres, but the Conservative MP who made this suggestion has placed some stations only 25 miles apart—and again this would be technically impossible.

"By definition a local radio station cannot be powerful, but with the plans the Conservatives have drawn up, it is odds on these stations would interfere with each other, let alone outside stations."

Speaking in Carmarthen, Wales, on Friday, Minister of Posts John Stonehouse, had this to say:

"If the Tories win the election they will not wait long before they begin to dismantle the BBC. Their policy on broadcasting will drastically reduce the high standards we have achieved in this country—and the quality of our broadcasting is the envy of the world.

"In their pursuit of blatant commercialism for radio broadcasting—in which many of them have a personal commercial interest—Tory leaders have given aid and comfort to the pirate broadcasters. Mr. Eldon Griffiths has been only one of those plugging the pirates' cause because they see piracy as a way of undermining the BBC.

"The Labour Government's resolute action in dealing with piracy has protected scarce frequencies which are allocated under international agreement to other countries. We have prevented a whole rash of pirates getting into the act and into the air interfering with frequencies used for legitimate broadcasting here in Britain. But we have had no help from the Tory Opposition.

"Commercial radio, which they want, would not only lower the quality and tone of broadcasting, it would also be a serious threat to the viability of local newspapers, whose continuation is vital to local democracy.

"The Labour Government's policy of providing public service local radio stations—20 are already underway and more are being planned—is the best way of increasing services for a listening public.

"Therefore I am not suggesting that broadcasting, which is a living medium of communication, should not be developed, nor am I among those who believe that our broadcasting is perfect. Far from it. There is a great deal of room for improvement in our TV broadcasting particularly, and the new techniques becoming available will give us the opportunity of achieving great progress. That is why I have appointed Lord Annan to lead an independent inquiry into the future of broadcasting after 1976.

"It must be very disturbing to all who want a full and objective review to read in The Times that the Tories propose to abandon the inquiry if they win. That the Tories will impose their own commercial ideas—and by-pass a proper inquiry.

FREDDIE MACK AND THE NEW MACK SOUND
Now Available From June



The bone of contention—Radio North Sea International

CONSERVATIVE

'We plan to free the air waves'

IF the Socialists win the General Election on June 18 I would be despondent about the future of radio, writes Paul Bryan, Conservative spokesman on Broadcasting Posts and Telecommunications.

And with reason. Look at their record. They killed off Radio Caroline; gave the monopoly to the BBC and stood by with their big guns ready to blast anyone who dared challenge it.

The editor of Disc asked: "How do you react to the jamming of North Sea Radio?"

One answer is that I react against it. That terrible high-pitched whistle must make everyone switch to Radio 1.

But the Government were in a fix. They were asked by Norway, Italy and Czechoslovakia to jam the station because it caused interference to their own radio services and was a hazard to shipping.

As a Government, you can't argue with that; for it is internationally agreed under the European Broadcasting Union.

But it should never happen. It shouldn't be necessary. And it would NOT be necessary under a Conservative Government.

We believe in commercial radio. If we were in power there would be no need for these radio ships, operated under very difficult conditions, and hounded from all sides.

All this nastiness stems from the Labour Government's failure to understand that there is a vast natural demand for something besides the dear old BBC.

We do not believe in monopoly. Against passionate opposition, we broke the BBC monopoly in television. This was done through the 1954 Television Act. And look what happened. We got the results we planned: the new competition, as we expected, stimulated and improved the BBC.

We intend to introduce the same kind of competition to BBC radio. But we won't do it the Socialist way.

They blacked out the pirate stations with the Marine and Broadcasting Offences Act of 1967, and dotted the country with eight local radio stations which they hoped would be financed from local sources, under BBC guarantee.

They were to cost £35,000 each to build and £60,000 a year each to run. What a hope!

I said at the time that this was a crazy and unrealistic way to try to finance radio stations. But they were too hell-bent on sinking the pirates to listen to anyone—or even to work out their plans properly.

The costs turned out to be between £70,000 and £80,000 per station per year.

It was all turning out to be an expensive luxury. But even this didn't switch the Socialists off. Last August Mr. Stonehouse (now "Minister of Posts and Telecommunications") actually announced he was going to encourage the BBC to set up 40 more local stations.

They were to cost an average of £60,000 each—then £100,000 each annually. And WHERE was the money to come from? Why, of course, from YOU, from the licence fee. And all in spite of the rapidly increasing deficit of the BBC.

So this is what the Conservatives say: We believe people are as entitled to alternative radio services as they are to an alternative TV service. Our promise is that if we are returned to Westminster on June 18 we shall encourage private enterprise radio in competition with the BBC, under the general supervision of an independent broadcasting authority.

We would free the air waves. We believe we could give Britain the best radio choice in the world. This is the Conservative policy. This is what we want, and what we believe you expect from the Government of a free country.

LORD SUTCH presented his Election manifesto in circumstances suited to his publicity hungry personality.

While other showbiz celebrities were demonstrating their Socialist support in the swish Cafe Royal, London, Mr. David Sutch, prospective candidate for—would you believe!—the Westminster constituency and founder of his two-strong "Young Ideas" Party, was round the corner in Carnaby Street on the back of a lorry canvassing with a band and Go-Go girls!

Later, after causing considerable traffic confusion, Sutch held a press conference in a shoe-box size room above a boutique.

Attired in a flamboyant Union Jack-et and equally exhibitionist pattern pants, he outlined his proposed political plans.

Most interesting contribution to society, would be a "Beat College." Says Sutch: "In our business you don't necessarily have to be a good musician, but if there was somewhere people could go to learn the various aspects of entertainment it would be useful. I've spoken to people in the business about this idea, and names like Jagger and Clapton are interested in going along to contribute."

Most of Sutch's suggestions are mind-boggling, but remember he DID advocate "Votes at 18" in a previous campaign!

Here's his manifesto—the verdict is yours!

1. Reintroduction of National Service.
 - (a) Both sexes to be conscripted at 18.
 - (b) Army, Navy and Air Force to be merged and renamed the "Love Corps." The purpose of which is to spread love and happiness instead of death and destruction.
 - (c) A portable gramophone, love beads, heavy duty lipstick etc. among equipment.
 - (d) War and fighting to be forbidden.
 - (e) Short, back and sides strictly forbidden.
 - (f) Uniforms will be of modern colourful appearance to be supplied by "I Was Lord Kitchener's Valet" (a company experienced in modern fashions and military uniforms).
- (g) The purpose of the Corps amalgamates the peace doctrine of the "Young Ideas" Party. Other attitudes and regulations will be published at a future date in Chairman Sutch's little red gramophone records.
- (h) All marching and shouting prohibited.
- (i) No banging of feet — which could damage fashionable shoes.
- (j) Saluting to be abolished. Hand shaking and kisses substituted.



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Neil Young has a 'delayed action' hit

THESE THINGS Take Time Department: Neil Young recorded an album more than a year ago (with backup group Crazy Horse) called "Everybody Knows This Is Knowhere," which meandered along without fantastic success — until recently.

Not only is the album suddenly selling like crazy, but one of the tracks on it was released as a single and looks like an enormous hit. It's called "Cinnamon Girl." Long time coming, as they say.

THERE'S also a new Dion single which is interesting because it's an unexpurgated story of his own troubles — one of the most moving anti-drug/drunk songs I've ever heard, called "Your Own Back Yard."

James Taylor was here for a few short days on his way to San Francisco for a gig and then on his way back to the East Coast. In just two weeks he performs at Carnegie Hall in New York, tra la, which I probably won't be able to attend, alas.

MIKE NESMITH was at the Troubadour this week with a three-piece backup band called the First National Bank (consisting of legendary country steel guitarist Red Rhodes, Mike's old friend John London, and a drummer named Johnny Ware). Mike himself looked great, sang well (as a Monkee he didn't always cut loose vocally, it seems), and appeared to be a bit anxious to please. That's not really a criticism, but I did miss his old relaxed, casual attitude.

He sang his own songs and a couple of country tunes, and the set was undeniably country/western straight through. Enjoyable, yes, but Mike probably won't set the world on fire.

Someone told me that Mike recently bought a German

Hollywood Scene



JUDY SIMS

Shepherd dog that was trained within an inch of its life, but Mike had to learn all the commands in German, complex things like "go see if someone is in the pantry, and if there is, corner him but don't attack." Sounds like a slight exaggeration, but I like to believe outrageous stories.

SPENT a lovely evening with Peter Asher and Betsy Doster and several guests—mainly Apple's Jack Oliver and Tony Bramwell, en route to the Capitol convention in Hawaii. They were delayed in Customs for hours, their plane was an hour early, and by the time we'd consumed hamburgers and goodies (strawberry and butterscotch pies), it was 6 a.m.



NEIL YOUNG: his year-old album is selling like mad!

their time. They were very polite; didn't even yawn at us. Also present were three parts of a quintet called Joe Mama, one of whom is "famous" because James Taylor sings about him in "Knocking Around the Zoo." His name is Danny Kootch (actually Korchmar), an old New York friend of James and a really good guitarist (who played on James' new album, I believe). Gail, the vocalist, and Charlie, the bass player, are truly nice folk. I'm still waiting for the day I can hear the group perform.

Saw Bruce Johnston at the Troubadour, but didn't have a chance to ask him when the Beach Boys will finish the album they've been working on for months.

The Kinks are back in this country. Jethro Tull are just about to leave. **THE** Ash Grove, a funky folk club that is struggling along trying to make ends meet, was the scene of a huge press party—the largest crowd I've seen there in ages—and certainly one of the happiest.

The occasion was the opening of the Johnny Otis Show, a monster collection of old and new blues people, a veritable Who's

Who parading to and from the stage. There's Johnny Otis himself, effusive host and piano player; there's his 16-year-old son, Shuggie Otis, lead guitarist; a trombone player named Gene "Mighty Flea" Connors; two saxophone players, Richard Aple-nalt (white) and Big Jim Wynn (black), Jim Bradshaw on bass and guitar, and Paul Lagos (who used to be with folk group Kaleidoscope) on drums.

Joining these luminaries were vocalists Margie Evans and Delmar "Mightymouth" Evans (no relation), Eddie Cleanhead Vinson, Joe Turner, Little Esther Phillips, and T Bone Walker himself.

It was one of the fastest, most refreshing, good-time shows we've seen in lord knows how long, and certainly more top-notch blues people on one stage than happens often enough.

From Joe Turner's "Shake Rattle and Roll" to T Bone Walker's "Woman You Must Be Crazy," it was non-stop enjoyment, including John's huge hit of a few years back, "Hand Jive."

The Ash Grove hasn't had it so good in years (even their sound system was good).

STONE THE CROWS, one of Britain's best new blues groups, have just returned from their first tour of America. Their first album — "Stone The Crows," with a delightful "Wurzel Gumidge" type cover — has just been released, and they boast an excellent, ferocious-voiced lady singer called Maggie Bell.

Their U.S. tour lasted 10 weeks. It was a hard slog, appearing with names like Joe Cocker, Three Dog Night, Grateful Dead and Miles Davis. They loved it and were really beaten down—on return to their homeland—to discover that apart from a few TV and radio appearances they were doing no live gigs.

It appears that British audiences are becoming less and less willing to go and see bands in anything other than major concert appearances or summer festivals.

"We'd work every night if we could," says Les Harvey, lead guitarist and brother of Alex Harvey. "We got so used to the American way of working and appearing before huge crowds — thousands 14,000 kids at a time — that it's very frustrating to be back and have no live appearances to do here."

American audiences don't know any more about the actual music,

STONE THE CROWS WIN AN AMERICAN ENCORE

but they know how to enjoy themselves and they're much more involved with the music scene. They want to see people on stage much more, and become part of it all.

"When you go on stage in America — even as an opening group as we were because it was our first tour—you can see an audience all sitting waiting to be entertained, all receptive human beings, and you know before you start that if you work properly and well you can get a really good feeling growing between them and you."

"There's not that same involvement in Britain. I don't think that's the audience's fault as much as the fact that there just aren't any places here as well organised and with the kind of large-scale



LES HARVEY: America was great

facilities of say Fillmore East or West."

The group were particularly thrilled on their tour because it all went so much better than they hoped — they even experienced their first encore.

