

162 R.

DISC

and MUSIC ECHO 1s

SEPTEMBER 5, 1970

EVERY THURSDAY

USA 25c

I. O. W. 'Never again'

see this page

Jethro: big UK tour

JETHRO TULL top a nationwide British tour next month. It will be the group's first appearance here—apart from last weekend's Isle of Wight spot — for nearly 18 months.

Full tour dates—which include a closing concert at London's Royal Albert Hall on Tuesday, October 13 — are as follows:
SHEFFIELD City Hall, September 23
NOTTINGHAM ALBERT HALL (24)
BIRMINGHAM TOWN HALL (25)
NEWCASTLE CITY HALL (27)
LEICESTER De Montfort Hall (28)
ABERDEEN Music Hall (30)
DUNDEE Caird Hall (October 1)
GLASGOW Green's Playhouse (2)
MANCHESTER Free Trade Hall (3)
BRISTOL Colston Hall (4)
SOUTHAMPTON Guildhall (9)
LONDON Albert Hall (13)

The tour, promoted by Chrysalis, will also introduce Jethro's fifth member, John Evan, who joined the group in America earlier this year.
On September 10 Jethro fly to Paris for a special concert at the Olympia.

Inside Britain's best-selling colour pop weekly

ISLE OF WIGHT

Four-page special
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American Mad Dog Page 10

SOFT MACHINE
A vote of confidence Page 19

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Close-up on
KEITH MOON Pages 12, 13

ELP GO OUT ON THE ROAD



Keith Emerson

EMERSON, Lake and Palmer follow up last weekend's Isle of Wight concert debut with a full British tour.

It opens at Wolverhampton on September 21, and so far TWO London venues are included. Further dates are to be added.

Full tour is: WOLVERHAMPTON Civic Hall (September 21), HULL City Hall (25), LONDON Royal Festival Hall (26), LEICESTER De Montfort Hall (27), PORTSMOUTH Guildhall (28), LEEDS City Hall (October 1), NEWCASTLE City Hall (4), BRIGHTON Dome (7), GLASGOW Playhouse (9), DUNDEE Caird Hall (11), BRISTOL Colston Hall (19), BOURNEMOUTH Winter Gardens (20), BIRMINGHAM Town Hall (21), CROYDON Fairfield Hall (25), and SHEFFIELD City Hall (27).



Alvin says 'no' to movies.

Feature on page 3

THE Third Isle Of Wight Festival of Music, billed as "the last great event," has lived up to its name — there will never be another.

As nearly half the estimated 600,000 people at East Afton Farm pitched camp on "Devastation Hill," overlook-

I. O. W. THE DISILLUSIONED ORGANISERS SPEAK

ing the site, the festival's pressman said: "We will never organise another Isle Of Wight pop festival — or another festival anywhere. We

are all very disillusioned."

At presstime it was estimated that Fiery Creations, promoters of the festival, were

£92,000 in debt, with over £20,000 lost in damage to property on Sunday alone.

Says Ron Foulk: "I suppose the shout for free music was inevitable. But the spirit which created this festival—a defiance of convention—has now des-

troyed it."

And many of those backstage at the weekend confirmed that not only was this the last Isle Of Wight festival, but the last big pop festival in Britain.

Now turn to page 5 for complete beginning-to-end coverage.

Hendrix concert —free show?

see page 4

Supreme
Mary Wilson
—exclusive p. 11

HAPPENING

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



Too much!

CACTUS, American group with line-up consisting of **Rusty Day** (ex-Amboy Dukes Band), **Jimi McCartney** (ex-Buddy Miles Express) and **Carmine Aprice** and **Kim Bogart**, former Vanilla Fudge group members who were to join up with **Jeff Beck** until he crashed his car and landed in hospital, will play only one other British date after Isle of Wight. Group is at London's Lyceum on Sunday (6). Opens 8 p.m., entrance only 7s. 6d.

for inclusion in the film "Elvis," currently being shot in Las Vegas. **Dave Kaye** and the **Lycous** from Britain will highlight the programme with their interpretation of Presley's stage act, and **Mikki Antony** and **Dick Rivers** will also be appearing. Programme includes European premiere of El's "Change Of Habit" film. Speculations suggest **Peter Allen**, recently in Las Vegas as guest of Presley and Col. Parker, has been given tape or filmed greeting from Elvis himself, and/or the date when the "King" will be appearing in Europe.

Films

"FELLINI SATYRICON." Certificate X.

Frederico Fellini's most controversial film to date, banned in its native Italy after only one screening, finally hits the British screens after some bother with the censor. The reason the Italians weren't allowed to see it is not too difficult to work out; the film portrays the early Romans as the most debauched civilisation of ancient times and it does so in a night-marish fashion. It's like one long terrible erotic dream which you wake up half-way through; why the ending comes when it does is a puzzle.

All the perversities of the ancient Romans are sickly contained in the film and apart from these there are numerous stomach-turning scenes showing a decapitation, bloody deaths and a servant having his arm chopped off before an audience. Basically it starts off as a story of a Roman youth's quest to retrieve the boy he loves who is taken from him, and ends with him searching and finding a witch who can restore his manhood—what happens in between is pretty difficult to follow.

No doubt fans of Fellini's work will acclaim it another classic full of satire and wit, but to me it seemed totally meaningless and without point. Not for those with weak stomachs or pure minds. Obviously a huge box office success.

Opens London's Prince Charles Cinema, September 10. No general release yet planned.

WITH THEIR most successful single to date—it has three tracks, the A-side is "Strange Band"—gathering strength in the charts, Family have decided to change their recording tactics.

Instead of dubbing a good deal of their material as they have done in the past they are trying to produce at least half of their numbers "live." The numbers will be run through in the studios and brought out as they sound, without added effects.

About half of their forthcoming album will be live tracks and should be out by Christmas. The tapes were made at Croydon's Fairfield Halls.

Their US album will be out sooner—probably in September.

Family—'strange band' ready for change

Tune in

FAIRFIELD PARLOUR and Country Fever guest on Tom Edwards' Saturday Show (Radio 1—1 p.m.).

Family, Chieftans and Formerly Fat Harry guest in John Peel's Top Gear which returns to the air on Saturday (Radio 1—3 a.m.).

Moody Blues and Johnny Johnson and Bandwagon can be heard in Dave Lee Travis's Sunday programme (Radio 1—10 a.m.).

Edgar Broughton Band and Third Ear Band introduced "live" in Sunday Concert (Radio 1—4 p.m.).

Raymond Froggatt and Cochise are Monday's Sounds Of The Seventies guests (Radio 1—6 p.m.). Guests for remainder of week: Colosseum and New Jazz Orchestra (Tuesday); Argent and Graham Bond Intention (Wednesday); Maga Carta and Humblebums (Thursday); Pretty Things and Nucleus (Friday).

Slade, Peddlers, Rolf Harris and Jimmy James and Vagabonds add some life to Jimmy Young's Monday to Friday Show (Radio 1—10 a.m.).

Tony Brandon plays host to Flirtations, Picketlywitch, Blue Mink and Tremeloes Monday to Friday (Radio 1—2 p.m.).

Butterwech, Scatchers and Dave Dee join the Dave Cash Show Monday to Friday (Radio 1—3 p.m.).

Look in

KENNY EVERETT takes another zany look at the pop scene with new and old discs and the Golden Earhole Award in The Kenny Everett Explosion tomorrow (Friday) (LWT—7 p.m.).

Herman's Hermits join the Basil Brush show on Saturday (BBC—1.15 p.m.).

Dusty Springfield and Johnny Johnson and the Bandwagon join Lulu in the last "Hi's Lulu" on Saturday (BBC—1—9.15 p.m.).

Foundations and Miki Anthony get things boiling in Ed Stewart's "Stewpot" on Saturday (LWT—5.15 p.m.).

Dave Dee turns up in Joe Brown's Sunday Show "Joe" (LWT—15 p.m.).

Deep Purple, Mud, the Settlers, Blue Mink and Richard Barnes featured in hour-long spectacular, "South Bank Summer", filmed in and around London's Queen Elizabeth Hall (LWT—Sunday—8.50 p.m.).

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New Sounds

DANA follows up her Eurovision winner "All Kinds Of Everything" seven months later with "I Will Follow You," out next Friday (September 11).

Gene Pitney returns after a lengthy silence with "Shady Lady," his current American hit, and Eddie Floyd revives Temptations' original "My Girl."

Maga Carta lift "Airport Song" from their "Seasons" album and Brook Benton follows "Rainy Night In Georgia" with Joe South's "Don't It Make You Want To Go Home."

New 5th Dimension release is the appropriately titled "On The Beach (In The Summer)" and Des O'Connor's latest ballad is "The Tips Of My Fingers."

All out next Friday (11). Album for release September 11 is Coated Heat's "Future Blues" which is out to coincide with British tour commencing September 21.

Rave

THE PIRATES sail against Red-biree Free Radio Association sailing a Caroline River Boat up the Thames, Saturday, September 26, leaving Tower Pier 7 p.m. There'll be a bar on board and discoteque on top deck with old Radio Caroline jingles being played also. Hopes of Twigg Day coming aboard to join in. Tickets £1 each.

Tours

MANFRED MANN CHAPTER III autumn tour with East Of Eden opens at Sheffield City Hall Saturday (5), and also plays Manchester Free Trade Hall (6); Bristol Colston Hall (10); Birmingham Town Hall (12); Hemsford Pavilion (13); Southampton Guildhall (15 and Brighton Dome (16).

Taste, Stone The Crows and Jake Holmes open 12-city tour Sunday (6) at Croydon Fairfield Hall and play through Bristol Colston Hall (7); Manchester Free Trade Hall (9); Glasgow City Hall (10); Aberdeen Music Hall (12); Edinburgh Caley Cinema (13); Leicester De Montfort Hall (14); Birmingham Town Hall (20); Southampton Guildhall (October 1); London Lyceum (4) and Guildford Civic Hall (5).

Slim Whitman arrives in Britain next month for three concerts—at London Hammersmith Odeon (September 18); Liverpool Empire (19) and Sunderland Empire (20).

New single, "My Heart Has A Mind Of Its Own," and album, "Tomorrow Never Comes," released to tie in with visit.

Wow!

SIXTH ANNUAL Elvis Presley Fan Club Convention being held Saturday (5) at Luxembourg's New Theatre. Entire programme is being filmed by MGM Pictures Ltd.

Discoteque

LONDON'S home of progressive music, The Temple Club in Watford Street, reopens tomorrow (Friday) night after £3,000 "face lift," and will from now feature live progressive sounds on Wednesday, Friday and Saturday of each week, with 9 p.m. to 6 a.m. sessions on latter two days. Appearing (tomorrow night) will be Juicy Lucy, Blonde On Blonde and Broadstraker. Saturday (5) Nighty Baby, Crazy Marble and Horse. Further bookings include Atomic Rooster (11) and Curved Air, Charge and Room (12).

Live

TOMORROW (Friday) Edgar Broughton Band, Third Ear Band, Michael Chapman and Formerly Fat Harry at London's Lyceum. 7.30 p.m. Entrance 7s. 6d.

The Pentangle at Edinburgh Caley Cinema. 11 p.m. 10s., 13s., 16s., 18s.

Johnny Johnson and Bandwagon open British tour at Doncaster Top Rank. 7.30 p.m. 10s. 6d.

Saturday (5): D.B.M. and T., Van der Graaf Generator and Bitter Suite at Boston Starlight Ballroom. 7 p.m. 10s.

The Pentangle at Edinburgh Caley Cinema. 11 p.m. 10s., 13s., 16s., 18s.

Sunday (6): Steamhammer, Gln House, Lever and Are at Guildford Civic Hall. 7.15 p.m. 6s., 8s., 10s.

The Pentangle at Edinburgh Caley Cinema. 8 p.m. 10s., 13s., 16s., 18s.

Tuesday (8): Audience and Requiem at High Wycombe Town Hall. 8 p.m. 6s., 8s., 12s. and 16s.



TEN YEARS AFTER in action at the Forum, Los Angeles. The front line of police were not there to listen to the music

'I don't know if I should say this, but we have gone out of our way not to do Top of the Pops'.

ALVIN LEE'S present is catching up with him. Lead singer/guitarist with Ten Years After and amateur cine-photographer, experimenter with electronic sounds, songwriter and producer of demo-discs for TYA's songs, the equipment and possessions that these involve are encroaching on the living space of his London WI mews flat.

"I'm moving to a house in Berkshire. I need somewhere to relax. American tours and things get a bit hectic and I need a bit of open space and fresh air when I get back to Britain.

"I'm having the top floor converted into a studio and all the equipment re-wired."

Alvin's involvement with movies and sounds are something he keeps apart from his work with TYA.

"They're sort of glorified home movies. I carried cameras around and shot a lot of film while we were in the States, but I don't have time to do much with them. I just get a load of cuts and stick them together, and put some weird noises on the sound track, which amuses my friends and relatives. I don't think of it as a commercial thing.

"I like to make surrealistic sounds rather than actual sound tracks, like, if someone is talking, I don't have lip synchronisation, just an echoing mumble going on to give it an unreal feel. All my films are unreal because they are mostly taken in America which is unreal for a start!"

On the subject of films, TYA's part in "Woodstock" has increased the Alvin Lee cult in America, and Alvin has received film offers, all of which he has turned down.

"I've had two actual scripts. I get the feeling that the powers that be think: 'Here are people who are well-known and if we put them in a film, we'll get people to come and see it'."

"They all seem to revolve round British bands in America. A cross between 'Woodstock' and 'Easy Rider.' I think it's very commercial box office stuff, but as I am not an actor in the first place, I feel I can turn such things down.

"They say I could change things round a bit to suit myself. But although it would be good fun to appear in a film, I think it would be bad to play a musician, because then people would think it was me, not just me playing a part.

"I'm a bit embarrassed to say 'Yes, I would like to appear in a movie.' I'm not sure about it. I have always been interested in behind the camera. If I was involved, I would like to be artistically involved rather than come on and say some lines, then walk off.

Electronic Alvin: switched on to the movies

MR. LEE is apparently genuinely embarrassed about another subject as well. Hit singles. And before talking on the subject he steps over the sitar and a pile of albums to find the menthol tipped cigarettes he smokes lost in the lower strata of a pile of "Man, Myth and Magic" magazines.

"We have a hit single with a number we think is really atrocious. But who are we to judge—if people want to buy it, we're not going to stop them. We don't really think it's representative of what we're trying to do because it was taken from our album, and they took the solo out and released it. It means nothing to us. It might as well have had another name on it.

"The idea of editing album tracks stems from America where you have FM and AM radio. FM plays albums and AM plays singles, and it's very difficult to break into the AM circuit with just albums, so they cut the numbers down to give them to AM as advertisements.

"So we have more or less had a hit single with a trailer for our album."

"I'm not really embarrassed about it, because anyone who is intelligent will realise what's happened to it—you will notice we haven't been on 'Top Of The Pops' plugging it, or anything."

Alvin doesn't consider TV as a medium for TYA's kind of music. "TV watchers want to be entertained. We're not entertainers, we don't actually do anything. We may be entertaining but we're not entertainers.

"I think people who do have things to gain from TV might plug their records on it, but our

mission is not to sell records, but to create what we are proud of in records. We just hope they sell and leave it up to people's discretion."

WHEN pushed on the subject of "Top Of The Pops" he does admit: "They asked us to do it. They asked us a couple of times actually. I don't know if I should say this, but we have gone out of our way not to do it. When I watch it all to do with music, I feel that it's presented to a market that doesn't really exist—a market of about eight years ago.

"I think the answer would be a film, if you could make your own and give it to them—but there again, we don't really want the medium. We don't want to be nasty about it, but we could live without it and I'm sure they could get by without us, so we should all be happy.

Back on his favourite subject, TYA and their music, Alvin relaxes in the large armchair in the one-time stables and servant quarters that served the "big house" but a suggestion that TYA might be planning their progress in music brings expansive hand movements:

"We never plan anything. We prefer to just let it happen naturally. There is a temptation to think: 'Oh, well, we should progress towards this, because this is becoming trendy', but if you do, you lose any kind of identification with what you are doing yourself.

"The commercial success which we are having is very flattering and very nice, but we haven't aimed for it. If anything we have tried to discourage it. I mean, we have never blatantly sold ourselves, or played what we thought people wanted to hear.