"Why we were so shaken by our reception was that, really, there are a lot of groups like us in America. Plus the fact that we'd heard such terrifying stories about the treatment of groups over there. In fact we found it was just the opposite. We didn't experience any violence everyone was very nice and helpful, and the people who were kindest were people in the South where we expected the worst trouble."

"The funny thing was that when we had this tremendous reception

at Fillmore we hopped about on stage and didn't know what to do. As we were literally the 'warm up' act for the star spot on the bill we weren't prepared for more than our set time. In the end we did 'Blind Man' from the album and Maggie had to run across the stage to get a seat to sit on because she was in such a state.

"I think what helped us was the fact that the album had got a lot of radio plays so people knew who we were."

Their first album was actually recorded and completed last November—only a few months after Stone The Crows formed. They are currently working on a second album which, says Les, because of the influence America had on them, will be different in many respects.

"I think it will be more subtle. I don't think we'll be putting tracks down like 'We Saw America' because doing them on stage is a problem. It's a very long track and because it's a montage I think it was a bit ambitious for stage work."

Stone The Crows return to America in September for another tour following their successful visit. And the way things are going it looks like Britain are going to be left behind again in recognising one of their better groups before U.S. audiences have acclaimed them.

AMERICAN CHARTS

Top Twenty singles

- 1 (2) **LONG AND WINDING ROAD** Beatles, Apple
 - 2 (5) **WHICH WAY YOU GOIN' BILLY** Poppy Family, London
 - 3 (1) **EVERYTHING IS BEAUTIFUL** Ray Stevens, Bamaby
 - 4 (7) **GET READY** Rare Earth, Rare Earth
 - 5 (6) **THE LETTER** Joe Cocker, A & M
 - 6 (3) **UP AROUND THE BEND** Creedence Clearwater Revival, Fantasy
 - 7 (11) **HITCHIN' A RIDE** Vanity Fare, Page One
 - 8 (9) **LOVE ON A TWO-WAY STREET** ... Moments, Stang
 - 9 (14) **THE LOVE YOU SAVE** Jackson 5, Motown
 - 10 (10) **DAUGHTER OF DARKNESS** Tom Jones, Parrot
 - 11 (12) **MAKE ME SMILE** Chicago, Columbia
 - 12 (4) **CECILIA** Simon and Garfunkel, Columbia
 - 13 (18) **LAY DOWN (CANDLES IN THE RAIN)** Melanie and the Edwin Hawkins Singers, Buddah
 - 14 (17) **COME SATURDAY MORNING** ... Sandpipers, A & M
 - 15 (16) **IT'S ALL IN THE GAME** Four Tops, Motown
 - 16 (—) **MY BABY LOVES LOVIN'** White Plains, Deram
 - 17 (—) **RIDE CAPTAIN RIDE** Blues Image, Atco
 - 18 (—) **THE WONDER OF YOU** Elvis Presley, RCA
 - 19 (8) **AMERICAN WOMAN** Guess Who, RCA
 - 20 (—) **UNITED WE STAND** ... Brotherhood of Man, Deram
- COURTESY OF "CASHBOX"

Top Twenty albums

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

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TOM JONES OFFICIAL FAN CLUB.—Send a stamped addressed envelope to: P.O. Box 25, Weybridge Post Office, Weybridge, Surrey.

TONY JOE WHITE Fan Club.—Chris Hughes, 12 Birchett Road, Farnborough, Hants.

THE FACES, 7s 6d.—Nikki Jones, Over Ralph's Records, 20 Little Underbank, Stockport, Cheshire.

SPECIAL NOTICES

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is mailing 50,000 letters to tell voters that Radio Nordsee International is being jammed. Phone 03742-4258 if you want to help. Buy the F.R.A. General Election Pack of leaflets, car stickers, posters and badges, £1. Read about R.N.I. in Sound Magazine, £1 subscription for 12 issues. New also: Set of 8 Nordsee colour slides, £1. Set of 27 Nordsee photographs, £2. 60-minute tape of Nordsee's official opening, 30/-.
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LABOUR GOVERNMENT have again jammed Radio Nordsee International. Remember this on June 18.—Derek.

RADIO NORDSEE YOUR radio station!—June 18 YOUR vote!—Vote wisely—Socialism threatens R.N.I.

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pop the QUESTION

Album mystery —'Who' was responsible?

? Is it true that one of the group wrote the handwritten label on the Who's "Live At Leeds" album? And who did in fact write it?—A. Bissell, Landshire House, St. Audries, near Taunton, Somerset.

Members of the Who all took part in the rubberstamping of the "Live At Leeds" words on the album. The lettering you refer to was done by a freelance artist, Beadrall Sutcliffe.

? When is Petula Clark's live album, recorded at her concert at the Royal Albert Hall last October, being released?—G. Sideway, 56 Marrowbrook Lane, Cove, Farnborough, Hants.

It will probably be released in the late autumn.

? When did Tony Prince join Radio Luxembourg?—Evelyn Connam, School House, Madron, Penzance, Cornwall.

Says a Luxembourg spokesman: "On April 1, 1968."

? I have just bought the fantastic album "Matthews' Southern Comfort." What other material has this group released? What a talented singer/composer Ian Matthews is.—Gary Hilton, 85 Hatton Hill Road, Liverpool.

A single, "Colorado Springs Eternal," on the Uni label, was issued at the same time as the album. Another single, "Ballad of Obay Ramsey" (Uni) was released on May 8. On June 26, another album will be released on Uni UNLS112. Title: "Second Spring."

? Where can I get a replacement sleeve for King Crimson's "In The Wake Of Posi-don" album and what would it cost?—Colin Burnes, 22 Siebbing Way, Barking, Essex.

Island Records say they will provide a replacement sleeve free of charge if you write to them at 12 Neasden Lane, London NW 10. Please return the old sleeve when making your request.

? Who is the lead singer on the Beach Boys' new single, "Cottonfields"?—Julie Hewitt, 80 Spaensfield Road, Epping, Essex.

A record company spokesman says: "It is Mike Love sharing the vocal with Bruce Johnston."

? When is the Kinks' double album being released. It was reviewed in Disc about two months ago and yet I have not been able to get hold of it.—Geoffrey Austin, 2 Bertram Drive North, Meols, Wirral, Cheshire.

The double album, consisting of all the Kinks' old hits, was released on February 20 on Pye. It was just titled "The Kinks," and you should be able to order it.

? Has Jon Voigt a fan club? If not, where can I get in touch with him?—M. Kaczmarek, 5 Montrose Terrace, Barnoldswick, Yorks.

Write to Jon, c/o United Artists, Mortimer House, Mortimer Street, London W1.

? Has the record "Shadows," played by the Electric Prunes and featured in the film "The Name Of The Game Is Kill" been released on disc yet?—W. Stephens, 121 Fotheringham Road, Enfield, Middlesex.

Sorry, this soundtrack version is not available on record.

? Has the delightful Susan George, of the film "Spring And Port Wine," a fan club where I might get some information and pictures of her?—M. S. McGlusky, 101 Malmstone Avenue, Merstham, Surrey. Write to Susan George, c/o Hazel Malone Management, 10 Stanhope Gate, Park Lane, London W1.

? Is Gene Pitney really returning to England and what is the address of his fan club?—Ian Hewitson, 196 Greystone Road, Carlisle.

Gene started a tour at Bailey's Club, Sheffield, on June 7. Other dates: Showboat, Middlesbrough (June 15 week), Dolce Vita, Birmingham (June 21-24), Cavendish, Birmingham (June 25-27). Other dates were being fixed at press time. Address of the Official Gene Pitney Fan Club is Roy Willson, 57 South Avenue, Southend-on-Sea, Essex.



PETULA: concert LP

Matthews is—Gary Hilton, 85 Hatton Hill Road, Liverpool.

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MATTHEWS: "fantastic"

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What we need is a brand new idol

JUST like the Hurdy Gurdy Man the pop machine rolls on. But alas not always bringing songs of love. Slowly but surely the dirge of neo-progressive thinking has seeped into the scene. We no longer view music as enjoyment but as psychological release, to be explained rather than enjoyed.

Yet as the publicity machine enters the age of plastic packages the music itself has become retrogressive, back to the rock-n-roll of the late 50s,

the progression being in the size of the amplifier, and in the amount of ego-centred quote from the relevant performers.

Pop needs a super-hero, an idol. No artist today either cares to, or is capable of assuming the mantle. For with the title comes certain failure—when people stop querying weirdness and actually start listening to the music!—Ken Cleaver, Hadlow Gardens, Tranmere, Birkenhead, Cheshire.

...AND IT'S NOT CARL

WHY DOES Disc devote so much valuable space to a mediocre group like the Move?

They must be one of the most overrated teenybopper groups in recent years—and to say Carl Wayne will be as big as Tom Jones is ludicrous.

They seem to exploit even the most childish fad, the latest being "heavy teenybopper records." Let's have more articles on the greats of music instead of these publicity seekers.—"Furd Burfle and Heavy Friends," Crowland Road, Haverhill, Suffolk.

IS THERE any truth in the rumour that Mr. Bloe is a poor man's Whistling Jack Smith? — Michael Fenton, Ribble Avenue, Darwen, Lancs.



BOB FRIPP: better than Clapton

WHEN WILL the people realise that Eric Clapton is not the only good guitarist in the world?

Have these self-styled experts never heard of Bob Fripp? Or Mike Bloomfield? Or Richard Thompson? Or really listened to George Harrison's superb guitar? "Showband Clapton" is good but not the best.—Andy King, Gib Lane, Blackburn, Lancs.

STEVI MERIKE, probably the liveliest DJ within the walls of the BBC, has once again been dropped from programme work to make a few trails for other jockeys.

In his recent Sunday night spots he made Radio 1 not only bearable but loveable — it was Stevi who first plugged Butterscotch, Greenbaum and Bob and Marcia.

If anyone at the "Beeb" bothers to read music papers, I suggest you let Mr. Merike have an hour a day like Johnnie Walker and get rid of the dead wood in the afternoon.—Jun Whiteford, Lowndes Street, Barrhead, Glasgow.

I'VE JUST SEEN "Let It Be" and it was fantastic. I don't care what they say about it. Thanks John, Paul, George and Ringo for a great film, and thanks for everything you have done for us.—Anne Chesterton, Adlam Road, Liverpool Street.

TONY BLACKBURN is worried that the public may tune into any

"cheap imitation" (Blackburn Show 18.5.70). Blackburn shouldn't knock R.N.I. After all he was a pirate once, and owes his career to Caroline and London.—Steve Fitch, Pendean Crescent, Southway, Plymouth.

WHERE is that poet/singer extraordinary Donovan? I can't remember when we last had a single from him.—Steve Kent, 5 Millford Avenue, Long Eaton, Notts.

WHAT a pleasant week it was. First to read in Disc that the Gibb brothers will re-unite for some further recordings—a stimulating piece of news in itself. Then, thanks to a strike preventing the screening of "Coronation Street," ITV honoured us all by repeating that most entertaining hour-long programme "Frankie Howard Meets The Bee Gees." — Jean Evans, Davington Road, Dagenham, Essex.

1970 WILL go down in pop history as a year of disaster. For in just six months the Beatles split, Peter Green left Fleetwood Mac and the Bee Gees re-formed. All that is needed now is for Tony Burrows to replace Jagger in the Stones! — Jake, Grafton Way, New Duston, Northampton.

HAVING recently seen the film "The Adventurers" I was utterly knocked out by a song in the film called "Young Love" by the Family. I would like this record released as a single and I am gathering a petition to send to their record company. Any reader who agree with me should send their names to: Bob Purcell, 66a Leam Terrace, Leamington Spa, Warks.

SURELY one of the best LP's he's ever made! I'm talking about "Waterfront" by Frank Sinatra. It isn't hard or aggressive, it isn't soft and sugary, it's just Sinatra singing Bob Gaudio and Jake Holmes. A wonderful experience from a great voice that touches every word with meaning — C. Chisholm, Crossway, Dagenham, Essex.



CARL WAYNE: not a Tom Jones?

BRITAIN AND THE POP NAZIS...

IN SCHOOL we heard a lot about Britain's tradition of democracy and freedom. But now I wonder if the British Government is acting against democracy when it tries to make the reception of RNI impossible for English people. This reminds me of the Second World War when BBC transmissions to Germany were jammed by the Nazis. Why are the British people not demonstrating? — Klaus Brenneisen, 1000 Berlin 21, Stephanstrasse 56, Germany.