"We have just played what we believed. Now that it is successful we're not going to change it because people say we've gone commercial. We starved for eight years playing what we believed in."

And the songs he writes don't come easy.

"I usually have to sit for about four hours in a sort of vacancy waiting for some sort of inspiration, and it doesn't always come, even after four hours.

"It is an atmosphere which is usually the first thing that hits me. Then the rhythm or the beat. Then a chord sequence, either putting words to it that I've written before (I'm always jotting down odd words) or write something special for it."

THEN comes his penchant for electronics. He makes a demo disc and takes it to the rest of the band. "I just take it to them and see what everybody likes. Everybody throws in ideas and someone might say 'It could be good if it had this feel to it', and maybe we all agree, or disagree. So out of many songs, hopefully we are going to find 10 or 12 that we all like.

"But often the songs turn out totally different from the originals I've written.

"We have two verses and a middle eight, then some solos to bring out the musical ability of the band. Often this takes off into something else. If this happens it's really good because you are actually creating first hand and not plugging."

With the success goes money, and money, says Alvin, is not a fulfilment in itself.

"Playing to 18,000 in the US we felt we lost rapport with the audience, and were offering ourselves as superstars instead of people.

"We tried playing smaller places but all that happens is the place gets completely packed, and people who get turned away cause trouble.

"Los Angeles I didn't like. There's a civil war between young people and police there. The police are so heavy-handed they don't believe in suffering anything.

"I don't know why they have a line of policemen at the front of concerts. If the police freak out and start clubbing people, that's when the trouble starts.

"I've never known a crowd that actually physically wants to get the band. Like the Albert Hall, that's cool. The crowd are all just there digging it and come down the front. A few leap onstage and start freaking out. The roadies just usher them off, they go and there's no trouble... that's cool!"

Ten Years After at the I.O.W. Festival. Page 8

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by Gavin Petrie

Pop pirates in power struggle drama at sea

RADIO NORTH SEA remains in a state of uneasy calm this week after last weekend's "boarding party" scare in which Kase Mundes, former Amsterdam night-club owner, claiming to be North Sea's new owner, tried to take over the ship and tow it to a new mooring.

Alleges director Larry Tremaine: "The trouble first started last week when Kase Mundes seized transmitting equipment, cutting off all communications with the ship, and got Dutch police to impound her tender."

"Then on Saturday afternoon the DJs began to announce over the air that a large ship was heading towards them. The ship, a plant tug used for towing oil rigs, was controlled by Mundes who attempted to cut through North Sea's anchor chain and tow the ship away."

Tremaine and fellow director Edwin Bollier raced to the ship in a small tug, and later a Dutch Naval Frigate from the NATO fleet moored alongside North Sea.

Says Tremaine: "The raiding boats have not been seen since Saturday night and everyone is in

a state of very uneasy calm. The ship has had no fuel or water for eight days.

In the official history book of Radio Veronica, Mundes is mentioned as having tried to take over the station in 1962 — without success.

Capitol Radio, the new "sweet music" pirate ship began official transmission at 6 a.m. on Tuesday morning. Station, on 270 metres broadcasts 14 hours a day.



JACK BRUCE is to tour Britain during October and November with his new band, Lifetime. And the trek will follow the pattern of the current Eric Clapton "Derek and the Dominos" dates—part club/part concert venues.

Bruce's Lifetime features US drummer Tony Williams, Johnny McLaughlin (guitar) and Larry Young (organ). Jack will play bass and handle vocals.

The group will record in Britain this month, before the tour opens at Lancaster University on October 2. Throughout the month the band plays club venues. The concerts open at Bristol Colston Hall from November 2.

Jack Bruce recently returned from America where he has been appearing with Lifetime.

Jack Bruce gets set to follow in the steps of Eric Clapton!

A single may be released to tie in with the UK tour.

TOE FAT, the group headed by Cliff Bennett, is signed as supporting act for Clapton's "Derek and the Dominos" US debut tour, starting October 14.

BACON FAT and George Smith, renowned blues harmonica star, arrive in Britain for promotion tour in November, opening provisionally — at London's Marquee club (6).

Hendrix concerts; free show?

JIMI Hendrix will headline at least a week of British concerts immediately following his current Continental tour. He will be accompanied by original Experience drummer Mitch Mitchell and American bassman Billy Cox. And a new Hendrix single may be out at the same time.

Jimi told Disc last week, before leaving for his Isle of Wight booking: "I definitely want to play some concerts in Britain again. And I still want to do something like a Hyde Park show. Free festivals are the best. They're the ones which turn you on most."

Jimi's last UK concert was at London's Royal Albert Hall in March 1968.

Added Hendrix: "Some shows are being set for us after we finish in Europe. I've no idea of the dates or venues yet. But I imagine they'll be about seven or eight gigs all round the country—including a London concert I've missed Britain a lot lately. I feel at home here and would like to work more."

A new Hendrix single—his last UK release was "Let Me Light Your Fire" in October 1969—is expected soon. Likely title is "Dolly Dagger," a track he completed in the States just before flying over for the IOW. Said Jimi: "It's one of my own songs. It's a funny number, but it turned out right. The B-side, 'Night Bird Flying,' is nicer. Much more of a real song, I think."

But a spokesman for Track Records, who release Hendrix material in Britain, explained: "We haven't heard from Hendrix for about 18 months. But whenever a tape arrives from America we release it."

DISC

NEWS

edited by MIKE LEDGERWOOD

HEIGHTS GO ON THE ROAD

JACKSON Heights, formed by former Nice man Joe Jackson, make their British concert tour debut next month as "special guests" on a bill topped by Caravan. Newcomer Trevor Billmuss completes the line-up.

Says promoter Terry King: "Trevor's an extraordinary talent. He writes and sings completely original material and has a 'little boy lost' image. He's being hailed as the Noel Coward of today."

Full tour dates—they include a London Lyceum show with extra star guests—are:

- OXFORD Town Hall, September 23
- MANCHESTER Holdsworth Hall (24)
- SALISBURY City Hall (25)
- GUILDFORD Civic Hall (26)
- LONDON Lyceum (27)
- LEEDS Town Hall (30)
- SOUTHAMPTON Guildhall (October 5)

News flash...

GOOD NEWS for Saturday Radio 1 listeners. Rosko's lunchtime show extended. "Scene And Heard" returns to its original early-afternoon slot. And Dave Cash's "chat" show to become a permanent feature. These are the latest moves in Radio 1's autumn schedule "leaked" to "Disc" last week—and expected to be confirmed soon.

Sly move...

SLY and the Family Stone's London appearance has been switched from Royal Albert Hall to the Lyceum. And it will be two days earlier—on Wednesday, September 16. Family Stone have three other European dates, Fehm Island, Germany, on Saturday; Paris Olympia next Monday; and Rome (September 20).

+ IN BRIEF +



SHIRLEY BASSEY'S November concert tour now re-arranged. New dates: London Festival Hall (6), Bournemouth Winter Gardens (7), Liverpool Empire (8), Cardiff Capitol (11) and Birmingham Odeon (12).

RADIO GERONIMO plan to play Joe Cocker "special" last weekend postponed till this Saturday (September 5). Reason: fans unable to attend IOW festival flooded "Geronimo" with requests to hear material by participating stars.

MOTT THE HOOPLES second album, "Mad Shadows," released September 25 in Britain. Group returns to States in November. LED ZEPPELIN set for three-week tour of Japan and Australia in December.

CHARLES AZNAVOUR in London Albert Hall concert on Monday, September 28. Other provincial dates being arranged. SWEETCORN, new name for Two Of Each (featuring Jackie Tren's sister, Mally Page), release Maccalloy/Stephens "Catch Me, Catch Me" on September 11.

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TOP OF THE POPS

TONIGHT'S Top of the Pops is introduced by Tony Blackburn and includes Jonathan King, Poppy Family, Tremeloes, Bread, Voices of East Harlem and Ely Bonaparte.

Success Seekers

KEITH POTGER'S New Seekers, whose single "What Have They Done To My Song, Ma?" is going a storm in the States, Great Yarmouth summer season on September 12.

Group plays Bailey Variety Club (week from September 20), Eccles "Talk of the North" (28), Cardiff "Tito's" (October 5), and Stockton "Fiesta" (12).

Seekers' single sold 60,000 copies in first week of release in States and entered "Cashbox" chart at 86.



The festival site: The dots are 600,000 people crammed together. Bottom Left is "Canvas City," the all-night film, music and eating tent. On the right "Desolation Hill." The stage is in the centre of the picture.



YOU'VE torn down the walls, now you're tearing down the restaurants," said Rikki Farr at 10.40 p.m. on Sunday. "For the good people, goodbye. For the rest of you, just go to hell! I am finished."

This was just a sample of the "aggro" and tension in the air throughout the long weekend, and came just before the festival's climactic finish with Jimi Hendrix and Joan Baez.

Tension, often of nerve-shattering intensity, had been building between audience and organisers throughout the five days.

Rikki Farr, compere of the whole programme and, with brothers Ron and Ray Foulk, promoter of the event, left the stage with tears in his eyes.

But there was peace and goodwill here too—and almost 80 hours of the best music in the world. The full report begins on page 6.

The message was to be: Peace, Love and Music, but there was ...

AGGRO IN THE AIR!



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THE FINEST talent in the world for just two shillings a head—that in cold simple fact was the financial truth of the Isle of Wight Festival. For a weekend £3 ticket there were over 30 top-line acts, and that doesn't include the two free warm-up days.

Musically, this festival provided the biggest number of top world acts ever assembled in one place at one time. It has never been done before, and it will certainly never be done again.

But why? Why did what should have been a runaway success, for artists, audience and promoters alike, ultimately collapse in alleged financial disaster with a tidal wave of bad feeling between the

organisers and the fans.

Almost half the fans had pitched camp on the hill known as "Desolation Hill" beside the site, ignoring all discomfort and happy in the knowledge that they had beaten the "bureaucrats," to enjoy five days of music without paying a penny. Thoughts of barricading off the hillside were out of the question and even on Friday morning Ron Foulk was prophesying a vast loss.

But this in itself was not the trouble. Did the real trouble come from what Hampshire Chief of

Police Douglas Osmond described as a "lunatic fringe"—an estimated 10,000 militants, mainly French we were told, whose sole objective seemed to be to break down all the barriers and turn the festival into a free-for-all?

Even when they eventually had their way—at 3.50 p.m. on Sunday when the arena gates were opened in an effort to avoid further damage to property, this "fringe" was still not satisfied. "If the music is now free, why isn't the food," they cried, and so vented their feelings by demolishing rows of festival shops and refreshment stalls.

Or were the organisers to blame themselves? Did they aim too high, book too many artists in an attempt to make this festival

the biggest ever. Certainly for the fans who were anything less than open-air veterans the experience of sitting in a cold field for up to 20 hours of day and night must have been enough to fray many tempers.

Maybe Rikki Farr, admired as he certainly must be for the absolutely phenomenal amount of work and organisation he and his fellow Fieri creators put into this festival, could not achieve the communication he wanted between himself and the crowd.

Maybe he was wrong to expect to make a lot of money out of so much hardship; maybe some of his emotional outpourings stirred up the wrong emotions, but was it right to make him the object of so much abuse?

The answers may never be known—but the lesson of the pop festival has been learned. This was quite definitely the greatest musical event Britain has ever seen. But now the festival bubble has burst and never again will anyone in this country attempt to achieve what has proved to be the impossible.

Festival Scene

INCREDIBLE difference between Roger Chapman the madman on stage and Roger Chapman the quiet gent off stage.

Giant "Canvas City" inflated sausage marquee provided disco-reedy music non-stop throughout the festival.

Already illnes appropriately dedicated their "Melancholy Man" from "A Question Of Balance" to compete Rikki Farr.

Amazing job of work done by disc-jockeys Jeff Dexter and Andy Dunkley, who seemed to be alive and working 25 hours a day.

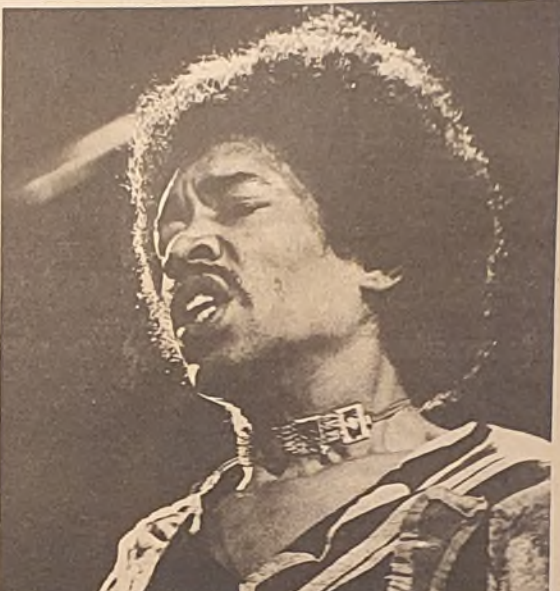
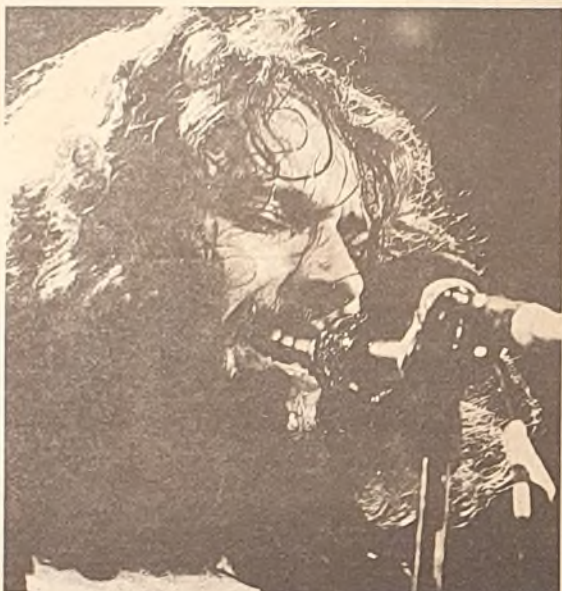
Tony Blackburn one of many "surprise" faces we didn't expect to see in the press enclosure.

Emerson, Lake and Palmer may regret using the festival as their major debut—general consensus of opinion was that they were not well received.

Easy to spot the enthusiastic stars of the festival. Who, Tony White, Family and Pentangle among artists who arrived early, stayed late and bothered to go front stage to see their "competitors."

Why did so many artists insist on playing for so long, knowing the number of people who were to follow them? To bring Sly and the Family Stone specially from America and then put them on at breakfast time was ludicrous.

Festival report by GAVIN PETRIE and DAVID HUGHES



Jethro's Ian Anderson and Jimi Hendrix... two of the wild acts that helped let off steam on Sunday night. Report on page 8.

FESTIVAL HAPPENINGS

WEDNESDAY

A security dog savages the arm of an engineer and the owner of a nearby private golf club is agitated to find campers merrily pitching tents on his sixth green!

THURSDAY

Malnutrition strikes the fans and the Chief of Police offers an amnesty over drugs. The self-styled "White Panthers" storm the arena turnstiles in an attempt to turn this into a free festival and the crowd turns ugly when the sound is turned down after midnight—apparently part of the festival agreement.

FRIDAY

Hitch-hikers and walkers span the 25-mile route from Ryde to Freshwater yet some people are already walking back to Ryde on their way home. The ten-guinea V.I.P. enclosure sparsely populated is torn down by angry fans who surge up to the edge of the front press enclosure. A hand grenade is thrown at the ticket office and Rikki Farr is taken home in a state of nervous exhaustion. Relief organizations recognise the needs of campers on "Devastation

Hill" and attempt to lay on field telephones. There are rumours of a typhoid plague sweeping the site. A militant agitator is given the microphone to proclaim: "If this

SATURDAY

Organisation of the music begins to fall apart and the show meant to end at midnight eventually finishes at 8.30 a.m. on Sunday.



Tiny Tim's rendition of "Land Of Hope And Glory" brings out a feeling of national pride in the audience and they sing along waving peace signs (above). Tiny Tim's act is reviewed on page 8

festival is for peace there must be no fences."