WHY are the Government's unsavoury methods of jamming Radio North Sea tolerated by the British pop industry?

Now we cannot choose our music but must listen to what the BBC considers suitable for us.

It is vital that the BBC monopoly is broken before it becomes totally out of hand.—David Cliff, Oxford Avenue, Merton Park, London, S.W.20.

AROUND the time of a General Election, great emphasis is placed on the value of our British "freedom" — the very freedom the Government are denying us by jamming of Radio North Sea. The Labour Government have made it quite clear that they will not tolerate "pirate radio." Remember this on June 18.—R. E. Saunders, Abbotsford Gardens, Woodford Green, Essex.

MIKE SMITH of the Dave Clark Five is having a terrible year so far as injury and illness are concerned, and I would like to wish him a very speedy recovery from his present illness on behalf of all his many fans. — Hazel Stones, Hall Farm Cottages, Car Colston, Notts.

CLUES ACROSS

1. Dark confidence group (5, 5)
8. A thing for disliking? (6)
9. What is it, asks Johnny Cash (5)
10. The Poor Boys go with him (5)
11. Pie precedent (6)
15. Group-member no longer young? (6)
17. "Say It Loud . . ." in another word (5)
19. "I Got —" (Elvis) (5)
20. Tom? (6)
21. He sang "Here Comes The Judge" (6, 4)

CLUES DOWN

2. Egypt for the "Coasters"? (6)
3. Girl for a man or a choir? (5)
4. That "Big Boy" Crudup (6)
5. "Under My —" (5)
6. The greatest one on earth? (4)
7. Blue suede articles? (5)
12. "— Cream" (5)
13. "— Heartbreak Dead Ahead" (Marvelettes) (6)
14. Fields for this from the Beach Boys (6)
16. Joe? (5)
17. "We — Overcome" (5)
18. Mr. Hicks (4)

LAST WEEK'S SOLUTION

ACROSS: 1. Demons, 4. Guess, 7. Doris, 8. Hoopie, 9. Trinity, 10. Dyke, 14. Carl, 16. Bennett, 19. Ladies, 20. Fleet, 21. Siren, 22. Status.

DOWN: 1. Didn't, 2. Marcia, 3. Measmit, 4. Good, 5. Empty, 6. Seeker, 11. Genesis, 12. Actles, 13. Get Out, 15. Rider, 17. Takoo, 18. Leen.

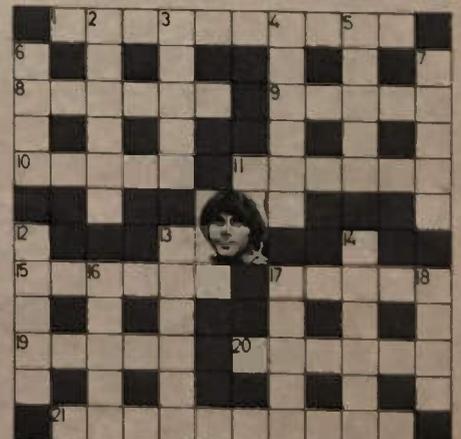
LAST WEEK'S WINNERS

Mrs. Maureen Lord, 167 Beech Hill Avenue, Beech Hill, Wigan, Lancs; Nigel Price, 252a Long Lane, Halesowen, Warks; Neil Barnes, 34 Macbeth Mair Road, Muirhead, Midlothian; Chris Sidford, Byways, Gravel Path, Berkhamsted, Herts; M. Johnson, 32 Fen Road, Chesterton, Cambridge; Pauline Warder, 52 Manor Road, Leko, Isle of Wight.

DISCWORD

SIX LPs TO BE WON

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



Scene

KEITH MOON realised a life-long ambition last week and became the proud owner of a Rolls-Royce. And the first day out somebody scratched the bonnet!

Roger Daltrey hoping to record local Berkshire man singing lewd local songs for an LP this Christmas.

Isley Brothers LP cover peculiar—; shows the group attired in monks' PINK habits!

Pickettywitch record producer John McLeod NOT Tony Macaulay.

Disappointment for Mungo Jerry: they hoped to catch their "Top Of The Pops" debut on TV at London college where they had gig last Thursday . . . but someone stole the TV set for a "Rag Week" joke!

Humble Pie went down a storm at London's "Marquee" last week. The boys have completely reprogrammed their act and now lean very heavily on rock. It worked well. They got two encores.

Tony Blackburn says that recording as "Gerald" is probably the only way he'll get his records played on Radio 1!

Too many pop people taking Led Zeppelin's name in vain. "It seems fashionable to link the group with just about anything that's happening these days. Yet often they're the last to be told!" complains a spokesman.

Cliff Richard holidaying in Portugal during August. He returns to UK for yet another "Talk Of The Town" month-long season in September.

Norman Greenbaum spent almost his entire British visit with pigs and cows, promoting his new single, "Canned Ham," for "Top Of The Pops" and "Milk Cow Blues" for "Disco 2."

Judas Jump's Alan Jones producing first LP for new group Wilfred, whom he met while band was rehearsing on Isle of Wight earlier this year.

Agent/manager Don Arden very unhappy at way "Top Of The Pops" monopolises pop. Perhaps he should get in touch with Ronan O'Rahilly!

Chris Farlowe considering recording version of Frank Sinatra's "My Way."



Very interesting!

WHAT is the interest? Andy Williams (above) studies the silver disc presented by Disc and Music Echo for sales of over 250,000 for his single release "Can't Help Falling In Love" while his wife Claudette Longet and ace film score writer John Barry look on.

Andy and John Barry were having an extended lunch at London's trendy "Aethusa" club-restaurant in King's Road, where new Disc editor Gavin Petrie (right) presented Andy with the award.

Andy expressed the hope that he would be able to work with John Barry in the near future. "It's not often you hit it off so well with someone," he said. And we hope that they hit it off to the extent of recording together . . . that would be good for at least another couple of silver discs . . .



GERRY MONROE embarrasing on "TOTP." He's turned the chart clock back 10 years!

Tony Blackburn paying his future by taking over Jimmy Young Show this summer?

Wild Angels' opinion of American rock stars is hardly printable.

Peter Green refuses absolutely to give any interviews—completing his new anti-showbiz image.

If his first single, "Wake Me, I'm Dreaming," is a hit, will Tremeloe Dave Munden send a copy to Brian Poole?

Big plans afoot to set Davey Sands (one-time lead singer of the Essex) back on the road to fame again.

Loyal people, Mungo Jerry. They turned down a good offer

to appear at London's Lyceum last Friday to keep a prior engagement at much lower price.

"Wilma" has now sent Penny Valentine a miniature bottle of advocaat.

Idle Race "covering" Mungo Jerry's "In The Summer-time," but for Continental release only.

Quote from Simon Dee on the announcement that his show is dropped from end of July: "Everyone says what happens on the 'Simon Dee Show' except Simon Dee."

Mungo Jerry encountered "Jobsworth" problem at TV Centre on arrival for "TOTP" rehearsals. Says singer Ray Dorset: "They wouldn't let us in with our van—even though we explained we were on the

show. We didn't like to argue—so we left the van down the road and walked!"

SIMON DEE regular visitor to Caroline TV's London office, and also wholehearted advocate of commercial radio.

Strange—promoter Roy Tempest has a telephone that won't take incoming calls!

Radio North Sea really must buck up its ideas and make a firm stand in the last week before election. General opinion is that if present Government is returned the station will not last a week.

Petula Clark star guest at last Friday's reception for Peter, Paul and Mary.

Edward "Callan" Woodward an ardent fan of Jose Feliciano.

Remember?

Disc, June 13, 1965

Away," Fortunes — "You've Got Your Troubles," and Ivy League—"Tossin' and Turnin'."

In the chart Elvis Presley's "Crying In The Chapel" goes up to 2, Hollies' "I'm Alive" up to 7, Donovan's "Colours" up to 17, and Unit 4+2's "Never Like This Before" up to 14. In at 24 comes Johnny Cash and "It Ain't Me Babe," Connie Francis, in at 25 with "My Child," and Moody Blues in at 27 with "From The Bottom Of My Heart."

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J. Edward Oliver by J. Edward Oliver

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SINGLES



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

FLYING BURRITO BROTHERS, those well-known Americans, turn up with a little opus called "Older Guys." It has loads of charm and skims along with vocals and backing colliding perfectly. (A & M)

Lord Sutch and his Heavy Friends present their own view of elections—"Election Fever." Harmless nonsense, though I do remember when young David stood as a candidate for Harrow many years ago he remarked that it was "Better than work." (Atlantic.)

Rod McKuen winds that peculiar individual croaking voice around "London," a song which is much better than the title might suggest. (Warner Bros.)

Blues Image are a good American group. On "Ride Captain Ride" they sound like Canned Heat vocally and the Band in every other way. (Atco.)

Flamingos do slow soulful/gospel vocals on a lyrically interesting song. Called "Buffalo Soldier," it tells of a Negro cavalry soldier in the American Indian campaigns. Lead singer sounds like Ben E. King. (Polydor.)

Quick Spins

STEPPENWOLF have a high degree of musical polish to live up to. I found "Hey Lawdy Mama" excellent, but lacking that extra something which hit me when I heard things like "The Pusher." (Stateside.)

Bedouins turn in a rather uninspired version of the Byrds' "Please Let Me Love You." (Elektra.)

The Ghost sound exactly that on "When You're Dead." Completely crazy Family-styled vocals that go mad. Leaping bits of organ and drums. Overall impression of a bad nightmare. (Gemini.)

Clarence Selman does some drawly talking blues on "Reidy Mixed Revenge." Reminds me of early Roger Miller. (London.)

Anthony Green and Barry Mazg turn in a bit of solid serious preaching on "To Love Means To Be Free." I admire their sentiments, but found it heavy going. (London.)

Gadian has a pleasant one called "That's Love" which has a good chorus. (U.P.C.)



LULU: very professional

Up Around The Bend (Liberty): My admiration for Creedence Clearwater and particularly John Fogerty knows no bounds. This track is a perfect example of why. Tentatively I'd suggest it's the best thing they've done for a long time—full of that lovely wide-open happy guitar work that echoes and bounces and sounds so sunny, and those incredible closed in attacking vocals.

It's deliberately and beautifully aimed at the widest possible appeal. It reaches its goal effortlessly. It makes me happy to listen to such competent people. It's summery and full of attraction and I wouldn't be surprised if it's a number one.

Wake up to Lulu!

Hum A Song (Atco): It's been a nice surprise this week to find so many really good records in one batch. Amazing.

This is another fine piece of professionalism that really should gladden everyone's heart. I was rather surprised that Lulu's first single from Atlantic didn't do better and I can only hope that someone wakes up soon and realises what good stuff she's doing out in those studios.

This is a sneaky little piece with a tinkling opening which falls over itself. Really fast, crisp stuff on the verse, and rolling guitar, organ and tambourine on the chorus. She's backed by the Dixie Flyers and it's good to hear a mainstay of MALE backing voices for a change

CLODAGH RODGERS

Wolf (RCA): I was becoming rather fed up with the combination of Clodagh and Kenny Young's songs, written for her to roughly the same format. It was all getting a bit passé. But now comes this absolute smasher of a single and I am silenced.

Quite the best thing Clodagh's done so far, and a piece of superb writing from Kenny. The wolf in question is a gentleman of brown-eyed sexual attraction. His pursuit of Clodagh and subsequently hers of him is told in sneaky "Son Of A Preacher Man" phrases, with Tony Joe White-type swamp guitar, loaded with innuendoes from Clodagh's voice.

NIITY GRITTY DIRT BAND

Rave On (Liberty): Buddy Holly's lovely little lurching song gets the finest face-lift I've ever heard. The jolly Nitty Gritty's have a smashing time leaping about on this, with charging vocals, some great rock piano and wailing harmonica that fits perfectly. I'm surprised nobody thought of it before. It moves like mad, it's fun and it's happy.

DAVID BOWIE

Memory Of A Free Festival (Mercury): Beautiful. I have to own up that when Bowie told me he planned to re-record this song from his album I told him he was an idiot. Nice girl. But it's turned out better than I could ever have hoped.