Ron Foulk announces he needs another £72,000 in admission fees to break even and there are rumours that some of the top acts may not appear. Onto the messages from and for distressed people grow longer by the hour. There is temporary panic when one of the giant lighting and sound towers is in danger of collapse from

weight of people climbing up for a better view.

SUNDAY

The superbly organised food and drink supplies begin to run out and "pirate" traders move in selling items at inflated prices. The non-paying fans are let into the arena free but still the barricades are broken down.

Pentangle's act is interrupted. "We are now more naked than you" cries a hoarse Rikki Farr. "We are open to creditors." And then as an afterthought to try and restore goodwill: "I want you to stand up and hold your hands together in friendship" which we do in the arena, on the hill, in the press enclosure, even on stage.

Joan Baez gives a press conference and denies rumours that she is being paid £12,000 that she is living on a yacht and that she is fighting with Leonard Cohen.

A fire scare starts on stage after Jimi Hendrix, sends the press into panic and has water tenders rushing to the scene. But it's only flames which some militants had placed on the roof above the stage, then they throw newsletters into the press through Joan Baez's act.

By midday the queue for buses home had grown to three miles, stretching right round the arena. There are reports that one person queuing has slashed his wrist, which brings



JACQUI MCSHEE

forth the dry statistic—one person in every 500,000 commits suicide. Welfare organisations express extreme concern at those hundreds of fans likely to be stranded on the island without food or money. Rikki Farr has had enough and vanishes without trace. The roads for miles around are strewn with bodies, walking, stumbling or just sleeping exhausted in ditches.

MONDAY

After five brilliantly sunny days, the Isle of Wight Festival of Music 1970 awakes to... rain.

WED/THUR

HAVING two free warm-up days was a wise move on the part of someone. Firstly it gave the ever-growing crowd a pleasant pastime in the sunshine and secondly it enabled the superhuman posse of technicians to sort out the giant banks of speakers.

Highlights were Dave Bromberg, backing guitarist to Rosalie Sorrell, who played some incredibly slow, almost talking blues; Groundhogs, featuring some really excellent bass guitar work from Pete Cruickshank and the splendid "Eccentric Man" from their "Thank Christ For The Bomb" album; Supertramp, who, despite confessing themselves that their act was far from perfect, fully justified the faith placed in them by others, particularly on their version of "All Along The Watchtower"; and Black Widow, who have at last dispensed with their Black Magic image and replaced it with some really fine tight music.

With the organizers managing complete control over the time limits of these lesser-known acts, the music came thick and fast, yet ended on time. Many acts were forced to stop while running repairs were made on the speakers and other equipment, but the promise was for good and efficient days ahead.

FRIDAY

AND with the two free warm-up days over, it was Fairfield Parlour to open the first day of the festival proper—a day that was to spotlight the heavier sounds and a day which started at about 2 p.m. and ended at 4 a.m. the following morning, with Melanie, due to have been last on the bill, fast asleep backstage!

Three notable highlights to the day—Chicago, who impressed with their musical professionalism; Tasty, who impressed with Rory Gallagher's aggression; and the amazing and unique Voices of East Harlem, who stayed a very cold 2 a.m. crowd with their raw rasped soul.

The Voices are an incredible line-up of black kids of various ages, looking much like several sets of Jackson Five dressed in "Dead End Kid" denim and punching out that wild soulful, gospel sound that may not mean much here generally yet, but after this festival—well, you just wait and see!

The ideal act for that time in the morning, with an overall sound really filling the air, as did the roar for more when they eventually left the stage after an incredible version of John Fogerty's "Proud Mary."

TASTE really is Rory Gallagher, though Richie McCracken and John Wilson provide excellent bass and drums accompaniment and are rewarded by the occasional solo. But it's Gallagher, swinging back and forth, hair flying and mouth open in apparent ecstasy at finding note sequences maybe even HE didn't think possible, who leads the trio on and on.

Highlight was his bottleneck solo "Gamblin' Blues" and it was no surprise they came back and back again for three encores. The sun was coming down in the late afternoon and the mood and temperature was right for the Irish band who, until now, have remained sadly underrated in Britain—but no longer.

Wild, tight Chicago and rocking Procol hot up the island's cold night



The saviour!

JOHN B. SEBASTIAN probably saved the Isle of Wight Festival, 1970, from a complete holocaust of violence, and held the body of the crowd together.

Sebastian was the only artist to turn up on Saturday morning and went on in "What A Day For A Daydream"-type weather.

He immediately captivated the whole audience. Even events happened well for him. During one of the encores during his two-hour act, a spray of balloons burst overhead and he incorporated the event into his song.

Sebastian came on after a Friday when an explosive atmosphere had built up. A lesser talent, a lesser personality might have started the day off on the wrong foot, but Sebastian could have played all day and no one would have questioned the absence of other bands.

CHICAGO were the hill-toppers, wisely presented half-way through the evening before bands were too cold or ears too blasted. They really are a force to be reckoned with, thoroughly professional yet able to let mar without once conceding to quality.

It's the brass that makes Chicago's sound—saxman Walt Perry, who also doubles splendidly on flute. James Pankow on trombone and Lee Loughridge on trumpet. These three really blow a storm, both together and individually, without once hitting a bad note.

Pankow seems to be the band's driving force, screaming words of encouragement whenever his mouth's free! Jim also wrote the long "Ballet," which is based round their "Make Me Smile" single.

25 or 6 to 4" was the natural closer, allowing us to hear in full Terry Kath's guitar solo, and the band obliged with a quick encore of "I'm A Man."

Earlier Arrival's Frank Collins had passed one of the greatest tests

of his life, providing the largest crowd yet assembled at a British pop festival that hit single groups are able to compete musically with their heavier friends. "See The Lord" was the song that broke the ice and had almost the entire crowd on its feet clapping, shouting and singing—no mean achievement!

Lighthouse, a 13-strong Canadian outfit, managed to beat the Customs men and get the right work permits, and gave out some very freaky, wild and jazz-based numbers and backing it all up with unusually fine vocal harmonies, especially on their last number, "Let's Stand Alone Together." But maybe, even for such a vast crowd, they were too loud, for it was the quieter stars who were to steal the festival.

TONY Joe White appeared at an unfortunate moment in the early evening—just after an angry section of the crowd had voiced its disapproval of the ten guinea VIP enclosure by throwing Coke cans and other missiles in that direction.

But the large, beaming, calm man from the Deep South ignored the initial quiet reception and after each number the audience warmed more and more to him.

He kicked off with John Lee

Hooker's "Room Boom," getting an amazing sound from simple guitar and drums, using wah-wah pedal and vibrato. Someone leapt on stage to say how wonderful everybody was. Tony Joe stepped back to let him make his speech and then added dryly: "Y'all must be having an election here."

"Groupy Girl" and "Polk Salad Annie" clinched his success and he encored modestly with his new single "Save Your Sugar For Me." Family, yet to fail to please an audience, once again had the groovers grooving and the freaks (rearing and brought a new warmth to those beginning to feel a chill in the night air.

Their secret is that they remain completely unique, drawing from no one but themselves and always creating new and different sounds both electronically and acoustically.

Roger Chapman makes the group with his frenzied and often frightening stage antics. He wanders around during instrumental breaks glaring like a mad axeman before pouncing on the microphone and wreaking havoc with it.

For sheer creation and power, Poly Palmer on vibes, organ and flute must also be one of the country's most underrated musicians.

PROCOL Harum followed—well past midnight—facing a giant spotlight, the newly-christened Devastation Hill dotted with fires and even a few flames inside the main arena (so that's where the

Festival pictures by Barry Plummer

I.O.W.



Disc Special

SATURDAY

THE DAY started late and ended later—at dawn on Sunday to be precise—with Sly and the Family Stone exclaiming "I Want To Take You Higher" just before breakfast... and on very empty stomachs too!

But Saturday was really John Sebastian and Ten Years After. Chalk and cheese on the music

continued on page 8

"A fusion of rock rhythms and jazz harmonies" —RECORD WORLD, NEW YORK
 -hammered into a devastating new LP.

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"He plays tiny circles, rolling, skipping phrases that occasionally break into a machine-gun burst of notes." —New York Times

"Auger pounces on the key-board of his electric organ and pries out violent, piercing sounds that mesh into his free styled melodies." —Milwaukee Journal U.S.A.

"Auger, who also plays piano and electric piano, is probably the swiftest organist you've heard since you last plopped a Jimmy Smith disk on the turntable and hurriedly got out of the way." —The News and Observer, Raleigh

"Brian Auger and The Trinity continue to be one of the most exciting and under-rated groups in rock-music." —Blade Tribune

"In fact Auger and his four sidemen bridge the gap between jazz and rock, and they do it well!" —Asbury Park Evening Press



Management: Omnibus (Music) Limited Phone: 01-486 3218



RORY GALLAGHER... leads the trio on and on.

L.O.W.



Disc Special

SATURDAY—continued
from page 7

scene but together earning the most delirious applause of the 18-hour day.

SEBASTIAN was the first artist to appear—well after the alleged 11.30 a.m. start, and went straight on to appease a tense crowd. "Do You Believe In Me?" is one of his old songs—and we certainly do.

No one else had arrived, so John had all the time in the world; nearly two hours to sing "She's A Lady," "Daydream," "Jug Band Music," "Darling Be Home Soon," "Younger Girl" and many many more. Each song was linked with ecstatic shouts of "Out of sight," "Oh, you're really too much" and it was only unfortunate that the quality of his music slipped temporarily when he was joined by old fellow Spoonful man Zal Yanovsky for "Blues In The Bottle" and "Bald Headed Lena."

He will be remembered as the great hit of the Isle of Wight.

TEN Years After are already festival heroes, so their fans needed no extra encouragement. Alvin Lee is the master of his instrument, yet, in all honesty, is there anything new in what he does? For the past two years TYA's best number has been the rock-roll medley "I'm Goin' Home" and yet again here it was bringing the house down (to coin a rather inapt phrase), followed by a rip-roaring "Sweet Little Sixteen."

Ric Lee had a splendid "half a drum solo" on "Hobbit," which collapsed midway through, apparently due to microphone failure, though it all seemed loud enough to us. They had started with "Love Like A Man," "Good Morning Little Schoolgirl" and a very long and excessively noisy "No Title."

After the runaway success of Sebastian it looked at times like disaster for frail and pale Joni Mitchell, obviously very tense and nervous to be playing to such a vast audience.

Cautiously, dressed appropriately in a big yellow dress, she started on guitar with "The Midway," then went halfway through "Chelsea Morning" before deciding "I don't feel like singing that song so much."

She moved to the grand piano and then the trouble started. First someone rushed on stage with an "important announcement," which he was not allowed to broadcast. That got a large section of the crowd

JOAN BAEZ: in complete command



Jimi: guitar trouble Joni's people problems ...

annoyed—and Joni was left bewildered and upset in the middle. She struggled through "Real Good For Free" and pleaded with photographers to stop pestering her. Twice she tried to play her "Woodstock" song—twice she was stopped, by calls for a doctor and other shouting. But this was not Woodstock and there will never be a comparison.

It was almost all over—you must realise that although I'm very happy to be playing here, it takes a lot of hard work for me to get it together for you... you please help me with some support," she cried in a breaking voice and almost left the stage. "Woodstock" was successfully completed and it was obvious that the bulk of the crowd was behind her. She took the dulcimer for "California," then back to the guitar to end with "Big Yellow Taxi" and "Both Sides Now." Undoubtedly the most emotional performance of the weekend.

THE immortal Tiny Tim, probably only popular still because his appearances are so rare, arrived with his ukulele, held it above his head to triumph, blew the expected kisses and launched into his selection of music hall favourites that were hits between 1915 and 1930, without giving the

audience a chance to protest.

That over, and the initial impact of seeing this incredible man again having sunk in, it promised to be boring. Then, amazingly he broke into John Fogarty's "Proud Mary" with all the hip movements of a 1950's rock star. "Blue Suede Shoes" followed on "Rock Around The Clock" and "Great Balls Of Fire," midway through which he did a Tom Jones by removing his tie and throwing it to the crowd.

Then it was back to the old megaphone and "White Cliffs Of Dover," "There'll Always Be An England" and "Land Of Hope And Glory," which brought an unexpectedly ecstatic reaction.

Miles Davis was the festival's concession to jazz. No one disputes he is the greatest trumpeter in the world, but he was overshadowed by the superior kilowattage of his freaky organist. The rhythm section were outstanding and very together during the one 25-minute number. Certainly the shortest act of the weekend.

Emerson, Lake and Palmer, making their second-ever appearance, were also somewhat ill-rehearsed, but nevertheless full of all the excitement we expected and loved in the Nice. Keith is still the most exciting keyboard man to watch and backed up with Carl Palmer's drums and voice, the trio has a great future. Much of their act was taken up with the title track from the second album "Pictures From An Exhibition," but the best reception was for the old "Rondo," now complete with 1812 overture cannons!

DOORS were a relative failure, largely due to the nihilistic attitude of the new non-sexy Jim Morrison, who seemed not to care that half a million people were staying up half the night to hear

him. Justifiably, the crowd gave him and the rest of the band a cool reception in return and they exited without encore.

The Who followed at 3.30 a.m. with "Can't Explain," "Young Man Blues" and the inevitable "Tommy," which is still getting riotous applause. Melanie broke the dawn chorus with a charming selection of songs from her two albums and Saturday ended at 8.30 a.m. on Sunday with Sly and Family Stone.

SUNDAY

AMAZINGLY the sky was still blue and the sun still shining. Maybe the gods weren't smiling on the unfortunate promoters, but they were certainly smiling on the 300,000 sun-worshipping music lovers in the fields and on the hill.

Sunday was top-of-the-bill Joan Baez, the unique Moody Blues, the incredible Ian Anderson and many, many more.

Jethro Tull, now the five-man line-up WERE incredible, and not just musically. Ian Anderson was one of the few concerned about the thousands upon thousands of faces watching him. "Just like the Marquee, only bigger," he commented. In fact his "in between" comments were as entertaining as the music, if sometimes verging on the obscene, and he managed to hold the audience through turning up and instrument problems.

If anyone wonders why Jethro needed a fifth member, they only have to listen to the musical conversations between Anderson's flute and John Evans's piano. How well they complement each other.

The Wind "Atlanta" and "Jennifer Juniper" were just a few of the Don hits—and with the backing duo the highlight was surely his new single "Ricky-Ticky-Tavi." A good, but overlong, set.

Free, with heavy music in the sunshine, got a tremendous reception—who says angles aren't important any more? but were plagued with instrument problems. When finally adjusted they put on a magnificent show of really solid, pounding but round a melodic idea, rather than a melodic song.

There was a noted lack of virtuoso solos, which was a crowd-pleaser and when the crisis for "All Right Now" were satisfied things got really wild and exciting. The encore yells were genuine and deserved.

Pentangle suffered immediately from bad sound balance which completely lost them their well-known melodic gentleness. Bert Jansch's voice was completely lost, and Danny Thompson's experiments with bass and bow came through the speakers as strange electronic noises. Add to all this someone leaping onstage to try and make an unofficial announcement and you'll appreciate all in all it wasn't one of Pentangle's most successful sets.

JIMI HENDRIX, the great J guitar idol, got off to an extremely bad start as well. Not only did we have to wait a very tense 90 minutes for technical problems before he appeared, but once on stage nothing seemed to work for him.

As if in retaliation, when things finally settled down, he seemed determined not to leave the stage until he had satisfied both himself and his fans. With wild Mitch Mitchell on drums and Billy Cox on bass he launched into a non-stop selection of known and unknown numbers that got wilder and wilder.

The crowd stayed and Hendrix stayed and it looked as if he would still be there on Monday morning. It took a long time to get the crowd on his side, and when they were there they grooved and grooved but when he eventually loped off, there was not the howl for more we might have expected.

JOAN BAEZ followed immediately, preceded only by a "fire" on stage, caused by a giant orange flare. The finest female folk singer in the world faced a hard job following the Hendrix noise, but her opening "Let It Be," so meaningful under the circumstances, and her marvellous stage personality won the battle after just one number.

Others followed, like "Joe Hill," "The Brand New Tennessee Waltz," "Farewell Angelina," "Oh Happy Day," "Blowing In The Wind," "Te Adore," "Suzanne," "I Shall Be Released" and "The Night They Drove Old Dixie Down." Joan was in complete command, and the audience took to her so warmly.

Leonard Cohen followed, his suicidal songs not helping the now depressed audience. It fell to that well-loved veteran of festivals, Ritchie Havens, to make the final exit of the final festival.



JONI MITCHELL... trouble singing "Woodstock"

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John Peel writes every week in Disc

FURTHER unremarkable incidents in forgettable circumstances. From the rain-soaked camp-site near Fort William we fled, despairing that we'd ever see the sun again. A brief lull, during which the downpour withdrew to regroup for an even more ferocious onslaught, enabled us to see Urquhart Castle on the monster-infested banks of Loch Ness. We agreed that ruined castles and abbeys are preferable to castles which are immaculate and still inhabited because, with a fine disregard for history, you can imagine the defloration of hordes of princesses, the pouring of boiling oil and valiant deeds on the battlements only in convincing ruins.

By the time we reached the Inverness Municipal Camping Site the rain had returned and we lurched into the city in search of Wellingtons and a hot meal. We found the latter at the Castle Snack Bar where people stopped to say "hello." Later we listened to the Terry Riley, Tim Souster, Soft Machine night at the Proms and a great spiritual boost it was — especially on the muddy, noisy Municipal Camp-Site. It would be nice to have a tape of that truly memorable evening to listen to again on other drab nights.

It's unlikely that the Softs were directly responsible, but the following morning the sun was shining and the streets were filled with jubilant folk explaining this phenomenon to their teenage children and trying to calm their fears by promising that the rain would soon return.

Maddened with joy we set off before 8 o'clock and drove through Muir-of-Ord and into the sort of scenery we'd come to Scotland expecting to see.

If you've never been to Scot-

land you should seek out a weather vet and, given favourable advice, race for Sutherland. There do seem to be many beautiful places but Sutherland is definitely the chief among them. We crossed the ferry from Kylesku to Kyalstrom after marvelling at the Falls of Measach in Corrieshallock Gorge and eating lunch watching showers hurtling over the sea, and across the smit islands to break on a magnificent headland near Elphin.



I can't begin to describe the drive along the road once we'd crossed on the ferry. The road was single track, grass down the middle, with passing places, and the motorists we saw seemed to have been as overwhelmed with the beauty and spirit of the place as we were. Everyone we saw smiled and waved and with every corner we turned the view became more unbelievable until we could no longer talk about it and we just stopped and stared. There is a

boy before the road reaches Scourie which is more beautiful than anything I've ever dreamed about.

The peace of this part of Sutherland is such that the experiencing of it brings a lump to your throat, and when, several days later, we drove through that place again it was like returning home. Heather, white sands, islands that stand like brooches in turquoise bays — you should go there — the thought of North-West Sutherland is powerful enough to drive me through months of polluted air, grime and misery in London.

We spent the night cold but dry on a beach near Durmess. The next day was driving around, talking to hitch-hikers and listening to "Liege and Lief" and Donovan's "Open Road" L.P., which is a masterpiece. Made the obligatory visit to John O'Groats and listened to another excellent "First Gear," which seemed to be in much the same spirit. Stopped when we got back into Sutherland and had tea among sheep deep in the heather before going on to Embo and a place called on my word, "Grannie's Heiland Home" — rather Teutonic spelling.

G.H.H. was a vast camp-site and we found a place among the dunes where the high winds and returning rain could only cause us discomfort rather than actually endangering our lives.

The following day was spent driving back to Scourie but the rain was there too and, after a second night at Grannie's place, we decided that the rain was never going to stop in our life time and I drove the 431 miles back to Yorkshire non-stop. Behind us as we fled, railway lines were being washed out, roads were flooded and high winds were blowing caravans over.

So last week was spent in Yorkshire doing such things as watching the Softs on TV and marvelling that they were presented without shrieked inanities or "artistic" camera techniques that make viewing an ordeal. Tried to get into Liverpool's game with Huddersfield but couldn't so went to the motor-racing at Oulton Park instead. They won 4-0 too, the reserves won 4-1 and the "A" team won 13-2, there aren't going to be many teams to beat Liverpool this year.

It's been good to get away from London for a few weeks. Next week's such things as foot-stomping rather more than recently. Listening to John's Children's "Desdemona" with Marc singing on the choruses — Track should release all of the John's Children stuff on one of the 99 series records — an interesting band in their way.



'Big head' King has big plans for boosting bubble-rock in a big way!

JONATHANKING is a big-headed egomaniacal freak, which is something no one will deny, not even the King himself. After all, it's that immodest trait in his character which makes him so lovable. His former long-running regular column in these pages was often overwhelming self-centred — but all done with delightful intonation and guaranteed to have you, the readers, rushing for your blood-soaked pens to hit back. Jonathan King thrives on outrage.

But, then, he was supposed to have left all that behind him late last year when, having reached the grand old age of 25, he declared himself too old to pontificate on pop and gave up his life as a writer and disc-jockey extraordinaire.

The knockers sighed with relief; the fans sighed with regret. A man unique in pop had departed from the scene. But had he? No chance!

First "Let It All Hang Out," then "Million Dollar Bash" and now "Cherry Cherry." The King still churns out records as if nothing had happened.

What IS it all about? "I'm the latter-day Leonard Cohen," says King jubilantly, "and I'm playing my large part in bringing the return of bubble-rock."

"Bubble-rock? that's what music should be all about. Bubble-rock is soap like 'Dizzy,' 'Sugar, Sugar' and all the early Beatles' records. There's a tremendous shortage of this type of music now, completely candy-floss music. I would never dream of taking music seriously. It's there to be enjoyed."

Very commendable, but what of this promise to stop promoting J. King and get down to some serious work? And why should King, who now works for Decca records as adviser on product, advise that his records should still be released and obtain enormous exposure on radio and TV? After all, Chris Deeming works there too, and he's not still trying to be a disc jockey!

"You must realise, dear boy, that I only advise Decca in an unofficial capacity. I've got nothing to do with Decca promotion, but I'm very close to the company, which I consider to be the best in the world."

"Anyway, I said nothing in my 'farewell to the world' speech about not making records any more."

So he's nearly out of that one. Next, why choose a song like "Cherry, Cherry" as his "bubble-rock" spearhead? His version is Neil Diamond's song, released not so long ago with only medium success.

"Not at all. I've improved on the original amazingly! It starts with a real ear-catching chord and I've accentuated the dancing beat. I'm a great admirer of Neil Diamond and his writing but he never quite makes his songs commercial enough. Why am I still making records? Because I want lots of money and I'm sure I'll make it this way!"

You can't trap a King. Strangely, though, despite this new-found hit formula, J.K. is reliant upon other people's talents to provide him with his songs. Whatever happened to the genius who wrote "Everyone's Gone To The Moon" and "Good News Week"?

"I lost confidence in my writing ability." Now there's an own-up, but quickly conditioned by: "But I'm writing very good for myself again now. Listen to 'Gay Girl' on the other side of 'Cherry, Cherry.' Now there's an interesting tale!! And I've written a song which is going to be just right for Dana and..."

And so it goes on. King lives on happily to brag another day. Few people take him too seriously, and that's just what he wants. And maybe he's got a good point after all.

Report by David Hughes



Jonathan King



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LEON RUSSELL was in London last week for the express purpose of buying a Rolls-Royce. A rather strange move, one might think, for such a bizarre and hip West Coast character.

"Well, it just represents a different set of values," says Leon, shrugging a great mane of streaky hair.

It also represents a large amount of money which Leon has accumulated over his years in the music business, for few people realise that he's been around as long as he has. For a lot of people in this country his name first cropped up as the guitarist and producer of Delaney and Bonnie's band, and then subsequently with Joe Cocker's Mad Dogs and Englishmen, plus an excellent solo album of his own along the way.

In fact, Leon Russell has been an established West Coast freak and session musician for many years. He originally came from Oklahoma, where, with his local band, he once backed Jerry Lee Lewis. He played electric piano on the Byrds' hit "Mr. Tambourine Man" and did sessions for the Tijuana Brass and Frank Sinatra.

"I went into session work primarily for the money, and did it for three or four years before joining with Delaney and Bonnie. I always played piano on sessions. The first time I ever played guitar in a band was with Delaney and Bonnie, and that was only because Delaney couldn't find a guitar player so I played with them until he found one."

Now Leon lives in a house with studio attached in Los Angeles, where Joe Cocker recorded most of "Delta Lady," and Steve Cropper uses for recording. He half owns a recording company—"Shelter"—with Denny Cordell (record producer in the past for the Move, Procol Harum, Georgie Fame and Joe Cocker). Leon still plays on and produces numerous sessions, and

has just formed a group of his own, but for how long it will last he's not sure. He has a philosophy of spontaneous playing; playing with anyone that happens to be available, hence the multitude of big names on his first album — Bill Wyman, Charlie Watts, Stevie Winwood etc.

Caricatures

"While I'm here I want to see everybody I know who plays music, and I may even do one session. I wouldn't mind moving over here, it's so much more pleasant, it's a friendlier climate — there's so much politics over there."

"It's very weird what goes on between England and America — it seems each one caricatures the other. Like I'd never heard Ringo play drums the way he did until he played with me. He plays with 100 per cent conviction and a unique point of view. He doesn't rely on technique as much as he does conception and his conception is something."

Leon split from Mad Dogs and Englishmen to get his own band together and says he thinks Cocker always preferred a smaller band anyway and that Mad Dogs got a bit too big for him.

"For every one person that we asked to play, two people came along, and they were always such good people we couldn't say no. Joe didn't want to do the thing in the first place and up until about ten days before the tour

and everybody said it was going to have incredible problems. It was very expensive even though we hired private planes to carry everyone around, but Joe isn't interested in money anyway."

Leon hopes that in time, Joe may record for his label, Shelter, when his other recording commitments are fulfilled. At the moment Greaseband's Chris Stainton is doing a solo album for Shelter, and Leon is hoping to sign up a three-piece from Detroit called Head Over Heels.

"If you want anything done right you have to do it yourself," says Leon. "There's an incredible amount of talent around that seems to go unnoticed, like I used to produce Delaney and Bonnie and no-one was bothered about them. Denny Cordell is the first person I've ever met who knows the blues and the business too."

First album

Leon's own group consist of drummer, Charles Blackwell, formerly with Taj Mahal, two guitarists and organ and two girl singers from the Ikettes—plus Leon on piano.

"What you produce with a new band depends on what your relationship is with the band. Just since we've been together it's affected the way I've written. Like in the English recording I did for the first album I more or less knew what I wanted the people to play whereas with this band it's just sort of every man for himself. It just so happens that people in this band have been my idols for a long time."

'While I'm here I want to see everyone I know who plays music, and I may even do one session'

LEON RUSSELL—a man with a new set of values (he's in Britain shopping for a Rolls Royce) and a very old ambition!

Phil Symes talks to Soul artists

Arthur Conley has stopped dancing the night away

FUNKY STREET ain't gonna be so funky any more; Sweet Soul Music won't fill the air. Arthur Conley, the diminutive ball of dynamite, who used to create a storm when he played the soul tours alongside Sam and Dave and Eddie Floyd, is changing his act. No more of the neck-breaking antics on stage and much less of the screaming vocals. Arthur is taking things easy from now.

"I've worked so hard and danced so hard since I was 18 I've decided it's time to slow down a bit. I'm not as agile as I used to be. I'm going to concentrate on showing people I really can sing."

Arthur is currently in Britain for a short tour to promote his latest release "All Day Singing," and audiences will be able to witness for themselves the change in Conley.

"I'm now more into the night club scene of places like Las Vegas rather than soul tours. The act has changed quite considerably; it's a lot more smooth and professional. People who usually get excited when they see me move might be a little disappointed because we've slowed it down some."

"I come on stage to a moving number like 'Shake, Rattle and Roll,' because that's what the people expect. Then I break it down into some easier going material. I like to just stand there and sing the songs. I think if you can sing well you don't have to dance as long as you get the message across. Take Otis Redding—he wasn't a dancer. He just had motions but he was still very exciting."

"I say I won't be dancing about so much but you never can tell what I'll do when the soul hits me. Sometimes my knees start moving and I can't stop. I find now when I sing a slow ballad my feet go to move and I have to catch myself."

"In a way I'll miss the movements but I'll have to convince myself I won't."

The change in style for Arthur has been apparent for some time on record. His last single here was a soulful version of "They Call The Wind Maria," a tune from "Paint Your Wagon."

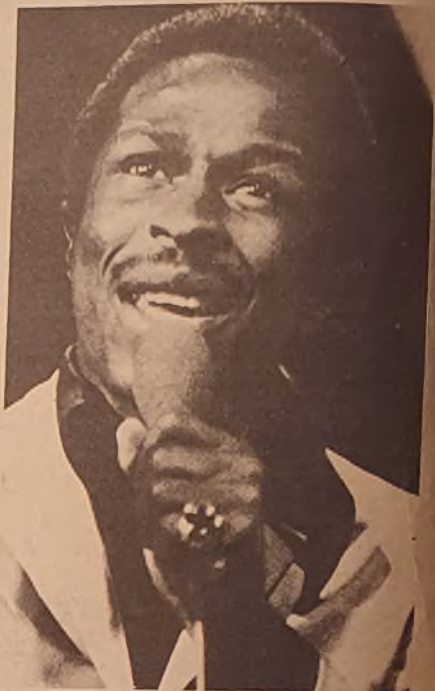
"The record company were very nervous about releasing that because it was so different, but when it eventually got out it sold pretty well and it's one of my most requested songs."

His new release continues in that vein and is a pointer to the direction he's heading.

"It's not really the right time to break into the market but it's a start to show people I'm making a change. It's a peace type ballad, referring to bringing people together, rather than hard-rock soul."

But all this isn't in fact new to him. He's returning to the style he started out with.

"This is the sort of thing I began with when I was singing with Sam Cooke. When he was killed Otis Redding came along and changed me into doing the rock things people know me for. That wasn't really what I wanted



ARTHUR: "I'm now more into the night club scene than soul tours"

to do but it broke me through. I think now I'm at the point where I can bring out the things I want to sing."

He's fully expecting some of the die-hard soul fans to accuse him of selling out, of "losing his soul." But if they listen they'll find his latest piece of wax is one of the most soulful, almost gospel type, offerings for some time. Anyway their criticism doesn't worry him.

"I'm moving into a new market and I think the fans, if they're real fans, will follow on. They should be prepared to accept the change."

Next on his list of engagements is a trip to South Africa, where his label mate Percy Sledge is currently "slaying them."

"I'm a little nervous about it but I'm just going to be myself and will talk to anyone I want. The racial problem there is quite frightening. It used to be the same in the Southern States of America but now we're all brothers and sisters."

"The younger generation who've been brought up with these prejudices are starting to make it known they don't want to live the lives of their parents and want to live their own lives in harmony with others. This is the general trend all over the world, I believe and I hope I'm helping it along."

'I say I won't dance but the soul hits you...!'

making news and takes a look at some of the men behind the artists

Mary IS the very best around

JEAN TERRELL saved the Supremes. If it were not for her the group might well not be around today. Not the opinion of an over-enthusiastic Jean Terrell fan, but that of Mary Wilson, one-time seconder in command to Diana Ross, now very much leader of the group. Last week, after a final rehearsal for the group's opening at the plush Las Vegas Frontier Hotel, Mary explained her reasons.

"I was going to quit the Supremes if Diana wasn't replaced with someone I liked musically and got on with personally. I felt Diana, Florence, Cindy and I had built up too much for someone to come in and tear it all down because of an inability to fit in with the group. I would rather have got up there by myself.

I adore Jean. She's not as professional as say, someone like Diana, and let's face it, comparisons will always be made, but she's got so much talent just standing up there and singing I know after she's been working for a while she'll be the best around."



MARY: funky voice

conted with the Four Tops. She's very excited about both.

"Our own album, from which the next single will be taken, was to be called 'Stone Love,' but they've changed the title and I'm not too sure what it will be called. The material on there is a completely different style from the first. It's more melodic and easy to listen to rather than beaty tunes.

"The album with the Tops is similar to the things we did with the Temptations in that we all lead on tunes. A single will also be taken from that shortly. Motown will wait and see which track gets most attention from airplay. Personally I hope from our album they'll choose the track called 'Breakdown,' which is almost a ballad but not quite. It's a long track and doesn't hit you right off—it kinda has to grow on you, but I think it would do well.