If this isn't ignored by TV and radio like his last single it could do almost as well as "Space Oddity." It has that same huge overpowering quality—which makes me think that David is at his best with a thundering backing. It starts with harmonium and then flows nicely between Bowie's plaintive voice and ferocious guitar

Creedence turn in a clear winner!



and strings. It's fuller, more soaring, and less stodgy than the original album track.

DAVE CLARK

Here Comes Summer (Columbia): Well timed for the season and hot on the heels of their last surprising flop comes the DCS's version of the old Jerry Keller hit.

They do odd things—updating it's easy swaying feel by taking it in rather old Beach Boys solid style—all the ba, ba, ha's are there and good old rock piano, too. Good heavens we ARE going to jive again!

EDDIE COCHRAN

C'Mon Everybody (Liberty): Yippee—an excursion into instant nostalgia. The incredible old smash that once had them dancing in the aisles is courteously brought to our attention once again. It's our musical heritage—full of jolly tinny tambourine, harsh old guitar, and Cochran's hollow voice.

JOE COCKER

The Letter (Royal Zonophone): Like the little girl in the poem, when Joe Cocker's good he's very very good. And on this track he really comes over giant-sized. It's easy to imagine that body jerking around as you

hear his voice, all rugged power, having a great time on this Box Tops hit.

This great treatment is helped along by fine backing work from Leon Russell and the Shelter People—crashing drums that turn from concise to shattering. There's well-paced piano and breezy brass, and then a fine trumpet and sax solo.

NORMA GREEN

Thank You Darling (Parlophone): Norma Green may sound like Theima Houston—but in fact she's white and incredible. She's a girl who obviously really enjoys singing.

This is basically a very light track, with a solid soul feel and peculiarly effective lyrics that wouldn't normally fit in this type of pace. Not, I would think, one for the masses, but incredibly classy.

R. B. GREAVES

Fire And Rain (Atco): Written by James Taylor, who writes nice little twists in his lyrics, and sung beautifully by Mr Greaves who, unless you knew, convinces you he's written it himself because of his total conviction vocally.

A very gentle touching little track that not only has Greaves really nice voice but some far-away brass and strings and bass guitar.

Penny goes on holiday, and for the next two weeks TONY BLACKBURN reviews new singles

WILMA

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HAPPENING

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

Tune in

ROOT and Jenny Jackson and Onyx among guests in Noel Edmonds Saturday Show (Radio 1—1 pm).

Humblebums, Moon and Andy Roberts feature in John Peel's Top Gear (Radio 1—4 pm).

Greatest Show On Earth and Almond Marzipan guests in Andrew Finney's second Saturday Show (Radio 1—6.45 pm).

Pretty Things and Skid Row feature "in concert" introduced by John Peel on Sunday (Radio 1—4 pm).

Sounds Of Seventies guests this week: **Moody Blues** and **Cressida** (Monday); **Deep Purple** and **Chicken Shack** (Tuesday); **Pretty Things** and **Skid Row** (Wednesday); **Renaissance** and **Famous Jug Band** (Thursday); **One, Alex Harvey** and **Rock Workshop** (Friday).

Foundations, Flying Machine, Sweet, Harmony Grass, Casuals and **New Seekers** among guests in Jimmy Young Show from Monday to Friday (Radio 1—10 pm).

Herman's Hermits, The Fortunes, New Overlanders featured in Tony Brandon Show Monday to Friday (Radio 1—2 pm).

Equals, Jimmy James And Vagabonds, Barron Knights, Billy J. Kramer and **Lake**, and **Fluff** featured in Terry Wogan Show from Monday to Friday (Radio 1 and 2—3 pm).

Look in

TOM JONES and **Bob Hope** guest in Raquel Welch's much-publicised TV spectacular "Raquel" tonight (Thursday). She'll be seen dancing, looking and singing a dozen songs including "Raindrops Keep Falling On My Head" and selection

from "Hair." (BBC 1—9.10 p.m.)
Marianne Faithfull makes BBC TV acting debut tonight (Thursday) in Somerset Maugham's "The Door Of Opportunity" (BBC 2—9.10 p.m.).

Bill Cosby, co-star of "I Spy," is showcased in his own 30-minute special (tomorrow) (Friday). (BBC 2—10.10 p.m.)

Cliff Richard and **Clodagh Rodgers** principal guests in Roy Castle's Saturday night show (BBC 1—8.5 p.m.)

Bobby Darin and **Free** appear in Disco 2 introduced by Tommy Vance on Saturday. (BBC 2—12.30 a.m.)

Cliff Richard introduces and sings in second edition of "Sing A New Song" programme dealing with modern music of church on Sunday. Also appearing — **The Settlers**. (BBC 1—6 p.m.)

Discoteque

SAMANTHA's, Pershore Street, Birmingham. Formerly known as the "Heartbeat," the club has been given a "face lift" to provide a more sophisticated atmosphere, appealing to those in the 18-25 age group.

Pete Drummond guest dee-jay at the reopening last Saturday and other Radio 1 DJs being lined up to make future appearances. **Dave Cash** will be there on June 26 and 27.

New discoteque unit installed and new lighting effects also created.

Membership free for a limited period. Opening hours 8 pm till 2 am Monday to Saturday. 8 pm till 11 pm Sundays. Admission 8s on Friday and Saturday; 5s rest of the week.

Drinks reasonably priced with bitter 3s 3d a pint, spirits 3s 4d and coke 1s. 6d. Scampi-in-the-basket, chicken and steak avail-



able all at 12s.

And there is a real live "Samantha," alias Kay Parney, a 19-year-old secretary from Solihull, chosen from scores of applicants as typical of the young people the club wants to attract: "She's lively, gay and likes to be happy and have fun."

New Sounds

FIRST solo single from ex-Supremes leader **Diana Ross** is "Reach Out And Touch (Somebody's Hand)" released next Friday (19).

New Doors single is "Road-

house Blues," from "Morrison Hotel" album, and **Delaney And Bonnie's** follow up to "Comin' Home" is "Free The People."

Dave Dee's second solo single is "Annabella"; new **Yes** single is "Sweet Dreams," and **Johnny Taylor's** next release is reissue of his "Who's Making Love."

Marmalade follow "Reflections Of My Life" with "Rainbow," and old track "I'll Be Loving You Forever" is issued by Liberty as next Fifth Dimension release.

After "Let's Work Together" **Canned Heat** come up with "Sugar Bee" and new **Raymond Froggatt** single is "Matter Of Pride."

All out next Friday (19).
Rush-released (tomorrow) (12) to coincide with the Polls is new **Edgar Broughton Band** single—"Up Yours," their comment on the election.

Live

TODAY (Thursday): **Roy Harper** and **Strawbs** at Manchester Free Trade Hall. 7.45 p.m. 15s., 10s., 8s., 6s.

Soft Machine in concert at Birmingham Town Hall. 7.45 p.m. 17s., 15s., 12s., 10s., 8s.

Clark-Hutchinson at East Ham Green Man Hounds Club. 7.30 p.m. 7s. members; 9s. non-members.

TOMORROW (Friday): **Wildmouth; Trees; Curved Air; Krippie Vision** at London Hanway Street (Nr. Tottenham Ct. Road Tube) "Night Angel" club. 10 p.m. 12s.

Renaissance at London Hampstead Country Club. 8 p.m. 10s.

SATURDAY (13): **Soft Machine** at Manchester Free Trade Hall. 7.45 p.m. 15s., 13s., 10s., 8s.

Jucy Lucy at Hull Lawns Centre. 8 p.m. 6s.

Peter Green meets **Little Free Rock**, plus **Ginger Johnson; Cochise; Demon Fuzz** and **Little Women** at London Hanway Street "Night Angel" club. 10 p.m. 15s.

SUNDAY (14): **Peter Green and Friends; Pretty Things; Formerly Fat Harry; Trees** and **Quiver** at Barnet Salisbury Hotel "The Garage." 3.30 p.m. to 11 p.m. 5s.

Soft Machine at Edinburgh Usher Hall. 7.30 p.m. 15s., 12s. 6d., 10s. 6d., 7s. 6d.

Free and **Bronco** at Guildford Civic Hall. 8 p.m. 14s., 12s., 10s. **Mayfield's Mule** at London's Hampstead Country Club. 8 p.m. 6s.

Deep Purple in concert with **Forever More** at Croydon Fairfield Hall. 7.30 p.m. 17s., 15s., 13s., 10s., 8s.

Daddy Long Legs; High Tide; Cochise; Ground Hogs; Storyteller and **Fotheringay** at London Shaftesbury Theatre. 4 p.m. to 10 p.m. 25s., 15s., 10s., 5s.

MONDAY (15): **Scaffold** at Hull Lawns Centre. 8 p.m. 6s.

TUESDAY (16): **Marmalade** and **Bronco** at Hull Locarno Ballroom. 8 p.m. 10s.

Formerly Fat Harry at London's Hampstead Country Club. 8 p.m. 8s.

ARRIVAL 'MISS' THEIR HIT

ARRIVAL aren't around to see their single "I Will Survive" enter Disc's chart at 30 this week. They're in Majorca representing Britain in the "Barebella" song festival with one of their own songs—"Take Me."

Next month they have their first album out and they're away again in July to Sicily to take part in the Palermo '70 Pop Festival.

Pictured left to right: **Lloyd Courtenay, Paddy McHugh, Carroll Carter, Frank Collins, Dyan Birch, Don Hume, Tony O'Malley.**

Stray, Daddy Long Legs; Hawkwind at London Hanway Street "Night Angel" club. 8 p.m. 15s. **WEDNESDAY (17):** **Soft Machine** in concert at Bristol Colston Hall. 7.30 p.m. 15s., 13s., 10s., 8s.

Aquila and Ray Draper at London New Compton Street "Sound Asylum" 8 p.m. 6s.

Tour

"Farewell Is A Lonely Sound" hitmaker **Jimmy Ruffin** arrives in Britain (tomorrow) (Friday) and begins tour same evening at Birmingham Top Rank and Draycott Blue Orchid. Then plays **Chorley Howard Arms** and **Bolton Casino** (14); **Chester Grange** and **Birmingham Rebecca's** (15); **Bristol Top Rank** and **Cardiff Baker's Row** (17); **Darwin** and **Little Horton Uncle Tom's** (19); **Boston Gliderdrome** and **Manchester Twisted Wheel** (20). Other dates being set.

Too much!

LATEST craze on German record scene — psychedelically-coloured albums. Instead of usual black plastic these are dazzling shades of orange, yellow, purple, pink, white, brown blended together to produce a startling effect guaranteed to induce nausea if observed while rotating! Currently available in this form is "Pop Revolution From The Underground" album containing tracks by **Blood, Sweat and Tears, Chambers Brothers, Electric Flag, Al Kooper, Spirit, Mike Bloomfield** and **Moby Grape, John Kay**, etc. Not available through normal outlets here, but on import from One Stop Records and Musicland at approximately 33s. a copy. Put a little colour into your collection!

Charity

Roger Whittaker, Rolf Harris, Dorothy Squires, Frank Bely, Matt Monro, Alfred Marks, Mary Feldman, Spike Milligan, Patrick Carrill and **Johnny Howard Band** in "An Impromptu Evening" at London Palladium on Sunday (14) to raise funds to send 750 young people to United Nations Headquarters in New York for a Youth Assembly in July. 8 p.m. Tickets: 40s., 30s., 20s., 15s., 10s., 6d.

Flying in

BOBBY DARIN arrives Heathrow, Saturday (13) on Flight TWA 760 at 8.10 a.m. and appears in concert at London's Festival Hall (June 17) and Manchester Free Trade Hall (19). To coincide with visit two albums released by Major Minor—"Commitment" and "Waldron Robert Cassotto."