"My favourite track on the album we did with the Tops is the Diana Ross number 'Reach Out And Touch'; it's really fantastic. I'd say it's almost better than Diana's, but only in the sense that we do it as a big choral number and can utilise all our voices, whereas Diana's was only one voice."

Most of the Supremes' recenting is now done in Los Angeles where Cindy, Jean and Mary now live. Like a number of other Motown artists they moved from Detroit when Motown opened offices on the West Coast.

Cindy Birdsong was married a couple of months back and has been a lot happier since, says Mary. What about the possibility of Mary taking a similar step?

"I've been thinking of it for the last seven years, but I can't get into the groove of doing it. I'm too wrapped up in singing. As a sort of substitute I've adopted a cousin of mine and he lives with me as my little boy. Perhaps I'll do as Cindy did when things are a little quieter."

WITH "LOVE IS LIFE" high in the chart Hot Chocolate Band has decided it's time to turn professional. Up to now all members of the group, excepting Tony Wilson and Erroll Brown, have held full time jobs and the six of them have only really worked together on recordings and at rehearsals. Now they want to earn their living by appearing in front of audiences.

"We're going out on the road at the end of September," says Erroll, "and we're rehearsing an act now. The other four guys have already given their notices in so they can concentrate on being with the group now.

There are six in the group at the moment but we're shortly going to add a seventh person, a lead guitarist. The chap who's coming in used to play with the Rebel Rousers and is a student of Albert Lee. We felt we needed another person because Tony used to play bass but has found it difficult to play and sing, so this new guy will also play bass instead of Tony."

Initially their act will consist of standard pop songs like "Light My Fire," given their own interpretations, and some of their own material. In time

they hope to make up the complete act with original material, of which they already have plenty.

They turn out songs at the rate of almost two or three a day and these are much in demand by other singers. Tony and Erroll want their songs to be recorded by others but insist they can't write on demand for any particular vocalist.

Influenced

"We've had producers come and ask us to write songs for artists they're working for but we don't like sitting down and trying to write something with a particular singer in mind. If we did attempt to we'd probably be so influenced by what that person had done in the past that we'd come up with something very similar. We'd rather just write some songs and then go through them and figure out who they would suit best. We don't like to put out just any old rubbish."

But Tony and Erroll say they don't think they're very good at choosing material for other artists

anyway, and prefer to leave decisions of that kind in the hands of their producer, Mickie Most, who even decides upon releases of the Hot Chocolate Band.

"The thing is we're really too close to the songs to really be able to consider them from a commercial point of view. It takes someone completely outside of the one group, someone like Mickie who has a very open mind, to decide what would sell best. He chose "Love Is Life," and what we release in future is entirely his decision. He hasn't missed yet. Perhaps if he does then we'll make our own choice but I don't think that's very likely to happen."

Wilson and Brown write songs with selling record in mind, which is a pretty natural motive, but they don't go for out and out commerciality in their work.

Blatant

"Our ideas aren't always necessarily commercial but we always try and put something commercial or catchy in the song to catch people's attention. We could if we wanted to write blatant commercial songs like the Tony Macaulay songs, but those are big

hits and then instantly forgotten. We like to write things which people like more as they climb the charts. So we make sure there's always something new about the song to latch on to. If you get tired of the introduction you can get switched on to the song, then the lyrics, then the strings. We like to write songs that will last.

"I think our song Mary Hopkin is doing could become a standard although it's a strong protest song and most standards are love songs. I'd like to write a good love song actually. In twenty years time the world will have changed so much protest songs won't mean anything anymore but love will always be there and love songs always popular."

They have two songs in mind for their next single. One is an acoustic soft song along the lines of a Cat Stevens song, the other which they would prefer to have released is what they term "commercial heavy." Heavier than their present sound—similar in style to Free's recent big hit. They're very excited about it but whether it is their next release depends again on Mickie Most. "He might hate it and we'll have to shelve it!"

But the success of "Love Is Life" has shown them Mickie's judgment is very reliable. Mind you, they themselves also thought it was an ideal release.

"We've had faith in the record all along, but at the beginning just couldn't get any airplay. I thought if it did get heard it would be either a flop or a massive hit. It's not one of those in-between songs. Things started happening after our first 'Top Of The Pops' and then Alan Freeman and Noel Edmond stuck with it and it finally happened. Now we live for the day the chart comes out.

They almost missed out on this record, as Tony explains.

"When we first took the song to Mickie he thought it would suit the Hollies and wanted them to try it out. But at the time they were in Australia, which is fortunate for us now."

With so many other artists recording their songs there seems to be a danger that Hot Chocolate Band might loose out some of Wilson Brown's best songs.

"No chance of that," says Tony. "We keep what we consider best for ourselves!"



A new empire being built by H D and H

IN YEARS to come history books will probably tell of the empire a negro named Berry Gordy Jr. built on 700 dollars he borrowed from his father and some songs he'd written. Let's hope reports don't neglect the three people who were in fact more responsible for the success of the company than anyone else—the songwriters Eddie Holland, Lamont Dozier and Brian Holland.

These three put Motown's biggest acts into the hit parade first—Martha and the Vandellas with "Healwave" in 1963. Four Tops with "Baby I Need Your Loving" in 1964, and Supremes with "When The Lovelight Starts Shining Through His Eyes," in 1963.

The threesome were also responsible for the success of other Motown artist/groups. The Byrds broke through with "This Old Heart Of Mine," Kim Weston, sadly no longer with Motown, got nearest to achieving national success with their "Helpless," and "Take Me In Your Arms (Rock Me A Little Whiter)" and even Marvin Gaye, Temptations, Rita Wright, Stevie Wonder, Marvelettes, Chris Clark and Damells were aided in achieving chart placings by the talent of one or all three of the songwriters (Eddie Holland often wrote with Norman Whitfield, Ashford/Simpson and a host of lesser-known writers).

The names of Messrs. H.D.H. are probably best known in connection with the incredibly string of million sellers Four Tops and Supremes scored while under their direction. Supremes sold a million of almost every song H.D.H. provided for them the list is almost never-ending but includes "Baby Love," "Where Did Our Love Go," "Re-

fections," "I Hear A Symphony," "You Keep Me Hanging On," and "The Happening" (the latter with assistance of a Mr. Devol).

Motown's biggest worldwide hit, and the song still regarded by many as Motown's finest ever was a Holland/Dozier/Holland track—"Reach Out I'll Be There" which established the Four Tops in all corners of the globe.

The sound described as "the Motown sound," was in fact the H.D.H. sound, it changed immediately the threesome left the company in 1968. Since H.D.H. have been apart from Motown the company no longer has a particular, distinctive style which some would say is a good thing, but their departure caused considerable headaches for Tamla's top artists for some time.

H.D.H. couldn't work together after leaving Motown because of legal restraints, but now the dispute seems settled and they're back in action producing big hit records which have all the earmarks of early Tamla: the characteristic pounding piano, sweet strings and that desperate quality which made them so exciting.

They're not yet writing, but have two labels, Invictus and Hot Wax to which such artists as 100 Proof, Honey Cone, Glass House, Chairmen of the Board and Freda Payne are signed. The sound they're producing is what used to be termed "the Motown sound."

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Close-up . . . Keith Moon

KEITH MOON'S career started one Christmas Eve when he owned a trumpet. He resolutely marched round the neighbouring streets of Wembley playing Christmas carols on it. "People gave me money to go away, and that's when I first took an interest in the financial side of music," he says.

Nowadays nobody tells Moon to go away, either onstage or offstage. During his chaotic career as the Who's drummer Moon has become not only one of the most lunatic people in the business, but one of the most popular and best-loved. Nobody, except perhaps for a few hotel managers in America, has a bad word against him.

Interviewing Moon is a fairly hazardous affair. Ten minutes after arriving at his agent's office there's a phone call from Moon saying he's still at home. An interview? What interview? Oh dear, he's forgotten; his clock had stopped; yes he'd be straight round. This is standard Moon procedure.

Three-quarters of an hour later, Moon appears full of greetings and apologies. The interview is conducted while Moon counts the minutes to opening time because he has an appointment with Legs Larry Smith (ex-Bonzos and an almost inseparable Moon companion) in the pub, and watches a traffic warden slapping tickets on the windscreen of his lilac Rolls-Royce. Last week the car was black, but Moon says it went lilac overnight for reasons of its own. It also has a television aerial on the roof, although the TV doesn't work, and inside there's a telephone, bar, electric razor, and according to Moon, a swimming pool in the back ashtray.

"So that when I have dinner parties in the car you can use it as a fingerbowl after the asparagus."

Moon's entire conversation is peppered with such idiocies, which he follows up by maniacal giggles. Ask him where he was born and he'll say Peru. Actually it was in Wembley in a council house named Peru, and the happy event took place on August 23, 1949.

"I lived there all my youth, which lasted until I was about seven, and I stayed there until I first joined a group."



The question of how many brothers and sisters he has brings the reply: "Two sisters and a leopard. I visit the leopard in the zoo quite often."

He went to Alpertown County Secondary School for Boys and left when he was 15.

"I think the school and I both recognised that the other existed and that's about as far as it went."

By the time he left, his father had just bought him his first drum kit, and he got various jobs from which he was sacked, including electrical engineering "and a brain surgeon."

"I was in lots of local groups, just working to pay the manager's commission. Things like the Beach Combers, the Pavement Oysters and other assorted

combos.

"I met the rest of the group when they were playing at the local boozier. Of course I don't go into pubs, but as I was strolling past I heard this deafening call of the sirens from within so I went in to complain of the noise. When I was on the stage I had to do something to make myself heard above the noise, so I got on the drums to tell the lads I wanted them to play a little quieter and I've been with them ever since, although I've never yet told them to play a little quieter. They've told me on several occasions."

That was nearly seven years ago which makes the Who one of pop's longest lasting groups.

"I don't know why we've been together so long—Bostick, I suppose," says Moon. "But I don't think we've achieved all that we can do yet; there's still a hell of a lot we can do and we still really dig working with each other. I think that's the main thing—we all still like going out on the road. I'd like to do more gigs but it's not possible with recording commitments."

Moon has always had the reputation of preferring live gigs to recording. There's the story that in order to make him feel at home in Townshend's studio at his home, Pete had to rig up a pair of curtains and pull them back with a flourish to reveal Moon drumming happily behind them in a concert atmosphere.

"We've got to be more selective about where we play now, because we've got to the stage where we're using tons of equipment. Some places aren't big enough, some places are too big, so we're playing the halls that suit the group."

And if they suit us, it means the sound is good and so it suits our audience, because by now we know roughly who our audience are."

The Who do most of their recording at Pete's studio

now, which Moon prefers. They're working on an album there at the moment. "I enjoy it now we're using our own studio. There was so much going on in other studios that wasn't to

do with recording—made it very boring—Pete it's purely recording whereas in other studios there were always people queuing up to get in like a doctor's

MOON MAN



'I like my house—it's called No Fixed Abode'

MADNESS



• • like when Keith blew up a hotel lavatory. 'I don't regret it. All that porcelain flying in the air was quite unforgettable' he says

Report by:
CAROLINE BOUCHER

which Moon prefers to do with recording—which made it very boring. With Pete it's purely recording, whereas in other studios there were always other people queuing up outside to get in like a doctor's wait-

se—it's
d Abode'

ing room. "When we record we all throw ideas in. As a matter of fact when we record Roger plays the main part. Pete just gives us the songs and we make what we can of them. Everybody's ideas are always given a fair hearing and we are all considered equally." Why Moon started drumming is still a mystery to him. He supposes that he couldn't think of anything else to do. "I thought about playing guitar once or twice, and indeed tried it out, but Pete always asked for it back after I'd had a couple of goes.

"I suppose as a drummer I'm adequate. You never think of yourself in that way. It's easy to say 'oh I'm better than so and so, and not as good as so and so, but about the same as him and a bit better than him.' Drummers I admire are Elvin Jones, John Bonham and Penny Blenkinsop—she's the stand in for the Ivy Benson All Girls Band." Drumming, says Moon, doesn't really tire him. He gets more exhausted hanging round airport lobbies. "You don't notice yourself becoming tired when you're completely absorbed in something — tiredness doesn't come into it. I never feel tired when there's something to do." Inactivity seems to be about the only thing which annoys Keith, and it usually leads to disastrous results. Like his experiment with dynamite when he was feeling bored in an American hotel—and blew up the lavatory. It cost the group about £1,000 in repairs and

window. Before the Who days, when he worked in an office, there's a tale that Moon used to hide on top of a filing cabinet to scare an elderly secretary. And at an early Who reception, he dressed up as a waiter and walked round with a tray offering members of the press a glass of dead flowers. "I just like watching people—people's reactions," he says. "I think some of the best reactions are from retired colonels who live near me, and who just don't know what it's all about, and then it's like an outrage and they can't take it for what it is. They've got to look at it on their own terms or they'd go mad. That's just the way I feel at the time—if I feel like being a vicar and outraging people. I've never really known what makes me want to do it, I just enjoy it. I've been assorted Hammer film monsters, demented murderers—anything that gets a reaction. "I find it's a better way than going up to people, seizing them by the lapels and saying 'here you, look.' It's just the way things strike me and I enjoy acting them out."

His lunatic fan- "I don't sit there and try to look pretty. When I'm onstage all I'm concerned about is playing music. The rest of it, the way I look, the faces I make are part of my music—an overrated part I think." Moon's present home area — fashionable Winchmore Hill on the outskirts of London — is an ideal place for him to walk around in one of his disguises. He describes the area as "dapper," bought a £14,000 house there a year ago, and so far hasn't had any complaints from neighbours.

His last flat had a champagne bottle stuck in the wall from when Moon threw it there, but the new house is comparatively unscathed. "I haven't done any structural alterations yet," he says, and you know he's wistfully thinking of the dynamite incident. "I like this house—it's called No Fixed Abode—and my wife is in charge of the construction work. She does most of the decorating." Keith met his wife, Kim, four-and-a-half years ago at a gig—"I was in the audience and I went backstage to get her autograph. "I like being married, I love getting back to Kim, it's nice." They have a four-year-old daughter, Mandy. "She'll go to school soon," he says. "I think it's a good idea—there are not many kids of her own age around, apart from me, and I think it's important for her to get

together with them. You could say I'm a bit frightened she'll turn out like me." There's also a cat called Smudge and a turtle called Terry. Moon's latest buy — a good investment for his old age—is a 14th Century hotel at Chipping Norton in Oxfordshire, called The Crown And Cushion. He went shares with a retired bull fighter who lives near him in Winchmore Hill to buy it for £25,000. "I got it while I was in the States. I was spending so much time in hotels I thought I might as well buy myself one and spend my time there. And as I've spent so much time in hotels during the last five or six years being on the receiving end, I know what can be done to make them better. In some cases the measures are pretty drastic too. So I'm getting video on two channels put in all the rooms — there's 14 or 15. "I go down there whenever I've got nothing on, and we're short staffed at the moment so I go and help clean the kitchen."

meet up that much with each other when they're off the road, the other three all went down to see Moon's hotel recently "because they heard the bar was open all night." Moon seems to have heaps of friends in the business anyway—he's someone who it's impossible to dislike, because he's great company, unaffected and yet very kind and genuine. "I think I've got a lot of friends, I know I've got a few, but a lot of the people in this business are as fickle as the audience. They like you while they think you're on top—they either dig you or they don't. But it doesn't worry me either way really." Because of the demand, tours of America are quite frequent for the Who. "I do like it," says Moon, "but the kids are into some incredibly ridiculous scenes. I find it a bit overpowering—I can't take it in large doses, once in the morning does it. Woodstock was a nightmare—the film is a lot better than the actual thing. It does happen on film—the atmosphere it conjures up is different from the one you felt if you were actually on the site." Now Moon's 21st birthday has just gone by and he's a veteran of the business, although he can't envisage the future without the Who — that's his life, playing live, he says, is what it's all about. "And we don't get fans who scream and tear us to bits any more. We tear them to bits instead," he says and disappears giggling.

Next week: Sandy Denny

the new LPs Beach Boys and Everlys 'greatest'

TWO GOOD BUYS in the "Greatest of..." line. First, "The Everly Brothers Original Greatest Hits" gives you, for 49s. 11d., which is the recommended price, a double album of every one of their big-sellers from the rock-n-roll days. Will bring tears of nostalgia to all ageing rockers, whose old 45s have worn through, and is of more than historical value to the young student of rock-n-roll—it's still great entertainment. (CBS) *****

A YEAR ago we speculated that there COULDN'T be any more greatest hits albums from the Beach Boys—but here is another. A line-up of what must be their most popular songs from way back. (Capitol) *****

TIN TIN comprises Steve Groves and Steve Withers. Their first LP—Gibb—who tracks is that Radio One DJ's favourite "Toast and Marmalade for Tea". Definito early-Beatle influences about the presentation, but the music and lyrics are definitely Tin Tin's own and have the same attraction as Bread's. They throw in a couple of instrumentals as well which shows they are fine musicians too. (Polydor) *****

STATUS QUO's "Ma Kelly's Greasy Spoon" brings a new unrecognisable Quo if you only know them by their singles. Playing bluesy-rock. They verge on repressing to an old white R-n-B style, but a gutsy sound and a real excitement stop them from perishing on that rock.

Really good stuff which should put them on their way to the album chart. ***

DRUM albums are an acquired taste at the best of times. You must be an ardent addict to persevere through 40 minutes of persistent percussion. Louie Bellocq, to many, ranks beside Krupa, Rich and Manne—but "Louie In London," with tracks like "Carnaby Street," "Hyde Park 2 a.m." and "Froud Thangs" is a little contrived, despite sleeve-note praise from people like Tony Bennett and Robert Faron. However, the LP does demonstrate this great drummer's flair for composing and arranging. (Pye) **

SMITH are one of those American groups we read about—but rarely hear on the air. Their reputation is usually reported word-of-mouth by our own stars who have encountered them in their travels. "Minus Plus" could prove one of the best LPs of the year. It reflects all the currently exciting States sounds—people like Chicago, BS and T and Cat Mother—topped with the raw excitement of Gayle McCormick's magnificent earthy vocals. Sadly, this great LP will probably only get limited spins. But it's highly recommended. (Stateside) *****

PIPKINS had a nerve releasing "Gimme Dat Ding" as a single—surely the joke record of the year. But we shouldn't slam success and some shrewd person's ear for a hit. And hopefully the subsequent selection of nonsense numbers now on their "Gimme Dat Ding" LP has been done similarly tongue-in-cheek. Those talented teams Greenaway/Cook and Hammond/Hazewood have apparently prosituted their undoubted talents here. A birthday gift for a toddler is about the mark. (Columbia) *



BREAD: On The Waters (Elektra): Those who know, bought and loved the first LP by Bread will need no greater recommendation to this album than that it's in the shops tomorrow, instead of October as originally planned.

And to those who have discovered Bread through the "Make It With You" single, let's just say it's a perfect introduction to the many talents of this amazing trio (now joined by a drummer for stage work). Their music bears favourable comparison to the best of CSN&Y, their arrangements often smack of "Revolver" or "Rubber Soul". Beatles and their harmonies are the Hollies at their very best. A good mixture of fast and slow—the fast songs being the most commercial and the most instantly memorable.

You'll be singing "Why Do You Keep Me Waiting" and "Blue Satin Pillow" after only one play—and "Been Too Long On The Road" won't be far behind. "Make It With You" is here, and David Gates also provides the other outstanding slow track "In The Afterglow."

The secret of Bread's success is complex simplicity, if that makes sense. Their tunes are full of musical variety, yet simply arranged to come over with maximum impact. Harmony lovers will find more of their kind of song on the first album—here the group concentrates more on solo numbers.

Good, straight, commercial pop music with that special something extra. A must★★★★

Pop with something extra—Bread: (from left) David Gates, James Griffin, Mike Bottes, Rob Royer

"LOVE CIRCLE" is reputed to be the soundtrack of a presumably Italian movie, recorded in both London and Milan. But that's all we're told on the sleeve. And the music leaves us none the wiser. (CBS) *

ANANDA SHANKAR has a brave attempt at crossing the traditional sitar with modern electronic instruments like the Moog Synthesizer on his album bearing his name. Brave because it doesn't quite come off. Perhaps the Moog isn't used enough, perhaps East/West integration in music is impossible. It is listenable, however, and his version of "Jumpin' Jack Flash" is a gas, gas, gas! (Warner) ***

SHANGO, whoever he (or they) may be are American and con-

firmly believe the album is worth releasing here—why doesn't someone organize a succinct and informative sleeve-note. Here's another extremely interesting group with something to say who are almost bound to be swallowed up and overlooked simply because the record company couldn't be bothered to identify the product properly. What a wicked waste. Still—the name's Shango, and the music's mighty! (Stateside) *****

SHAWN PHILLIPS, ex-folk singer and friend of Donovan, contributes "Contribution" to the mass of albums on offer—but this one really stands out. His music has an enthusiasm and confidence that grips the listener immediately. In a mini-interview he

says: "In Mexico, with Donovan—I just suddenly came into harmony with all things."

The production is excellent and he has found the right method of presenting a foreground acoustic guitar with electric instruments. Socially aware as he is (one track is on that subject again: "For JFK RFK & MLK") the message gets to you without detracting from entertainment content. (A & M) *****

DOUG KERSHAW, who wrote "Louisiana Man" is a Cajun from the Mississippi Delta, and if anyone is claiming to be singing Swamp music, it must be him. He grooves along on fiddle and sings some of the 19,000 songs he has written. An acquired taste, but worth a listen. (Warner) ***

HILLBILLY Jamboree Vol. 2 is a must for Country fans. With 12 tracks from eight different outfits mainly in "classic" style, the album presents a cross-section of numbers which are showcases of fiddle, guitar, banjo and vocal expertise. The traditional "Hills Of Roan County" by the Stanley Brothers is perhaps the best in the fine collection. Other artists are: Charlie Moore and Bill Napier; Delbert Barker, John Ukhart; Carl Hunt and the Dixieliners; Orange Hubbard; and Don Reno, Bill Harrell and the Tennessee Cutups. (Polydor Special) *****

MAYNARD Ferguson's roaring jazz big band gets an airing on "The World Of Maynard Ferguson." If you've heard them live at close quarters the recorded sound perhaps lacks some of their frenzied excitement—but it's still great stuff. Opening track (of six) is Chasin' NATA, described by Maynard on the sleeve as Indian Pop-Jazz-Big Band-Yogal Tenor saxman Danny Moss's breathy solos stand out. (CBS) ***

PEPE JARAMILLO and his Latin American Rhythm are a smooth, nightclubby quartet of piano, guitar, bass, bongos etcetera. On "Till There Was You" they patter with sophisticated efficiency through things like "Three Coins In A Fountain," "Friendly Persuasion" and "My Funny Valentine." Hard to fault, but just a little too cool to be more than a nice background music. (EMI Columbia) ***

ROY HARPER relives his past on "Return Of The Sophisticated Beggar," a collection of his own songs first released two years ago. Of the 14 tracks, the title is probably the best, though others like "Big Fat Silver Acroplane" and "Hup Hup Spiral" also show this album is nothing for Roy to be ashamed of. An interesting insight into the early days of one of Britain's best contemporary folk singers. (Young Blood) ***

LOS MAYAS' "Guitarra Neotoma" is a must for all those holiday makers who have visited Spain and want to relive memories of hot nights spent in idyllic nightclubs.

It's a record to enjoy and relax to. It's not fashionable to be seen with, nor is it likely that you can pronounce any of the titles for they're all in Spanish. But what it does provide is soothing guitar work and light backing choir on some of the tracks. Particularly pleasing is the old Ventures hit, "Perfidia." (Polydor) *****

Miguel Rios—no joy



MIGUEL RIOS, the Spaniard who had a hit with "Song Of Joy" follows up quickly with an album of the same name. All the tracks are cast in the same mould as "Song Of Joy," with either incredibly banal and out-of-place teary lyrics or Spanish ones that could be good or bad. All tracks have this massive backing with a quasi-religious feel. Not everyone's cup of tea, but the Spanish accent on English lyrics is sexy, we imagine. (A & M)★★

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

FOR ONE-HIT HOTLEGS.....

THE HEAT IS ON!

Can they follow 'Neanderthal Man' with another hit?

"NEANDERTHAL MAN" was an unexpected success for Hotlegs. They thought of the lyrics in a taxi on the way to the studios, then added the drums to make it the most unusual hit sound for many months.

"We really didn't know what it needed," said Hotleg Kevin Godley. "It certainly isn't a hit formula. Some people think that if one number is successful, the next one should be the same, but our next single will be completely different. It will be more musical as opposed to gimmicky, which is how you could describe 'Neanderthal Man.' I suppose."

Hotlegs feel themselves to be between two stools, musically. They are trying to decide between a rock number and a Simon and Garfunkel type of song for the next single. Whatever it is, they say it will be better than the last one, and won't be forthcoming until September or October.

"We're not going to rush one out just for the sake of having a follow up," said Kevin. "If the record is good, it'll have a better chance, so we might as well wait and get a good song."

Kevin and Lol Creme both started in groups while they were at an college. Eric Stewart is an ex-member of the Mindbenders, one time backing group for Wayne Fontana. Eric part owns the Strawberry Studios where the single was born, and with the other two group members, produces other people's records. Dave Berry has just produced a Hotlegs' number there. To be released soon, it's called "Chaplain House." Kevin describes it as a kind of folksy ballad.

They plan to record other groups too, but they won't necessarily have to do Hotleg numbers.

"We're in a stronger position," said Kevin. "We want to be able to choose whom we want for our company. We've done a number by a guy called Pete Couap, 'Crickets,' and a group called Dr. Father."

Hotlegs are working on their own album too. Their songs include "Take Me Back" and "Fly Away." The second side is a suite, they told me. "Suite F.A." It's expected to be out at the end of the year.

The album cover is being designed by Kevin and Lol. The idea is based on a school desk lid. The top will have a woody effect and opens to show the contents.

It's ~~hardly~~ ^{hardly} done live dates, with the exception of Top of the Pops. Interested in art before their music



HOTLEGS: left to right Lol Creme, Eric Stewart and Kevin Godley

happened, it takes up a lot of their time.

"Eighteen months ago, while we were still at college, we drew these insane characters," said Lol. "After we'd done them they just lay around. Then about three weeks ago, an American saw them and said he wanted to make a cartoon series out of them. We had to do six weeks' work in two days on them."

They are now working on a cartoon series out of them. We had to do six weeks' work in two days on them."

They are now working on a cartoon series out of them. We had to do six weeks' work in two days on them."

designs out in book form, for Penguin. The book is about Oliver Cromwell and has 10 pages of cut outs. They make a model of Cromwell, about two and a half feet high.

"As we are involved in both art and music," said Kevin, "and don't want to leave either one, it means we are pretty busy."

Winning of the year. And I'm told that "Neanderthal Man" won't be part of the set onstage when they do.

Lol and Kevin also have their

CHICAGO flew in on Wednesday morning for the Isle of Wight Festival — shattered by two days without sleep at the end of a three-month non-stop tour schedule, and undecided whether they were looking forward to the festival or not.

"I really don't think festivals are right for us," said bass guitarist Pete Cetera. "We're visual and don't leap about, so unless the sound equipment is really first-class, we don't seem to come over very well."

"In fact this is probably the last festival we'll ever play. They're coming to an end in America. I really don't like having to play to an audience of more than 10,000 people."

"Apart from anything else, the security precautions are so stiff that there's always a large blank area between the stage and the crowd. We feel remote from the audience and unable to give our best."

Honest stuff, but Chicago are reputed as an honest, straight-talking group. They've ridden the waves of criticism and emerged alongside Blood, Sweat and Tears as the most powerful and original musical force in the States.

"The main accusation was that we were pretentious," says Pete. "People said it was pretentious for a new band to start their recording career with a double album. Even the record company were very worried about it. They were even more worried about the second double album. They told us maybe the first sold on a gimmick back."

"Initially our reputation spread around by word of mouth. No one played the CTA album for about three or four months, so we relied on reports of live appearances to keep our name going."

Did the pretentious tag worry them?

"I just laughed," says organist Robert Lamm. "We knew we could not give the public a fair cross-section of what we were like on one record—it had to be a double-album. What's the logic in calling that pretentious? Maybe if the group only had one writer we could have been accused of being long-winded. But the fact that most of us write, and all write in different styles, makes double-albums a must."

Bandwagon
It seems very strange that, following the enormous success of Chicago and BS & T there has not been a flood of groups adding brass sections and jumping



PETE CETERA: we don't like festivals

ject Robert feels very strongly about.

"I listen to the rock-n-roll of 10 years ago and it makes me laugh. It's totally unnecessary to revive these songs and re-release them on singles. The best thing that can be done with Golden Oldies, apart from bury them, is to issue them in two-record sets in a mail order catalogue. That way people can still buy them but we don't have to hear them on the radio."

Robert's other sore topic is American radio.

"Radio in America is governed by big white bosses who know nothing at all about music. They decide what the American public shall or shall not hear. That's why we were forced to release edited singles."

David Hughes

Bury old rock rubbish say Chicago

on the bandwagon.
"But there has," says Pete, "though maybe they haven't been successful enough for you to have heard of them. Ideas of March had one hit here. And your band it seems to have modelled itself almost completely on BS & T."
"At least the brass boom means more opportunity for good horn players. Five years ago, people studying brass instruments only had few outlets. Jim Paakow, our trombonist, was in a jazz band. Lee Loughnane, the trumpeter, was with an Irish showband, and Walt Perry, the saxman, was with a rock group."
Rock-n-roll, in fact, is a sub-

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ANYONE HERE HEARD KELLY?

HAS ANYONE here heard Kelly? He's the young Irishman who's been recently reviving a bit of rock via his song "Don't You Believe It." It's the discovery of former Bee Gees Colin Petersen, and a member of Petersen's new group, Humpty Bong. One day soon he's going to be BIG, BIG, BIG!

Jonathan (22), from Drogheda, near Dublin, was spotted by Colin literally singing for his supper in a London Restau-

rant. "I recognised Colin at once," recalls Jonathan. "And I thought 'At last! Someone who might listen to me.' I didn't dream for a second that he might be really interested." You can't help liking Jonathan. He bubbles with Irish charm, has a sparkling personality, immaculate manners, and is, seemingly blessed by the Barmy with a generous gift-of-the-gab.

Debut

To date, however, success as both singer and songwriter

has eluded him. Three singles in the past year; and the debut release from the New Seekers. His current contribution is "Don't You Be Too Long," for benefactor Colin's new combo, Humpty Bong.

Kelly's compositions can, on reflection, be criticised for their similarity to current trends. His debut disc, "Denver," was in the Glen Campbell vein, the next, "Make A Stranger Your Friend," was a peace plea; while the latest is a return to rock. Did he

feel this was a quick way to get a hit?

Immature

"Yes," he admits. "But I didn't mean it to be that way. You see, I'm aware that I'm still rather an immature writer, and when a new LP comes out these fresh influences move me."

"I know too well that I'm conscious of the charts and current trends. It's a case of thinking you can buy yourself

in by conforming... when of course you can't!"

However, Jonathan is still a very competent composer. And although his choice of single material has perhaps been unwise, there exists a fund of fine, original songs just waiting for the right exposure.

Many, I am told, will be on the debut Kelly album. And just see if they aren't snapped up.

Mike Ledgerwood

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Hollywood Scene



JUDY SIMS

Praise be! At least Purple are nice guys

DEEP PURPLE have been in and out of Los Angeles for over a week now, occasionally sallying forth to do concerts in other parts of the West.

They had a press conference here last week which was far too early—10:30 in the morning—and attended by a bare quorum of Hollywood press people. The group was wonderful, but as usual our local press corps displayed an unflagging capacity to ask stupid questions.

I thought they were stupid, but Deep Purple answered politely and even (for that hour) wittily.

Jon Lord talked about his concerto which the group will perform at Hollywood Bowl with the Los Angeles Philharmonic; the two lads chatted a bit and the other two Purple said almost nothing.

With the group was Ernest Fleischmann, director of the Hollywood Bowl, who had a few pithy remarks about music in general. Jon and Ernest got along quite well, agreeing that classical/rock music shouldn't be a gimmick—conjured as an artificial "integration."