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Chart Service



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TOP 30 SINGLES

- 1 (1) **YELLOW RIVER** Christie, CBS
- 2 (2) **QUESTION** Moody Blues, Threshold
- 3 (7) **HONEY COME BACK** Glen Campbell, Capitol
- 4 (4) **GROOVIN' WITH MR. BLOOE** Mr. Blooe, DJM
- 5 (23) **▲ IN THE SUMMERTIME** Mungo Jerry, Dawn
- 6 (3) **● BACK HOME** England World Cup Squad '70, Pye
- 7 (12) **▲ EVERYTHING IS BEAUTIFUL** Ray Stevens, CBS
- 8 (14) **▲ COTTONFIELDS** Beach Boys, Capitol
- 9 (10) **UP THE LADDER TO THE ROOF** Supremes, Tamla Motown
- 10 (5) **ABC** Jackson 5, Tamla Motown
- 11 (8) **I DON'T BELIEVE IN IF ANYMORE** Roger Whittaker, Columbia
- 12 (15) **ABRAHAM, MARTIN AND JOHN** Marvin Gaye, Tamla Motown
- 13 (17) **GREEN MANALISHI** Fleetwood Mac, Reprise
- 14 (6) **● SPIRIT IN THE SKY** Norman Greenbaum, Reprise
- 15 (13) **DAUGHTER OF DARKNESS** Tom Jones, Decca
- 16 (9) **BRONTOSAURUS** Move, Regal Zonophone
- 17 (30) **▲ SALLY** Gerry Monroe, Chapter One
- 18 (20) **DON'T YOU KNOW** Butterscotch, RCA
- 19 (11) **HOUSE OF THE RISING SUN** Frijid Pink, Deram
- 20 (25) **▲ KENTUCKY RAIN** Elvis Presley, RCA
- 21 (29) **▲ BET YER LIFE I DO** Herman's Hermits, RAK
- 22 (28) **▲ IT'S ALL IN THE GAME** Four Tops, Tamla Motown
- 23 (—) **GOODBYE SAM, HELLO SAMANTHA** Cliff Richard, Columbia
- 24 (—) **ALL RIGHT NOW** Free, Island
- 25 (19) **DO THE FUNKY CHICKEN** Rufus Thomas, Stax
- 26 (—) **AMERICAN WOMAN** Guess Who, RCA
- 27 (16) **CAN'T TELL THE BOTTOM FROM THE TOP** Hollies, Parlophone
- 28 (27) **I'VE GOT YOU ON MY MIND** White Plains, Deram
- 29 (—) **WHAT IS TRUTH?** Johnny Cash, CBS
- 30 (—) **I WILL SURVIVE** Arrival, Decca

TOP 30 ALBUMS

- 1 (1) **LET IT BE** Beatles, Apple
 - 2 (2) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
 - 3 (3) **Mc CARTNEY** Paul McCartney, Apple
 - 4 (4) **ANDY WILLIAMS' GREATEST HITS** Andy Williams, CBS
 - 5 (6) **EASY RIDER** Various Artists, Stateside
 - 6 (8) **LED ZEPPELIN II** Led Zeppelin, Atlantic
 - 7 (14) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
 - 8 (5) **BENEFIT** Jethro Tull, Chrysalis
 - 9 (12) **PAINT YOUR WAGON** Soundtrack, Paramount
 - 10 (9) **THE WORLD BEATERS SING THE WORLD BEATERS** England World Cup Squad, Pye
 - 11 (17) **IN THE WAKE OF POSEIDON** King Crimson, Island
 - 12 (12) **CRICKLEWOOD GREEN** Ten Years After, Deram
 - 13 (7) **FILL YOUR HEAD WITH ROCK** Various Artists, CBS
 - 14 (10) **TOM** Tom Jones, Decca
 - 15 (11) **LIVE AT LEEDS** Who, Track
 - 16 (16) **BLACK SABBATH** Black Sabbath, Vertigo
 - 17 (15) **HOT RATS** Frank Zappa, Reprise
 - 18 (20) **TAMLA MOTOWN CHARTBUSTERS Vol. 3** Various Artists, Tamla Motown
 - 19 (28) **WATERTOWN** Frank Sinatra, Reprise
 - 20 (18) **JIM REEVES GOLDEN RECORDS** Jim Reeves, RCA International
 - 21 (19) **LADIES OF THE CANYON** Joni Mitchell, Reprise
 - 22 (21) **WILLY AND THE POOR BOYS** Creedence Clearwater Revival, Liberty
 - 23 (—) **ABBEY ROAD** Beatles, Apple
 - (—) **BEST OF THE SEEKERS** The Seekers, Columbia
 - 25 (22) **GETTING TO THIS** Blodwyn Pig, Chrysalis
 - 26 (—) **SOUND OF MUSIC** Soundtrack, RCA Victor
 - (—) **TO OUR CHILDREN'S CHILDREN'S CHILDREN** Moody Blues, Threshold
 - 28 (25) **CHICAGO** Chicago, CBS
 - 29 (—) **WORLD OF VAL DOONICAN Vol. 1** Val Doonican, Decca
 - 30 (—) **JOHNNY CASH AT SAN QUENTIN** Johnny Cash, CBS
- Two titles "tied" for 23rd and 26th positions.

BUBBLING UNDER

- VINCE HILL**
"Here We Go Round Again" Columbia DB 8684
- MARV JOHNSON**
"So Glad You Chose Me" Tamla Motown TMG 737
- BANDWAGON**
"Sweet Inspiration" Bell BLL 111
- DES O'CONNOR**
"Something" Columbia DB 8686
- THE 5TH DIMENSION**
"Puppet Man" Bell BLL 1108
- IKE & TINA TURNER**
"The Hunter" Harvest HAR 5018
- ARTHUR WILD**
"Boulevard St. Michel" Capitol CL 15641
- 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**
"It's For You" Stateside SS8041
- EMI RECORDS (The Gramophone Co. Ltd.)
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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 Gerry Monroe

CHRISTIE'S "Yellow River" is great. Ideal for dancing, and one that goes down really well in the clubs. I wish the group all the luck in the world.

Jackson 5 are fantastic performers. A boy of 10 leading the group is unbelievable. Their harmonising is great. Destined for no. 1.

Glen Campbell's "Honey Come Back" is getting to the girls. It's very similar to Bobby Goldsborough's "Honey." Very strong. Should make top 3.

Roger Whittaker's "I Don't Believe In If Any More" is very unusual because of the changing

rhythms. He's a great stage artist and deserves this second hit.

Supremes surprised me. They've managed to do a great job since Diana left. I think everyone presumed Diana couldn't be replaced, but this new girl sounds a lot like her; she also vocal-

ly resembles Dionne Warwick which is a good combination.

Ray Stevens is a certain no. 1. He's been trying for a hit for about five years and now he has a chart topper. I think its appeal lies in the children's vocal at the opening.

Marvin Gaye is first class.



Next week: MR. BLOOE



GIDIAN

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JOE BENJAMIN

"GOOD MORNING BABY"

UPC 106



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By Caroline
Boucher

WHEN Led Zeppelin are in Britain between their numerous and lengthy American tours, Robert Plant hides himself away on his farm in Worcestershire. His visits to London are of necessity — for business or recording—and he says he'd go mad if he lived there.

"I'd have to be the big star, and I wouldn't like that," he says. "Or else I'd go to clubs every night and never see the sun."

As it is, despite being Britain's third biggest group, and almost a household word, Zeppelin—perhaps with the exception of Jimmy Page—can wander round London unrecognised.

This has both advantages and disadvantages.

Last week when I met Robert it was a disadvantage. He decided he needed a new pair of trousers, so we set off down Carnaby Street and went into a shop where he forgot about the trousers and pounced on a red satin shirt. "Isn't he the singer with Led Zeppelin?" said the lady at the record stall by the door while Robert tried the shirt on. ("I might be, I dunno," said Robert).

"He must be," countered the lady. "He's not Jimmy Page, is he?" Indignant silence.

While Robert wrote out a cheque for eight guineas the lady produced a Led Zeppe-



Why Bob Plant needs the soil

lin II album and held it up to compare faces. Robert's name on the cheque finally convinced her, but not the shop manager. Identification? No, said Robert, but would his face and name on the album do? No. The result was Robert tearing up the cheque, handing back the shirt and stalking out — keeping most commendably cool.

But despite various nasty occurrences of late, Robert seems to have retained a remarkable air of calm. His first bit of bad luck was his car accident before he left for their last American tour. Then he collapsed through ill health at the end of the tour. Back home again at his farm a few weeks ago, he decided to do some repairs to his Aston Martin and the jack broke while he was lying underneath it. He was lucky to escape with only bruised rather than broken ribs.

Amazingly, Robert seems quite calm about life in general. "The worst thing in the world is to rush," he says philosophically. "Being on the road so much has taught me that. All you want to do is sit back and take it easy."

"The farm calms me down, anyway. It's got to be there. When I'm away onstage I'm so into it that if I didn't have the farm I'd go mad. The farm is the other end of the scale for me."

Farmer

Now nothing suits Robert better than falling out of bed in the morning and going out into his fields. He's proving to be a very conscientious farmer — so far he's tilled and sown all his three acres himself, done up the barns and is in the process of renovating the farmhouse. He has the option of buying another 200 acres, but says he doesn't want to until he's got time to supervise and cultivate them all himself.

"The local people have given me a lot of help and advice," says Robert. "The farmer next door came by the other day when I was digging furrows for potatoes. 'Morning Master Robert,' he said. 'Digging tunnels for Turks then.' Apparently I was digging them much much too deep."

"You just pick up knowledge as you go along. Going to college I suppose is a help, but I think it's like going to grammar school to do French and then going to France. Agricultural college must be a bit like that."

At present Robert has six goats. His wife Maureen milks them, and they produce six pints

a day. Next Robert wants to get a cart-horse for the ploughing.

"It's a really lazy feeling down at the farm," says Robert. "You pull up into the drive and there's a jeep parked half way up the bank and an Aston Martin covered in filth. Most people say 'An Aston Martin? Wow.' But I never ever clean it."

Rumours

"I could never give up singing and just do the farm full stop though. It has to be the balance for singing. I know there are rumours going round of Zeppelin breaking up but it's nonsense. I've always got to sing. Even when I go bald I'll go on singing. And it's the same with everyone in the band. There's such an intensity and there's so much happening — we're writing such incredible new things."

"It's stupid. I can't think who put around such a rumour. And I've heard it started because people thought we'd made enough money to call it a day. That's ridiculous—I've enough money to buy two stately homes and six Rolls-Royces, but I couldn't give up singing."

Jimmy Page has been staying with Robert for the last few weeks, writing material for the new album. Last month Jimmy and his girlfriend Charlotte, Robert and Maureen, their daughter Carmen and dog Strider, all piled into Robert's jeep and drove up to a ramshackle cottage in Wales.

Two roadies went along to chop wood when everyone else flaked out, and Robert and Jimmy went off to gain inspiration by a waterfall and write songs. They completed most of the numbers for the new album there, and are both very pleased with the results.

"I hope people who bought the records in the past will say 'great,' they're going into new things. I'm trying new ways of singing. I've always been wary in the past, but I'm trying straight singing. We're so close as a band now that if I sing in a certain manner the guitar will be in sympathy and then something will come along and the mood will change and you pick up that."

Robert is really looking forward to their appearance at the Bath Festival, and part of the film Zeppelin are currently making will be shot there. Cuts of them at the Albert Hall will suddenly go into the same number at Bath — things like that.

"Bath is going to be my big thing this year," says Robert. "So many people together can be really wonderful. The festival

feeling is something you really need—we all need it. I really hope there's no hassle so everyone enjoys themselves."

Back down on the farm though, apart from Jimmy's visit, Robert doesn't really come into contact with the music business. Old school friends from Birmingham drop by, and despite the fact that they have short hair, he still gets on really well with them. The only pop people Robert sees are Bronco, an Island group, who live up the road and who Robert rates really highly.

"I'd hate it if lots of groups kept coming round," he says, "because they'd expect me to try and do things for them and that's really not my scene."

At present Robert seems more

intent on his fields and goats than doing much to the house. The family are living in two rooms and he reckons that's enough. Maureen, he says, doesn't mind. Carmen at 19 months doesn't complain either.

"I'm quite paternal," volunteers Robert. "I didn't really see her grow up at the beginning so I like to cling to her more now. But she's a bit towards her mother, which is understandable I suppose."

But times at home are few and precious. At the moment, although Zeppelin are ostensibly busy with the album, they have more free time than usual. Last week Robert saw shots of the film—the bits made at the Albert Hall.

"It was really funny—the expressions, with me muttering

between numbers, and the terrible faces we made if there was a wrong note! We were roaring with laughter—if that's a representation of us then it's the best I've seen."

"The film was the idea of all of us, really. Nobody wanted to do telly appearances. I suppose in the end it will be about an hour and a half of film and it should be quite good."

Despite his physical collapse at the end of the last American tour, Robert vehemently denies he'll give up singing—he says he couldn't.

"I just don't worry about my voice ever giving out or anything. True it did at the end of that tour but we did 27 gigs. It's all psychological. If you worry it goes. If you don't you're fine."

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Time for 'old time' on Top Gear

"TOP GEAR" moves into "First Gear" for four weeks in August with eight hours of "revised 45s."

Says producer John Walters: "John Peel will be on holiday throughout August, so rather than try a watered-down 'Top Gear' I've decided to appeal to people's summer nostalgia, something Radio 1 has never really exploited."

Shows, on August 8, 15, 22 and 29, will be hosted by "Scene And Heard" man Johnny Moran and feature all pre-Beatles material (i.e. records originally released before 1963), going back as far as 1934. Live artists will still be featured, and already set are the Wild Angels, Shakin' Stevens and the Sunsets, Marty Wilde and Billy J. Kramer.



WILSON PICKETT: three concerts

Pickett, Brown, Iron Butterfly

concert plans

WILSON PICKETT, whose one British concert last September brought back soul music with a bang, is set to play three British concerts this September.

Says Stan Belderbecke of the APB agency, responsible for Pickett's 1969 visit: "Wilson will be in Britain from September 25-27 and we are planning one concert in London, one in Manchester and one in Newcastle."

Pickett plays European dates in Italy, Switzerland, Germany, Belgium and France from September 6-21.

JAMES BROWN, "King" of soul, is definitely set to play one British concert, probably at the Wimbledon Stadium, London, on September 13. Brown, who plays Israel, Congo, Munich and Frankfurt before arriving in London, is chartering his own plane for himself and his 33-piece show. APB plan the show as an "Afro-Festival" and other top African names are being approached to complete the bill. Noir, a four-piece British "Afro" band, are only other act so far definitely booked to appear.

IRON BUTTERFLY, top American progressive group whose LP "In-A-Gadda-Da-Gadda" has been in the American album charts for 100 weeks, make their first-ever British concert appearance next month.

They play two concerts at Croydon's ABC Theatre on July 18. Others on the bill are Warm Dust, Cressida and Fairfield Parlour.

Group, who expect to return to Britain in November for further concerts, comprise Doug Ingle (vocals, organ), Lee Dorman (bass), Ron Bushy (drums) and Mike Pinera and Larry Reinhardt (guitar). A new album "Iron Butterfly Live" is released by Atlantic on July 1.

BLOOD, Sweat and Tears' London concerts in September are now likely to be at Albert Hall on 24 and 25. Group spends two or three days in London during a ten-day European tour.

Suhl promoter Arthur Howes: "These dates have been tentatively set but they may have to be altered. It all depends on when, exactly, they can get here and whether the Albert Hall is available at that time."

The same applies to the Beach Boys whom Howes is fixing for only two London dates during their autumn European tour. "If I can't book the Albert Hall when they come, there are plenty of other venues like the Odeon, Hammersmith and the Astoria, Finsbury Park."

THE FOUR TOPS tour Europe in the autumn and Howes has them set to return to Britain on September 16. Chicago will be appearing in Britain in November and Aretha Franklin does one British concert at the Albert Hall on July 9.

TONY JOE WHITE and Melanie are latest two names under consideration for the Isle Of Wight Festival, held on August 28-30.

Three-night Geronimo

RADIO GERONIMO is to treble broadcasting hours from June 20.

Geronimo will broadcast three nights a week, Friday, Saturday and Sunday, from midnight to 3 a.m. starting June 20. Director Tony Secunda told Disc: "We will gradually increase our air time so that by the end of the year Geronimo will be broadcasting seven nights a week — from 9 p.m. to 5 a.m."

Geronimo is waiting for a permit from the French Government

to take over a 300,000 watt strength station in Northern Europe to establish an F.M. stereo station. "At the moment there are only two or three stations of that type on the Continent and they are all very weak. By the beginning of next year we hope to be operating that station seven days a week from 6 p.m. till 6 a.m."

RADIO NORTH SEA continues to remain on the air, despite

Government jamming in the London and South East area.

Says station director Larry Tremblay: "The government have us in a corner now, but we're not going down without a fight. We will definitely remain on the air until June 18 — and maybe after that (too...)"

TOP OF THE POPS

Tony Blackburn introduces tonight's line-up of: Status Quo, Four Tops, Cliff Richard, Jimmy Ruffin, Free, Marvin Gaye, Jackson 5, Artival, Clodagh Rodgers, Mungo Jerry.

DISC NEWS
edited by MIKE LEDGERWOOD

Clapton group

ERIC CLAPTON'S backing group at the two Lyceum charity concerts this Sunday is now set. It features Bobby Whitlock on organ, Jim Keltner on drums and bassist Carl Radle. All three played with Delaney and Bonnie at various times. Bobby and Carl toured Britain and the continent with Eric last year.

The concerts (4.30 p.m. and 8 p.m.) are in aid of Dr Spock's Civil Liberties Legal Defence Fund (U.S.A.).

GOOD IS BACK —FOR GOOD!

JACK GOOD, Britain's first pop TV producer—the man responsible for "Six-Five Special," "Oh Boy" and "Around The Beatles"—is returning to England for good!

And first project here will be the staging of his controversial rock-musical version of Shakespeare's "Othello," wildly acclaimed when it played Los Angeles two years ago with Jerry Lee Lewis in starring role.

Called "Catch My Soul," the show is set to open at Manchester's University Theatre for three weeks from October 12.

Jack will present, produce and appear in the show, which may also star such names as Marsha Hunt and Pat Arnold. Good is said to be bringing "a genuine Louisiana swamp man" to play the Jerry Lewis part of Iago.

Jack, reported to have sold his Hollywood house where he has lived for the past five years, will become Artistic Director of the theatre company with old university friends Michael Elliott and Trevor Peacock.

Quatermass

song test

QUATERMASS are to appear on a special edition of BBC-2's "Line-Up" tonight (Thursday), devoted entirely to the group.

Says manager Gloria Bristow: "Line-Up" have issued a challenge to Quatermass to compose an original song in six hours. The group will be given a choice of three themes and will be locked in BBC studios from 4 p.m. today to write a song on one of the themes, during which time cameras will film them. They will then perform the song on "Line-Up" and discuss the techniques of writing."

Group also guests on "Top Gear" next week, plays Sunderland Fillmore North (June 19) and Sheffield University (20).



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SAT. 13: Peter Green with Little Free Rock and Ginger Johnson; Cochise; Demon Fuzz; Little Women. 10 p.m.-7 a.m. 15-

SUN. 14: Ginhouse; Al Heavy Boots; Others: DJ. 2.30 p.m.-12 midnight. 12-

MON. 15: 8 p.m.-4 a.m. 16-, DJ; Surprise Guests.

TUES. 16: Slay; Daddy Long Legs; Hawkwind; DJ. 8 p.m.-4 a.m. 15-

WED. 17: Helmet; DJ; Surprise Guests. 10-

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For Peter, Paul and Mary work takes second place

PETER, PAUL AND MARY'S "Jet Plane" made a whistle-stop landing in London last week—just time enough for the world's most successful three folk singers to meet the press atop Park Lane's Dorchester Hotel, look hastily in Hyde Park, take their children and wives to Buckingham Palace and the Tower, and play two full-house concerts at the Albert Hall.

Which may lead one to believe that after 10 years together, Yarrow, Stookey and Travers are still working a full seven-day week, 52 weeks of the year. Not so—the haste was not so much to fulfil endless commitments, but as Mary put it with a smile—"So I can get back home to my husband, my other three children and my tomato plants!"

Continues Mary: "We're desperately trying now to have our work take second place to everything else—and have been trying since Peter got married about eight months ago. But it's very very hard and we've been thinking about it for at least a year.

"Starting this September we aim to keep our concert appearances down to three months in every year. We feel the time has come to spend more time on our own individual interests.

I've been to acting classes for the past five months which I've enjoyed immensely, and Peter, of course, has also been involved in filming from the production side.

And Paul Stookey? Paul says he has interests which wouldn't interest us (!) and then adds: "When I do have free time I just spend it trying to find myself. Admittedly we do have more free time now, but some-

how I don't really notice it. There are always charity shows and benefit concerts and the free time just fades away."

For Paul, religion has now entered his life and changed his whole outlook. A self-confessed drifter until last year, he now fer-

vently belongs to a group calling themselves "Jesus People"—street preachers if you like—who are dedicated towards finding the Truth, about the way ahead, but particularly about themselves as individuals.

Paul's outlook is acknowledged and sympathised with the other two, although they don't necessarily agree with everything he says. In fact, with three such highly individual people, it would be extraordinary if there weren't frequent arguments and differences of opinion. How, then, have they managed to stay together amicably for so long?

"Somehow," says Paul, "no matter how much we may argue between concerts, once we're up there on stage we sing as one. Our paths have grown separately but our message on stage is still "Love thy brother as thyself." How could we put that message across if we didn't believe it ourselves... and that's how we've stayed together."

Paul would doubtless dearly love to devote his nightly concert, "Paultalk" to telling his audiences of the new road he has found to self-realisation. He goes halfway there and says his "rap" is much "heavier" than before.

"But audiences are embarrassed when you really start to talk religion. I can talk to you as an individual and it's all right, and perhaps if you print what I say it's all right too, but talk to a whole audience and they immediately think of everything their parents told them when they were kids and they look at you as if to say 'well look what happened to our parents, what are you trying to do to us.'

"Talk of God and peace and truth won't help America's militant students either. All they want is action. The only way we can teach them is by our own example.

"Our songs did begin to contain some religious significance at about the time the Beatles released 'Sergeant Pepper' and the only reason we haven't made a record for the last 18 months is because it's so difficult for us to agree on material."

Speed

Paul thinks the speed at which he lived was the direct cause of the change in his mental and spiritual outlook.

"And the only way to spread the message is by telling everyone I meet who expresses any sort of interest. On stage Mary does her 'Power To The People' song, Peter does his 'Peace' song and I just stand there and smile nicely!"

On the folk scene, Paul reckons Tom Paxton "will take the audience just about as far as it can go." He adds that Dylan, who originally started telling people what they should receive, is now living his example, and this is reflected in the lighter, happier side of "Nashville Skyline."

But perhaps Peter, Paul and Mary really find themselves in a cleft stick. They have been appealing to such a wide audience for such a long time with such nice inoffensive songs, that to start actively putting a message across on stage would be as embarrassing as Diana Ross's "Black Power" outburst at last year's Royal Command Performance.

Perhaps, too, the opinions of the individual should be expressed by the group as a whole. Paul certainly doesn't agree with Peter's aims and Mary seems happily detached from either of them.

Whatever, Peter, Paul and Mary were in our midst for just two days, and who knows when they will return again? For that alone we should be thankful.



Peter, Paul and Mary at the Albert Hall

We're not flops, say Judas Jump

JUDAS JUMP are a failure!

At least you might be forgiven for thinking so, bearing in mind the huge publicity machine that went into action to launch this group of well-known faces at the start of the year. Throughout London unsuspecting travellers were assaulted by posters of giant-like proportion announcing the group and its first single, "Run For Your Life."

Perhaps they did, for no one bought the record! Nor the follow-up called "This Feeling We Feel!" And those two singles, plus one festival appearance in Belgium and another at Plumpton, apparently mark the sole achievements to date of six young men from whom so much was expected.

But Judas Jump are not on the verge of giving it all up as a dead loss; they're not even steeped in gloom and despondency—they're on top of the world.

"Obviously we were all bitterly disappointed by the lack of success of 'Run For Your Life,'" said Alan Jones. "It's hard to please six people and each one of us had faith in that song and believed it would be a hit.

"But unfortunately the men at the BBC didn't like the record and it was hardly played.

Annoyed

"We were also very annoyed about the way we were being publicised as a 'new teenybopper supergroup.' That was more of a hindrance than a help, and it's now up to us through our 'live' performances to live down that tag.

"The publicity really did no harm. Perhaps people did expect more of us than has happened so far, but at least the posters got our name across to the public, and I think everybody now knows who Judas Jump are. Without the posters, I'm sure not many people would even have heard of us yet."