I was much more impressed with the group's personality and intelligence than with their music, which has so far left me emotionally untouched. Thank goodness they're not "serious" about rock music; I can't bear pretension when it's based on limited talent.



DEEP PURPLE's Ian Gillan: group concerto in Hollywood soon



ZAPPA: a joy to hear

FRANK Zappa is really smart. He jumps up and down, and tells the audience to sit down when they stand up. He says funny things and plays great music. I'm tempted to write him a fan letter but I won't.

Frank and his new Mothers, at the Santa Monica Civic, were a joy to hear and behold. Ex-Turtles Mark Volman and Howard Kaylan were vocally fine and physically outrageous (Mark divesting himself of his jacket, then tie, then shirt).

They did a reworked (with lyrics) version of "200 Motels" which chronicled the itinerant musician's never-ending search for willing

groups, the American way of life, brought to you with hysterical ravings and appropriately lewd gestures. They were just delightful, all of them.

The only "old" Mother was Ian Underwood on piano. Aynsley Dunbar won the best-looking prize. Organist was a big black man I didn't recognize, Jeff Simmons was on bass, with the strangest hair and bare feet.

DAVID Ackles is actually at the Troubadour. Did you know that Ackles has performed in England more than in L.A., his home town? I don't know who forced him in front of an audience

at last, but I'm grateful. With him is Elton John, whose album is worn by the masses.

Who is the girl in the New Seekers? I just heard, "What Have They Done To My Song?" and I love it.

I just heard that Led Zeppelin will be in L.A. while I'm in London. Lucked out again! So far I've managed to avoid Iron Butterfly, and with a bit of care and footwork, I may be spared the ponderous Zeppelin.

Just for laughs I watched Ed Sullivan show on TV last Sunday, my biannual effort to see what the rest of the world calls "entertainment."

WHILE Joan Baez was singing at the Isle of Wight Festival, her husband, David Harris, was serving part of a three-year jail term for refusing to cooperate with the draft in this country. And a film about the two of them opened in New York City called "Carry It On."

"Carry It On" deals primarily with Mr. and Mrs. Harris' work in the anti-war movement, his arrest, and her concert tour of last summer.

It is beautifully filmed. The cameramen spent weeks following Joan to concerts, press conferences, and photographing her at home. An especially exciting sequence is at the Big Sur Festival, where she and sister Mimi Farina join Dorothy Morrison in a gospel version of "Land Of 1000 Dances." Other songs in the movie are "Oh Happy Day," "We Shall Overcome," "Down So Low," Leonard Cohen's "Bird On The Wire," and of course "Carry It On."

"Carry It On" is a moving, cinematic styled documentary showing two people dedicated to peace and their strong commitments to that ideal. Joan is seen performing at concerts last summer at which

Baez and her battle

LISA MEHLMAN, New York

she would not charge more than two dollars per ticket (less than a pound, inexpensive for a concert here), and explaining on television why she does not pay that portion of her taxes that goes to the war effort.

David Harris is seen talking to students in California about draft laws and why he thinks the war is bad. Joan is seen talking with David, about David, and reading his letters from jail.

Joan Baez Harris was pregnant during the making of this film. It was an especially trying time, yet she appears calm and strong in the face of many obstacles, including attempts by authorities to cancel her concerts because of her politics. She and her husband are determined people;

it is hoped that they may effect some change.

"There's a man beside me walking, there's a voice inside me talking... carry it on, carry it on," sings Joan Baez Harris in this film. Surely it is her message to the world.

Many rock groups constantly complain about "rip-offs" (exploitation) by the large record companies, but few do anything about it. Well, one Detroit group has. UP, one of the high energy groups from the Ann Arbor area, has just released a single that they recorded, pressed and released on their own Sundance label.

The song, "Just Like An Aborigine," is backed with "Hassan I Sabbah," which they say is the anthem of the new revolution. UP is managed by John Sinclair's brother, Dave Sinclair (John Sinclair is chairman of the radical White Panther Party, former manager of the MCS).

AMERICAN CHARTS

Top Twenty singles

- 1 (2) WAR Edwin Starr, Gordy
- 2 (3) IN THE SUMMERTIME Mungo Jerry, Jantus
- 3 (1) SPILL THE WINE Eric Burdon and War, MGM
- 4 (6) PATCHES Clarence Carter, Atlantic
- 5 (7) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Tamla
- 6 (9) LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
- 7 (8) 25 OR 6 TO 4 Chicago, Columbia
- 8 (4) MAKE IT WITH YOU Bread, Elektra
- 9 (14) HI-DE-HO Blood, Sweat and Tears, Columbia
- 10 (11) CLOSE TO YOU Carpenters, A & M
- 11 (5) SIGNED, SEALED, DELIVERED I'M YOURS Stevie Wonder, Tamla
- 12 (10) IF YOU LET ME MAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU Ronnie Dyson, Columbia
- 13 (18) JULIE, DO YA LOVE ME Bobby Sherman, MetroMedia
- 14 (15) EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Tamla
- 15 (—) DON'T PLAY THAT SONG Aretha Franklin, Atlantic
- 16 (—) I (WHO HAVE NOTHING) Tom Jones, Parrot
- 17 (20) HAND ME DOWN WORLD Guess Who, RCA
- 18 (19) I'VE LOST YOU Rare Earth, Rare Earth
- 19 (—) (I KNOW) I'M LOSING YOU Gene Chandler, Mercury
- 20 (—) GROOVY SITUATION Gene Chandler, Mercury

Top Twenty albums

- 1 (1) COSMO'S FACTORY Creedence Clearwater Revival, Fantasy
- 2 (3) WOODSTOCK Original Soundtrack, Cotillion
- 3 (2) BLOOD, SWEAT AND TEARS Blood, Sweat and Tears, Columbia
- 4 (4) LIVE AT LEEDS Wba, Decca
- 5 (5) ABSOLUTELY LIVE Doors, Elektra
- 6 (6) CLOSER TO HOME Grand Funk, Capitol
- 7 (9) DEJA VU Crosby, Stills, Nash and Young, Atlantic
- 8 (8) JOHN BARLEYCORN MUST DIE Traffic, United Artists
- 9 (11) CHICAGO Chicago, Columbia
- 10 (13) TOMMY Who, Decca
- 11 (—) HOT TUNA Hot Tuna, RCA
- 12 (7) LET IT BE Beatles, Apple
- 13 (12) MCCARTNEY Paul McCartney, Apple
- 14 (15) ERIC CLAPTON Eric Clapton, Atco
- 15 (19) ON THE WATERS Jackson 5, Motown
- 16 (16) ABC Jackson 5, Motown
- 17 (10) SELF PORTRAIT Bob Dylan, Columbia
- 18 (14) OPEN ROAD Donovan, Epic
- 19 (—) THE FIFTH DIMENSION'S GREATEST HITS Fifth Dimension, Soul City
- 20 (18) THE BEST OF PETER, PAUL AND MARY Peter, Paul and Mary, Warner Bros.

COURTESY OF "CASHBOX"

ME and my MUSIC



PAUL BUCKMASTER, 34, has just rejoined the Third Ear Band to play electric cello with them. He leads a fulltime life at the moment with session work and writing his first film score. Married on July 4 to a lady pianist called Diana he met at the Academy when studying there, and they have just bought a house in London's Parsons Green.

I was born into what I could call a Western classical background. My mother was a concert pianist and she came from a very strict classical tradition. She put me straight on to the piano and I took up the cello when I was about five.

I went to the Naples Conservatoire when I was 12. I spent six months there, six months here and during the six months back here I generally lost everything I'd just learnt. Due to a combination of things, mainly the expense, I left and concentrated on my 'O' levels.

Then I went to the Royal Academy where I spent four more or less fruitless years. I'm very grateful to the classical education I got, but until I left I had never improvised.

I approach all my arrangements in the technical way a classical composer would. If you're lucky enough not to get closed up mentally at one of these classical institutions then you'll end up with a very wide range of ideas.

AFTER the Academy I worked in several London department stores and things which were awful for me, and did some not very good things for me because I wasn't prepared to accept the situation.

After I'd been working at one of the big stores for some time, a friend of mine must have realised I was getting really uptight and gave me a job of playing in the backing orchestra for the Bee Gees on their last German tour. At the same time because I mentioned putting a cello through a Lesley speaker, somebody heard this and asked me to go to a Marsha Hunt session. There I met Gus Dudgeon, a record producer, and he was interested in my ideas of doing things with the cello and strings.

During the time I was doing my first arrangement I joined the Third Ear Band. This time I'm hoping that the Third Ear Band will be as permanent as any situation like this can be.

The cello I had electrified is a cheap Czechoslovakian one.

and the acoustic one is quite a nice one—made about 1799 and Flemish.

AS far as writing goes—I've just more or less completed an album for Decca. I had a lot of trouble with it because I'd never had the experience before. During the recording what was required was a total intimacy with the musicians which was difficult as they didn't know each other or me. There was one or two friends of mine on the album but the other musicians luckily understood what I wanted.

What I was trying to get out and what actually came out were two different things. My ideas are trying to reflect strange images and very alien things which have a disturbing quality about them. In fact one or two pieces are grotesquely funny.

I suppose I'm trying to relate unconscious images which obviously must be part of the human experience. I'm trying to take things that aren't really related to our everyday lives—subconscious things that meeting with someone somewhere else. I'm trying to create a feeling that there's something round the corner and you don't know if you really want to look. I read a lot of science fiction, but I've had certain dreams for as long as I can remember. The first one I can remember when I was about four and at the age of four nobody reads science fiction.

But what my aim is I really don't know. There's one musician I know who has been with me a long time, called Peter Robinson—a brilliant pianist and he's got the same awareness that I have and it's quite possible that we'll be working together. I'd say it's a shame that he's the only other musician that I can be intimate, in a purely musical way with, because there's a total elimination of ego when I'm with him. It's a stage that many musicians aspire to achieve but don't—I think the Miles Davis band have though. As far as aims go—all I can say is that the music will take me wherever it goes.

Next Week: Brian Davidson of Every Which Way

Jim opens the literary door

JIM MORRISON, martyred figurehead of the Doors should be seen in print over here soon. His first volume of poetry has been published in America—called "The Lords And The New Creatures"—and negotiations with an English publisher are near completion. "He never really thought of selling his poetry," said a close friend of his "until someone read them from his private printed edition and said 'hey why don't you get them published?' and he said OK."

Meanwhile his second book—a lengthy poem called "An American Dream" has had 500 copies printed privately for friends in a small red-bound edition that faintly resembles Thoughts of Chairman Mao. It's a rather bitter work decrying America today. It was written this year. It starts:

"Do you know the warm progress under the stars?
Do you know we exist?
Have you forgotten the keys to the Kingdom
Have you been borne yet and are you alive?"

Meanwhile Morrison's trial in Miami started August 12 despite requests for it to be postponed until October so the group could fulfil all their tour dates. He was only released on bail for the Isle of Wight the day before their appearance.

Copyright James Douglas Morrison.



BUZZ

ABOUT PROGRESSIVE SOUNDS AND PEOPLE



By Caroline Boucher and Roy Shipston

A small party was given for Leonard Cohen when he arrived in London last week at a very plush suite in the Mayfair Hotel. Leonard, wearing the usual safari jacket, stuck to soda water and he chatted to disciples. He expressed more interest in whether or not their motorcycles were ready for hire.

Hackensack apparently do an exquisite "Heavy" version of "Heartbreak Hotel" which they are being encouraged to release as a single. The mind boggles.

STRAWBS are writing the music for a children's TV programme starting on BBC-1 in September. It's called "Ask Aspell" and organist Rick Wakeman is writing the music for the Strawbs to play.

Clark Hutchinson moved into a house in Shooters Hill, Blackheath, recently to find themselves next door neighbours to Sandie Shaw.

And talking of houses, Pete York of Hardin York fame seems to have won over Pat Moss after buying her £18,000 house at Ickford, near Oxford. She's due to go on a car rally in Mexico soon but has promised to drop in at Los Angeles on the way to hear Hardin York playing.

Black Sabbath in the middle of a two week "enforced rest period" to gather sufficient physical strength to do a 4 week European tour, working every night.

Interesting meeting due on Radio 4 when Monty Modlyn meets the Wild Angels. Should make good listening—September 10, midday.

Loretta Stivers, original girl singer with Justine rejoined the group last week after an absence since January. The other two female vocalists—Valerio Copp and Bothyn Bates have left "to pursue solo careers."

Skin Alley now got ex-Atomic Rooster man, Nick Graham, with them on vocals, flute and bass. Their new LP is to be called "To Pagham and Beyond."



The kid becomes the 208 heavy

KID JENSEN (pictured above)—hardly a kid anymore of the age of 20—dropped in last week on his way to the Isle of Wight. He has a "progressive" show six nights a week on Lusenburg now, but doesn't look very hip and says that for radio purposes he doesn't want to get stamped with that sort of image, in case "a radio station is looking for someone to do a folk or middle of the road show in a few years time and Kid Jensen will be known as doing a purely underground show."

On the other hand he says he finds that "pop songs in general are computerised—you can't knock success and there's nothing wrong with a lot of them, but they don't do anything for me."

Then again, he says that progressive music is computerised to an extent. "It's infringing on a pseudo-jazz thing. With some people like Quatermass, Miles Davis, Tony Williams every time you listen to their music you get new things out of it and that's great. But there was only one Jimi Hendrix and now there's a lot of little ones tramping around, and it's the same with Eric Clapton."

A veteran of radio, starting on an FM station in Canada while he was 15 and still at school—Jensen believes in putting across a bit of personality in his shows.

"I've read recently that Geronimo is a non-personality station. Mine isn't a chat chat thing, but I do like to think it's more of a personality thing."

And now for a hip joke.....

IT HAD to happen—an Underground comedian. None of the "funny thing happened to me on the way here tonight" for Kelly James who has shouldered the unenviable task of raising a laugh from the deadpan audiences of the Roundhouse and other hip establishments.

"And sometimes," he admits, "it's very difficult."

Kelly is 25, talks like an American because he was brought up in New York and Toronto, but was in fact born in Glasgow. He went into the army at 17, and when he left it went to Los Angeles with Neil Young and Joni Mitchell. He's been here a year, and how much longer he stays depends on the success of an album he's bringing out hopefully in January.

The album will feature bits of chat, freaky music—all his own work—with some background musicians, possibly Robbie Robertson of the Band with whom he went to high school in Toronto. Anyway, whenever he wants to return he's got his own farm in British Columbia, complete with horses, cows, sheep and an obsolete goldmine that used to be worked by imported Chinese labour. Kelly describes his humour as totally his own but classifiable in the Lenny Bruce, Murray Roman type act.



KELLY JAMES

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From Tom Jones to Tomorrow

TOM JONES is the greatest singer in the world. Anyone who knocks him needs their head puncturing! Tough talk from Vic Cooper (27), for two whirlwind years the Welsh star's organist.

"In all our time together I never really got to know him. He's a Gemini. Offstage a totally different person" — Chris Slade speaking for seven years. Tom's drummer.



CHRIS SLADE

Today these two "veteran" musicians are together again as half of Tomorrow, the million-pound teenybopper brainchild of fancy blond movie innie Harry Saltzman.

Tomorrow — the quartet is completed by lovely Olivia Newton-John and Ben Thomas — is latest manufactured group, following the Monkees, Archies and the Supremes. And for Cooper and Slade it's a far cry from being with Tom.

"We were in the background. Overshadowed by the star. So Tomorrow was a chance to prove myself as an individual. If the group gets off the ground we'll make a lot of money," explained Vic, who quit Tom in 1968.

Vic's career includes two years with Johnny Kidd and the Pirates, and two years with Chris Farlowe.

Vic was approached for Tomorrow in typical American showbiz "gangster" style. "We were playing New York Copacabana when this guy with coat collar pulled up and but pulled down over his eyes asked me if I wanted to make a lot of money."

"It's not immediate big money, of course. It's a gamble for them and us. But the prospects are immense."



VIC COOPER

Chris Slade, 23, is in a curious situation with Tomorrow. He takes over drums from coloured Karl Chambers. "It's a very strange feeling," he says. "I'm part of it all — yet I'm not. In the group — but not in the film (the "Tomorrow" movie was premiered last week) or on the records."