In fact Judas Jump say they are really only just starting. Be-



JUDAS JUMP: excellent album. (Left to right, back) Trevor Williams, Alan Jones, Henry Spinnett, (front) Adrian Williams, Andy Bown, Charlie Williamson.

hind them are the two singles, but ahead are a string of live appearances in Britain, taking in many major holiday resorts, and their first LP.

"We'll be doing 15-20 clubs in the next three months, which is a lot compared with what we've done up to now," says guitarist Trevor Williams.

"We think our main appeal will be visual," adds Andy Bown. "The public is getting very tired of having to sit listening to groups on stage playing for themselves. We're intent on getting melody back into music; giving people lighter things to listen to and at the same time providing entertainment and excitement. The public hasn't really had a chance to judge us yet."

It was apparently Pete Townshend who once said of the Who: "We've never let our music get in the way of our stage act," and this is the motto Judas Jump have adopted.

The LP has yet to be completed, but from an exclusive preview of all the tracks I would agree with the group that it is really just starting. Melody is all-important and all-apparent, and every song seems to reflect two moods—excitement to open and close, and some real soft, slow melody in the middle. "Purple Garden" is an excellent example—opening heavily with sax, bass and drums

and then breaking to light piano and flute backed up with high harmonies. Every member of the band except drummer Henry Spinnett has a hand in vocals and the wide range of instruments, including flute, harmonica, mellotron, electric piano and plenty of acoustic guitars makes this album highly pleasing and also representative of the wide sphere of the group's music.

Fun

Other tracks worth looking out for are "Cry-de-Cry," written by Andy Bown and Trevor Williams, featuring two lead acoustic guitars; "Primrose Lady From Gallagher," at present a very long track with flutes and electric piano which ends in an extended jazzy instrumental coda. Most powerful song is "Rocking Chair," which features all five vocalists with all stops out.

"Forty-nine Fingers" is a tremendous piece of barrel-house piano fun and Henry's percussion work sounds marvellous on the up-tempo "Boss Jump."

"We really feel we are poised very nicely now," says Andy. "The live performances are something we've been looking forward to for a long time. They will be the real test of the group's success, or failure."

ROCKER CAROLINE'S STORY OF SUCCESS



CAROLINE ATTARD: ex-rocker!

CAROLINE ATTARD is a slight dark-haired girl with a classic face, and a voice that has done the rounds from hard rock-n-roll in the early days to softer, more folk-based music today. She is the only girl and lead singer in a new band called Storyteller—a five-strong line-up whose first album and first concert (a week ago at London's Festival Hall) have bought people out in a rash of praise.

Storyteller have been formed for nearly a year and are mainly acoustic. Their songs veer from pure love songs to gentle social awareness. Apart from Caroline the band boasts Mike Rogers, lead guitar; Roger Moun, rhythm; Terry Durham, vocals; and Rod Clark, who plays the only electric instrument—bass guitar.

They met up during one of Caroline's particularly bad bouts of summer hay fever last year. "Mike and Roger were singing folk stuff at a restaurant and I was working at a London. Terry, whom I'd known for about five years, used to drop in at lunchtimes for a cup of coffee, and we all got talking mainly because Roger and I both suffered from hay fever and kept consoling each other as we chucked our anti-hay fever pills down our throats."

Caroline, who trained as a dancer had eventually ended up with an old schoolfriend, Gemima, socking it to them as a hard rock duo called "The Other Two!" Five years ago they were working on the Chuck Berry and Duane Eddy British tours of Britain, pound-

ing out all the old-time favourites.

"We really did surprisingly well, but it was a terrible life." "The Other Two" broke up in 1968. Caroline is still heavily influenced by the Everly Brothers, who she saw on tour in Britain when she was 14 and couldn't recover from: "I still can't; they were the greatest thing I'd ever experienced."

With Storyteller she now feels she's found her niche. "They are such nice guys and it's such a pleasure to work with an acoustic band after all that electric stuff. When we first all met up I went to some gigs with Roger and Mike in folk clubs and Andy Bown sat in on bass and sometimes Peter Frampton would come along too. It all worked out so well that although originally we might not have had the idea to make it permanent, it just seemed stupid not to."

Bown—because of his affiliation with Judas Jump—obviously couldn't be part of Storyteller, so they hired Rod Clark and Andy and Peter produced their first album.

It has been a shattering couple of weeks for this new band. After doing practically no professional appearances their album was out and they were appearing at the Festival Hall.

"I was scared to death," says Caroline. "Everyone from the record company was there and I knew it was going to either be a huge failure or a great success."

"I think we've been very lucky so far. One of the things that helped was that we got a recording contract much more easily than many hands."

JOHN PEEL WRITES EVERY WEEK IN DISC

WRITTEN, once again, at my father's lair in the hills near the Horse Shoe Pass in Wales. It's difficult sitting here to relate at all to London. The sun, which has become a brilliant orange in the last 10 minutes, is just visible through the trees and will soon be out of sight behind the hill. The lambs are still calling in the field and there are so many different birds singing; accompanied by the wind in the wood, they make every evening a rare musical treat. Cluff, a certain sheepdog, starts at the irregular typing and now lies with his tennis ball between his paws just in case it moves a false move. You seldom know with tennis balls.

Earlier this evening Dad and I went through his old photograph albums and laughed at the pictures of him skiing in Switzerland in the early 20s and driving a beautiful old car across the desert from Cairo to Alexandria. Here is a photograph of him at school, and here one he admitted was pretty clever that he had taken of two pet rabbits. He's a good man and a kindly one and I wish you all knew him.

Thursday was a busy day, with Medicine Head recording a new single—with Nick Cudworth of Siren wacking out some fine rolling piano in

PEEL'S THOUGHTS



support. It has to be re-mixed because something happened to the vocal track, but it should be out in a couple of weeks. It's called "Coast to Coast."

They also recorded one of two other treats which may appear as singles or could be part of the next LP.

Members of Procol Harum commented on how much they liked the Medicine Head LP while they were recording for the Sunday Repeated On Wednesday Show. They put together a really good programme too, with much greater variety in their music than they used to have. They seemed to enjoy playing as well and did fine versions of "Lucille" and "Down The Line" as encores for the studio audience.

Friday was the all-night gig at Buxton in Derbyshire which was another of those things that felt so good, and where there was so many people to talk to, that I missed a lot of the music. Before it started we wandered in the Pavilion Gardens and two ladies shared their groceries kindly. Children played football and in the sand pit and on the swings and a lonely man, retired many years, talked of his sister and his home in the country near Sheffield.

Flaming Youth played first and I missed all of that. The new five-man Strawbs played next and were really excellent. Dave Cousins wrote their names down and I've lost the paper. Anyway they played with humour and there was a great piano solo which the crowd really enjoyed, despite being crammed, as they were last year too many of too smaller place.

Outside security men in scruffy uniforms strutted about with albatrosses—dogs which are not savage unless men brutalise into being so—and a bouncer thrashed someone half his size.

Back inside thousands of people heard a great deal of fine music interspersed with records.

Matthews Southern Comfort, Colosseum, John Hiseman's Rhythm Aces and Taste played in the main building and were deservedly well received.

Stack Waddy's single, dedicated to the proposition that there's always room for vulgarity, is to be released dangerously soon. It could well be called "Roadrunner" and "Kentucky."

It's getting colder out in the garden and Alta came out and said that Brazil had won 1-0. What did they expect with only one Liverpool player in the Squad.

And in Peru 40,000 people died but what did Mr. Heath call Mr. Wilson or was it the other way round?

From here I could walk for an hour in any direction without seeing another living person. It's difficult to write about rock music with that in mind. Forgive me for wandering and being introspective. You buy Disc to read about music and musicians not sheepdogs and distant bills.

At the moment my head is full of pictures of a young man smiling in front the Sphinx, staring down at a table in front of a slightly too-good-to-be-true chalet. "That's one's taken from inside the fortifications of Gibraltar." "That's your father and my Uncle Bill." "Here's another one of Soft Joe." and a tired man smiling faintly in a bed that looks somehow too big for him now.

The horizons are much closer these days—the window ledge is the edge of the world.

LOVE

NORMAN GREENBAUM has a gentle, wistful face and looked rather lost while being dragged round London meeting music people last week. He admitted he would have been happier back home on the farm, but realised the necessity of his promotional visit to Europe.

"My wife Vicki wanted to come too," he says sadly. "But she couldn't really."

Norman is still rather staggered by all the limelight and attention following his hit, "Spirit In The Sky." Before that he'd been with a LA group, Dr. West's Medicine Shop Junk Band, who had one hit, "The Eggplant That Ate Chicago," but had been playing round with various other people before he met up with his current producer, Erik Jacobsen, and made "Spirit."

"I started off at High School by wanting to be a disc jockey," says Norman. "I called myself Jeff Lawrence—a really bland name, going round doing record hops. That was in Boston, then the West Coast lured me and I've been there ever since."

He is happiest in the country, and for the past year has been living on a farm with his wife and two-year-old daughter in Petaluma, north of San Francisco.

"The way I wound up there was my health trip. That started in 1967 when I began to be concerned with what I put into my body. I sampled macrobiotics, then I got into it a little further on a vegetarian level. I read books on different ways of living away from the brain washing on TV, etc. I'm not strictly vegetarian because it's too difficult when you're out on the road, but I try to be strict at home."

On the 15-acre farm the Greenbaums rent they keep a few goats which give them milk, yoghurt and cheese. Eventually Norman wants to buy his own farm, grow vegetables and be almost self-sufficient. Ironically his next single is called "Canned Ham."

"I saw an advertisement in the paper saying 15 cents off canned ham—just a flash—and it stuck in my mind. It's silly really because it doesn't adhere



Norman Greenbaum, with silver disc and Jimmy Savile

Norman sings 'Canned ham', but won't eat it!

to my life style—I don't eat things out of tins. It relates to love on its second level—"when are you going to buy me a tin of canned ham?" "Spirit In The Sky" was really easy to say where it was at; this one is just a funny song—people seem to like it, although my wife didn't at first.

Norman is well aware that pressures are going to get worse if he has further hit records. He says he'll just go along with it and see if he can stand it or do something about it.

business I don't like and can't relate to, but I'm trying very hard to get through it and not let it get to me. I don't like eating food I don't like and being with people who are really freaks, but there are a lot of hip people in the business now so it's not as bad as it used to be. But I like to entertain, I like to write songs and play them. Nothing is perfect; there's an element of badness with everything."

Caroline Boucher

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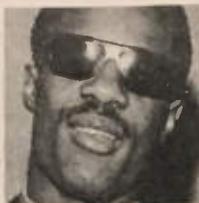
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Their wild "Speed King" is a conglomeration of early rock-n-roll lyrics strung together, and is in line with other groups looking back to their roots. At times the album is "Nice-ish" but on the whole a monster album and very exciting (Harvest). ★★

STEPHENWOLF, one of the more commercially-minded socially aware heavy groups, produce "Stephenwolf Live."

It is surprisingly well recorded. Tracks are taken from several concerts held earlier this year, and the best must have been chosen. Tracks include "Magic Carpet Ride," "Born To Be Wild" and "The Pusher."

They have a distinctive and exciting hard rock sound which is heard to its best advantage on this album (Stateside). ★★

"CROW MUSIC" is all the information this album imparts. It does however have a picture of five gentlemen on "Easy Rider" motor cycles. We also know it was recorded in America. Assuming therefore that this is an album by the Crows, the Crows are a heavy rock band who use brass.

Quite melodic, at times exciting and excellently recorded but nothing new; although vocalist and organist are really powerful in a line-up of excellent musicians (EMI Stateside). ★★

CREAM was one of the best groups around, the latest album, "Live Cream," does nothing to disprove this, but too many albums could spoil the legend. It would be all right if the last few Cream albums released had new stuff on, but for the average Cream fan, who has got all the early albums, these new ones have nothing much to offer.

True "Live Cream" is superb, all the tracks were recorded live except for "Laudy Mama" which was done in the studio. Most of the tracks are on "Fresh Cream," but if you want to hear them again—go ahead and buy it (Polydor). ★★

CHRISTINE PERFECT'S long-awaited first solo album is here at last and it's a treat to listen to. It's carefully and thoughtfully done, and not the son of album for which you want to turn up the volume and bounce the stereo off the neighbour's dustbin. It's just great to sit back and listen to.

Christine is in lovely voice throughout, and there's some extremely nifty keyboard work too.

There's "When You Say" — that single which should have gone far and didn't—Chicken Shack on the backing for "I'd Rather Go Blind" and her old man playing along with his Fleetwood Mac pals on some tracks.

Christine shows prowess as a song writer too—in all a great first album (Blue Horizon). ★★

EDGAR BROUGHTON'S second album—"Sing Brothers Sing"—is "dedicated to the Conspiracy." It is also much tighter and more together than the first album, which is fairly natural, but it really brings home how very like Captain Beefheart, Edgar sounds. His voice on most of the tracks that that same range and eeriness that Beefheart has, and the backing is also Beefheartian only without the empty quality. "Officer Dan"—an empty quality. "Officer Dan" that jolly track—could be a dig at that West Side Story thing. "Officer Krupke"? (Harvest). ★★

"FAIRGROUND Fantasia In Stereo," probably sounds a bit corny, but this too captures the imagination. Anyone with soft musical soul must have a very soft spot for the grand old fairground organ, and the tunes on this album come from none other than the mammoth 89 Key "Gavioli"—and even includes "Puppet On A String" (Marble Arch) ★★

"STEVIE WONDER LIVE" falls into the same trap as so many of its colleagues—the failure of a recorded concert to live up to the musical quality of the studio original. This has some very duff moments when Stevie's microphone seems to drift into the distance. To its credit, the concert must have been recorded close to the Wonder's last British tour, so if you want to live that amazing drum solo again, or "Alfie," or "Sunny", or "By The Time I Get To Phoenix," plus the hits "Yester-Me," "Cherie Amour," "Place In The Sun" and "Whoo-Be-Do..." you'll enjoy this.

The band, by the way is in great shape, which makes a pleasant change for "live" Motown. (Tamla Motown) ★★

"GLADYS KNIGHT AND THE PIPS Greatest Hits" are all American, for sadly this is the one Motown group Britain has overlooked. They're also one of the very best. Listen, yet again we implore you, to "Didn't You Know (You'd Have To Cry Some-time)," "I Wish It Would Rain," "Take Me In Your Arms And Love Me," "End Of Our Road" and "Walk In My Shoes."

All gutsy stuff — Motown, but with more depth than the Supremes ever had. Five "new" songs on this album which make it something of a misnomer, but if you're still ignorant of this group, do start here. (Tamla Motown) ★★

"THE BROTHERS ISLEY" is the American R and B trio's second album, entirely self-written, produced and arranged for their independent T. Neck Record Company.

In comparison with their masterly "I Turned You On" single it's a gross disappointment. This raw, brassy sound drags after a couple of tracks.

Best thing is the breathless, insinuating single "I Turned You On." Overall sound doesn't compare with the fantastic material they turned out for Motown. (Stateside) ★★

THE TEMPTATIONS continue in their "progressive" groove with "Psychedelic Shack" and of all the new Motown albums it's the one that makes you really sit up and take note. Its one to slip on the turntable and relax to — you have to give your full attention all the way through. Not until you've heard it several times will you appreciate all that's happening in the eight, powerful Whitfield-Strong numbers.

None of the old sweet harmonising and gentle ballads. This is solid "way out" stuff with philosophical, drug implications and protest lyrics, some of which one isn't sure whether or not to take seriously.

Obviously "War" is a heart-felt protest, but "It's Summer" is surely tongue-in-cheek? Some amazing things happening in "Take A Stroll Thru Your Mind" and "Friendship Train" which show why the Temptations are so far ahead of the rest of the talent at Motown. (Tamla Motown) ★★

"DO THE FUNKY CHICKEN" started a new dance craze, really the first since The Twist, and provided Rufus "de Dog" Thomas with his first British hit. The album to follow up the single might disappoint those expecting the whole thing to be as gimmicky as the single, but those

the new LPs

DISC'S LP REVIEWING PANEL STAR RATINGS

★★★★ Outstanding LP. ★★★ Good LP.

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

who want good dance music, some solid funk and a touch of the blues will be well pleased.

Thomas has an entirely original, novel style which shows through on "The Preacher And The Bear," "Rufus Rastus Johnson" and two-part "Old MacDonald Had A Farm" (complete with farm yard noises).

Best track though is "Sixty Minute Man" (lengthy but not quite that long) on which Thomas does a real wild workout. It's pure funk and guaranteed to get you witchin'. (Stax) ★★

EMOTIONS are a three-girl American group who thankfully avoid sounding like The Supremes. Their sound is more in line with that of the Sweet Inspirations with a lot of close harmony work.

It's soul of the highest order and as such will appeal to only a small audience.

"So I Can Love" is titled after their recent American biggie and it's a beautiful, delicate album. Lead singer has an airy voice which is either loved or hated. If you dig soul, you're bound to go overboard for this, but then if you're really into the music you don't need telling, do you? (Stax) ★★

BILL ANDERSON'S "Wild Weekend" contains a dozen Country or neo-Country numbers in Bill's usual smooth, very distinctive style. He's almost certainly backed by his own steel guitar orientated group, the Po' Boy, — although the sleeve does not say so. Numbers include

"Wild Weekend," "Little Green Apples," Paxton's "Last Thing On My Mind," "Rocky Top," "Gentle On My Mind," and "Big Railroad Man" — the latter demonstrating his tremendous flair for singing and reciting these story-type songs (MCA) ★★

DURWARD ERWIN is a big U.S. C-n-W star little known here. On "Durward Erwin" he slides easily through 12 tracks in Jim Reeves style, with richer orchestration than is usual on C-n-W records. Perhaps a little too smooth for some Country tastes, but of its type hard to fault. (Nashville) ★★

JOHN PHILLIPS, ex-Mamas and Papas opts for a hazy pastoral country-rock style and strolls lazily through this album. Christened "John, the Walking of LA," he uses vocal backings without trying to emulate the Mamas and Papas although most of the songs are their sort of material. Lyrics are fairly straight, well written and have some depth. (Warlock) ★★

JAMME are John Phillips protégés and are unashamedly Beatle-influenced. Some tracks can give one quite a start, as if discovering an album of unreleased Beatle tracks from Sgt. Pepper days. Keith and Don Adey are the vocalists and comprise two of the musicians on the four man backing. (Warlock) ★★

TOP TOPHAM'S solo album "Ascension Heights" is surprising and slightly disappointing. A big band backing is used and with people like Herbie Flowers, Pete Wingfield, Duster Bennett, Chris Pine and Alan Skidmore among them, you might expect fireworks. But it isn't that sort of record. Topham, Christine Perfect's lead guitarist, wrote most of the material. Side one is taken up with jazz-blues that somehow sounds very ordinary. On side two, "Tuxedo Junction" sounds like something from Radio 2. There are a couple of jolly swing-along things and a touch of Bert Weedon. Mr. Topham plays very competently, and he has certainly

produced a mixed bag. Pleasant but tediously ordinary. (Blue Horizon) ★★

"MICHAEL GIBBS" is an outstanding album featuring the work of the composer-arranger played by a big session band that includes several notables of jazz and pop. Kenny Wheeler, Henry Lowther, John Surman, Chris Spedding and Jack Bruce, to name a few, are among the 38 musicians. It's basically a jazz album containing colourful, descriptive and exciting pieces, and some excellent solos. And there are things for heavy fans, "Some Echoes, Some Shadows" has Bruce and Spedding both on bass guitars. You can't get much heavier than that! (Deram) ★★

THE Bob Leaper Big Band has in its line-up some of Britain's top jazz/session men, including Ronnie Scott, Tony Cox, Ronnie Ross, Kenny Clare and Kenny Wheeler. On "Try This For Size" they swing impressively through 10 songs by Tony Hatch and Jackie Trent. (Pye) ★★

FRONT SEAT

Perfect mix of emotion and elation

PETER, PAUL AND MARY'S long-awaited London concert was one of the most moving evenings I've experienced.

At one point, Peter Yarrow, dominant force behind this great group, used just acoustic guitar and personality to persuade the huge ball to join in community singing.

The sound was so beautiful, the effect so enthralling, that it brought a lump to my throat and mist to my eyes.

P, P and M are one of the most musically-together, folk groups going. Their visit (the first in four years), on the wings of the "Leaving On A Jet Plane" hit, brought a breath of fresh air to the pop scene.

Their voices blend brilliantly; guitar work is accomplished and adequate without unnecessary amplification; and the repertoire wide and wisely used.

"Jet Plane" arrived early in the programme—and was over and out almost before we realised. But other favourites like "Don't Think Twice,"

"The Zoo Song" and a beautiful "Blowing In The Wind" left a lasting impression. As did the more protest-inclined material like "When The Ship Comes In."

The trio, supported by a single string bass, was on stage for two hours and commanded complete attention for every minute. And a lot of that attention was centred on Mary Travers. She's a tall, willowily blonde, bursting with enthusiasm and hypnotically attractive.

All three had solo spots. Mary's was a deeply moving "Sometimes I Feel A Motherless Child," sung with plenty of sentiment and soul.

And "Puff The Magic Dragon" was an opportunity for Peter to joke about his song's so-called drug connotations.

A fine evening, filling with equal parts of emotion and elation. Simple songs with simple sounds, woven with great sensitivity into a tapestry of top-class entertainment.

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Jeremy Spencer won't turn Fleetwood into a rocker gang!

FLEETWOOD MAC made their last appearance with Peter Green last week on BBC TV's high flown pop programme "Disco 2".

From that—plus the news that the erstwhile rocker, Jeremy Spencer, would finally see much more light of day—you might be led to believe that the new Fleetwood Mac sound would be very much "whambangalang" and not sensitive drawn out guitar phrases.

It appears you'd be wrong. In fact we'd all be wrong according to Jeremy. The fact is that although Jeremy will have more space and freedom to emerge from the shadowy side of the stage doing a sly Jerry Lee Lewis piano bit, Danny Kirwan, the soft and velvety songwriter, will also contribute much more to Mac than in the past.

"I think Peter leaving has really meant that everyone will have a chance to show their capabilities," says Jeremy. "We still haven't come to an absolute decision about whether we'll have a new member of the group or not but everyone can be sure that if we felt the outcome would be bad we just wouldn't bother—in fact we wouldn't bother to be a group at all."

What Green's leaving will also mean is that in future people like Jeremy and Danny won't have to cut solo albums outside the group albums to showcase their writing. "Whatever I did would be influenced by rock and roll, naturally—and I think Fleetwood's overall sound will have its roots there because it will be much more simple and basic than in the past. "But I'd often felt it was a mistake to cut solo albums—I think we'd have benefited from jumbling everyone's style together on an album to give a more overall picture of the group. I think generally Danny and I were in definite need of a new sort

of music and a chance to find some space. In a way we needed a break to give us the chance to make the change."

Spencer is well aware of Green's influence and place as Fleetwood's figurehead.

"Naturally we appreciate that the success of Fleetwood's singles has been very important, and that in many ways to a lot of people Fleetwood's sound was that of Peter Green.

"But we can only hope that the band will be popular, and do what we think is right. Following the policy of doing what we want to do can't be wrong, and Danny and I have already written some numbers that have very good possibilities.

"I think it will probably be easier for us in America. We're all hoping the music will sound fresh and new, and audiences there seem to understand more. It's not that I'm putting British audiences down, it's just that generally they have the frame of mind where they get more involved with actual personalities in groups.



Our sound will be more basic, says Fleetwood's new leader Jeremy Spencer (left). Other members are Danny Kirwan (above), Mick Fleetwood (above right), John McVie (right).

"In America they're pretty fair and more interested in what they hear. If they like it you're all right, and they don't care whether someone's left or whether you've changed your musical policy or whatever the reasons may be.

"Here I'm afraid that automatically they will take a more obvious point of view and be rather upset to start with that someone they liked is no longer leading the group."

Fleetwood are currently ensconced in a country house working on a new album and material for the US tour.

"I don't really know for sure when the album will be out and I don't like predicting a date in case it doesn't come off and we look idiots. We start sessions for the album in two weeks time.

"I think the important thing is that despite everything we haven't

lost touch with the fact that success is getting hit records. The basic truth is that any group needs to sell records and have a good steady following.

"We mustn't worry about what it used to be like and how people are going to think about us, but just get on with it."

Penny Valentine

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