Slade was selected from over 300 applicants — and was the very last to apply. "We'd just finished in America and I knew I probably wouldn't be working with Tom again till next April. So I made the break. Anyway, with three more films lined up, Tomorrow will give me a chance to act."

By CAROLINE BOUCHER

WHILE THE post-mortems are held and the critics scoff about the first pop group to play at the Proms, Soft Machine continue their rehearsals and regard the incident as just another gig.

Bass guitarist Hugh Hopper only bothered to read a couple of national paper reviews — one scathing, the other complimentary.

"I think we're all pleased we did it now," he says. "At the time lots of little things went wrong onstage, although probably only we noticed — the equipment broke down, things like that. On 'Omnibus' it looked quite good but I wasn't very pleased with the sound — but then it's never good on TV or radio."

The whole Proms appearance came about through Tim Souster, a friend of Mike Ratledge's, who heard the Soft Machine back in January and asked them to do a piece on the Proms the same night as him.

"I wasn't very keen," recalls Hugh, "because the Albert Hall is a very strange place for sound."

"We didn't do anything different for that concert," says Hugh, airily. "We just did our usual thing. We fuse things in a sense that we like different bits of music which is all put together, anyway, so there's probably a bit of the classics in there."

Hugh was talking during a break in rehearsals held in the back room of an Islington pub. Soft Machine were rehearsing new numbers for stage performance and the next album, which they start shortly. When I arrived they were in the middle of an Elton Dean composition — his first for the group since joining last November.

"We started off with me getting a four-piece brass section in — and then it ended up with just Elton. For anyone who writes it's very nice to have a brass instrument there, it's much fuller. We got the brass because we wanted to expand our writing; it was becoming a bore writing for three people."

"When Lyn Dobson left we thought it would leave a bit of a gap, because when Lyn was in the group Elton stayed in the background, but now it's great and he's worked in really well."

Soft Machine have an unusual history. They've been in existence since 1959 and were the first group (with Pink Floyd) to start the London UFO scene in 1966. Since then they've always had a nucleus of devoted fans but have never hit the limelight as Pink Floyd went on to do. The reason for this is probably that they're reticent people and their music has less universal appeal than other bands. In this respect their Albert Hall Proms appearance has done them good, and got their name to a larger audience.

"I think our fans are not quite hipies (fans but the hip section of the community — people who actually like listening to the music as well as the effects. What really surprised me were friends of my parents who sat up and watched the Omnibus programme at eleven o'clock at night and really enjoyed it," says Hugh.

"I don't think by appearing at the Proms we could have damaged our reputation, because we were at a level before where any publicity would have helped. If we'd been very well known and played badly it might have hurt us, but as we weren't very well known it could only really improve rather than hurt us."

It's difficult to pin a "typical" and identifiable sound on the Soft Machine — it's varied over the years depending who was in the group and whose particular number they're doing. It started off as a fairly conventional line-up, which varied as people came and went, although pianist Mike Ratledge and drummer Robert Wyatt have been permanent fixtures since their formation in Canterbury. So has Hugh, except for a period in 1967 when he left to ride about on his motor bike, after joining them as road manager and finally taking up bass with them again in 1968. "It's all slowly changed. When

Why Sir Henry Moore turned in his grave



SOFT MACHINE: left to right Mike Ratledge, Hugh Hopper, Robert Wyatt and Elton Dean

.. or how the Land of Hope and Glory people turned on to the Soft Machine

it first started the group revolved mostly round Kevin Ayers (bass) and Dave Allen (an Australian guitarist/poet) who was later called. When they left and Mike became the most influential, and now I think it's Mike and myself. It's good because not many groups are organ-based — they usually have a lead guitar."

Mike and Hugh tend to do most of the writing — they write separately as a rule but some tracks are collaborations, and Robert writes the occasional thing.

"I think it's good for everyone to write. However good one writer is, if only one person does the writing all the compositions have the same sort of sound."

Record sales are pretty important to the group, too, as they're not the sort of band that's on the road every night — they do perhaps one gig a week, usually in a big hall, so they've never been earning a terrific amount of money. Now Hugh has just brought out a book of some of his scores for the group, as they were constantly being asked for notes and chords of various numbers at gigs. They also have an American tour lined up for the autumn which they're anticipating with mixed feelings.

"Now," says Hugh, "there'll be people there who actually know us. I really don't know what's going to happen."



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pop the QUESTION

Presley fans hit a golden jackpot!

What tracks will be on Elvis Presley's forthcoming 50 Gold Award Hits album?—D. Yorston, 23 Hillside St., Edinburg.

This is a four-volume set titled "Elvis' World Wide 50 Gold Award Hits." Although no release date has been set at Press time, it will probably be out before Christmas.

Titles are: Heartbreak Hotel; I Was The One; I Want You I Need You I Love You; Don't Be Cruel To A Heart That's True; Hound Dog; Love Me Tender; Anyway You Want Me; Too Much; Playing For Keeps; I'm All Shook Up; That's When Your Heartaches Begin; Loving You; Teddy Bear; Jailhouse Rock; Treat Me Nice; I Beg Of You; Don't Wear My Ring Around Your Neck; Hard-headed Woman; I Got Stung; Now And Then There's A Fool Such As I; A Big Hunk O' Love; Stuck On You; A Mess O' Blues; It's Now Or Never; Are You Lonesome Tonight?; I Gotta Know; Surrender; I Feel So Bad; Little Sister; Can't Help Falling In Love; Rock-a-Hula Baby; Anything That's Part Of You; Good Luck Charm; She's Not You; Return To Sender; Where Do You Come From?; One Broken Heart; You're A Devil In Disguise; Bossa Nova Baby; Kismet; Cousin; Viva Las Vegas; Ain't That Loving You Baby; Wooden Heart; Crying In The Chapel; If I Can Dream; In The Ghetto; Suspicious Minds; Don't Cry Daddy; and Kentucky Man.



ELVIS: golden hits

Have King Crimson issued only one single (i.e., "Cat Food"), or are there others?—R. Brown, 12 Pope Grove, Hartlepool.

In addition to "Cat Food" (Island WIP6080), there is a single titled "In The Court Of The Crimson King" (Island WIP6071). To King Crimson albums are also available.



KING CRIMSON'S Robert Fripp

On reading Disc's article on Cliff Richard (August 22), I wondered if Cliff had ever actually met Elvis Presley. Please enlighten me?—B. E. Mulvale, Birmingham.

Says a spokesman for Cliff: "He met Elvis' father about eight years ago during a tour of America with the Shadows. Cliff visited Presley's home, but Elvis was not there at that particular time."

Where can I write to the brilliant Ian Matthews, of Matthews Southern Comfort?—Miss M. Kirkland, 77 Tantallon Drive, Colbridge, Lanarkshire.

Write to Ian, c/o Tony Barrow International, 1 Hanover Street, London, W.1.



IAN MATTHEWS: brilliant

What was the B side of the latest American Beatle single, "The Long And Winding Road"?—R. Kirby, Sowfield Lane, Greenford, Middlesex.

It was "For You Blue."

Has Beatle George Harrison any children?—Susan Ling, 37 Ivel Road, Sandy, Bedfordshire.

George and his wife Patti Boyd have no children.

Was Keith Richard born in December 1943 or February 1944; what are the names of Charlie Watts' and Bill Wyman's children; and will the Stones' European tour take place as planned?—Mr. Ulf, Tanche-Nilsson, Gunsoy Skien Norway.

Keith Richard was born on December 18, 1943. Bill Wyman has a son, Stephen, and Charlie a daughter, Serphina.

The Stones' European tour is already taking place. It opened on September 2, and winds up in Amsterdam on October 9.





STILL RECOVERING from a broken leg incurred while he was taking part in a stock car race at Aldershot recently, Johnnie Walker manages a grin for the camera. If his stay in hospital has done nothing else it has provided him with time to grow a beard!

Remember?

SEP. 4, 1965

The giants meet. The Beatles met Elvis Presley on Friday in El's Hollywood mansion. Their reaction? "A real star in every sense of the word." Animals refuse to play all Scottish dates except Edinburgh and Glasgow because "we are fed up with playing while fights are in progress." Peter Paul and Mary set to tour Britain in the autumn and also top the bill at the London Palladium. Elvis Presley turned down last week's £100,000 offer for him to play the famous Wembley football stadium. Out this week - Billy Fury - "Run To My Lovin' Arms," Four Tops "It's The Same Old Song," Drifters - "Take You Where The Music's Playing," Roy Orbison - "Ride Away" and Dusty Springfield - "Some Of You Lovin'..."

Scene

LEONARD COHEN great believer in "non interviews." He thinks the interviewer should simply write his own opinions - without quotes. John Sebastian Who star Pete Townshend's "house guest" for couple of weeks after IOW. Alarming reports last week of London "Rockers" army heading for IOW for spot of "Hippy Bashing." Melanie a health food fanatic. She nibbles nuts and raisins while being interviewed. Jackson Five's new US single "I'll Be There" already qualified for gold disc - on advance sales alone! Looks like we've lost Joe Cocker to America permanently. Jim Morrison missing from 17th century Thames-side pub party for Doors. And journalists forbidden to take notes. Definitely deserving a hit... Jimmy Campbell's "Don't Leave Me Now" - one of the best records around.

STONES reckon they're one of the few groups who HAVEN'T played Hamburg "Star" club. False alarm: report that next Simon and Garfunkel single a re-issue of former hit "Sound Of Silence." INCREDIBLE-but-true dept.: B-side of next Fairport Convention single "Now Be Thankful" titled "Sir D. McKenzie's daughter's lament for the 77th Mounted Lancers' retreat from the Stralls of Loch Knombe in the Year of Our Lord 1727 on the occasion of the announcement of her marriage to the Laird of Kinleakie." (Honest!) Vikki Carr should be shot for "covering" Diana Ross record "Ain't No Mountain High Enough" - word-for-word, note-for-note. And they should have both left it to Marvin Gaye and Tammi Terrell! Clive Westlake (where are you?) composer of new Vince Hill single "Out Of The Darkness," UK entry for Fifth International Brazil Song Festival in October. Who and Emerson, Lake and Palmer among group who contributed their speakers to the giant towers - and talking of speaker power, you might be interested to know the power of the festival's speakers was three times that of Radio Veronica!

E. C. RYDER by J. Edward Oliver



Next week: Can E. C. Ryder save the Festival? Can E. C. Ryder save the world? Can E. C. Ryder save Green Shield Stamps?

Why doesn't someone bring Buffy St. Marie over? Anita Harris taped 13 TV shows last week. Twelve for her forthcoming series; the other a spot on Terry Scott's "Show Of The Week." Is this a record(?) Tony Joe White press party had deep-fried Southern chicken on the menu. Bill Wyman still an ardent photographer and movie-maker.

FESTIVAL SCENELINES DESPITE anything you may have read to the contrary, we only saw two blatant cases of full frontal nudity! Full credit to the patience of both police and security forces who were restrained and polite throughout. Rinas O'Rahilly reputed to be at the festival taking interviews with artists for Caroline TV.

Good luck to the farmer at East Aiton, or whoever it is will have to clear away some three million Coke and beer cans and similar numbers of cardboard plates, newspapers and assorted debris scattered over an area of about three square miles. Quite amazing how so many records could be played over the five days, yet with no apparent duplication.

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Tomorrow Soundtrack LP, 30/11
Francisco Hayes, "The Best Of," D/Pack LP, 26/11
Spectrum, "The Light Is Dark Enough," LP, 19/11
Eric Burdon, "Declares War," LP, 47/6
Creedence Clearwater Revival, "Cosmos Factory," LP, 39/11
READY SOON: "Get Your Ya Ya Rolling Stones," LP, 39/11
Canned Heat, "Futury Blues," LP, 39/11
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Blue Mink —at last, one I like

Quick Spins

By DAVID HUGHES

WILL. Gerry Monroe knocked us all cold with his amazing "Sally" hit . . . and, woe and behold he could do it again with the old Johnny Ray tear-streamer "Cry." To me it's as incredibly awful as the first and sounds again like an enormous send-up. But, no, the lad's serious and it just could pay off. Same tempo, same voice, different words. (Chapter One)

Surely Miss Abrams and the Strawberry Point School Third Grade Class is a send-up too? "Mill Valley" sounds like one of those songs they put on Walt Disney films, all warby voices and sugary sentiments. Could be a horrible American gimmick, but either way it's a non-starter here. (Reprise)

"Down By The River" is a sad shock. You expect beautiful melody from Neil Young, not a disturbingly noisy and messy tune with an even messier vocal. (Reprise)

Ditto Kris Kristofferson, who has written better tunes than "Blame It On The Stones." But on the strength of that group this could sell—Johnny Cash-like tale of age versus youth. An "Army" chorus sings the tale as the excuse for youth's misdeeds! (Monument)

Slim Whitman never changes. Fifteen years in the business and still sounding just the same on "My Heart Has A Mind Of Its Own" as he did on "I'll Take You Home Again Kathleen." (Liberty)

Perhaps the GPO will adopt Kingdom's "All I Need" (is a letter from you) as their theme tune. But, as it's only another variation of the "heavy" theme with a singer in great pain, perhaps they won't! (United Artists)

Digby Richards has a good crisp voice. "I'm A Satisfied Man" is a cheerful calypso thing, which for those interested, sounds just like that song "If you want to be happy for the rest of your life, never make a fancy woman your wife." So there! (Philips)

"Time Of Our Life" by David and Rozes, though not actually saying so, is one of those mixed marriage saga songs, sung very earnestly and building higher and higher to an almost frenzied climax. (Pama)

Roko will (or perhaps has already) latch on to Bill Mes's "Suck It To 'Em Soul Brother." The title line is shouted off and on throughout, and in between Bill also shouts the verse over a good soul riff backing. (Pama)

Thumpy drums, oboe and harpsichord, plus strings open John Kerrulish's "Time To Wander," a scaring Italian-type ballad with excellent orchestration. (A&M-Stereo)

Feel sorry for Frank Ifield. All those hits a few years ago and now nothing. "Easy Come, Easy Go," is his latest, a joy-along-sunshine song in the Dean Martin image, but it still won't bring him a hit. (Decca)

Buoys have a Creedence beat to "Timothy"—a bloke whose obviously got something—Joe wants to be just like him. Who's Joe? Good question. (Wand)

Gospel on Harvest? Certainly, with Greatest Show On Earth and "Tell The Story." The question part of this question/answer song is definitely very fine gospel, the answer is an extremely hoarse solo voice and it's all broken up with some nice freaky electric piano. This one could surprise you. (Harvest-Stereo)

Mont Stevens and his Orchestra take up competently through the "Hawaii Five-O" theme. The show's so popular this might just get away—a good tune. (Capitol-Stereo)

Now Jonathan King will like High Noon and "Dragonfly." It falls right into his "bubble-rock" category. Why, it even starts with a ba-ba-bood! Thereafter it's the summer pop song the Beach Boys did so well, but very thoughtfully orchestrated and well worth hearing. (CBS-Stereo)

A James Bond start to "Bo-Bo's Party" by Tina Charles. This well-known Melanie songs loses some of the original mystique, but could establish Miss Charles, a young lady of very fine voice. (CBS-Stereo)

Sydney Elliott's calypso "Slide Mongoose" is probably very jolly, if only I could understand what he was talking about. From what I can pick up, it's one of those "fox and the geese" farmyard things and moves along nicely. (CBS)

With Sam and Dave now no more, here come the Kelly Brothers, not an Irish showband but two Americans sounding exactly like S&D if a little more subdued. "That's What You Mean To Me" is the song, arranged by Willie Mitchell no less. (Blue Horizon)

More soul, British but excellent, despite the title of "All God's Children Got Soul" and despite the equally bad name for the girls from Fulham—Birds Of A Feather. Still, they might just beat both these handicaps with a fast number helped by some groovy organ work. (Pape One)

Generation Gap have a rather pointless bash at the Foundations' hit "Any Old Time You're Lonely and Sad." They soften it up so it sounds almost like the immortal Cliff Adams Singers. Rather a waste of time. (Pye)

Mississippi seem to have lost their voices behind the fuzzy guitar and all on "Main Street," a rock-blues thing of little merit. (Foa)

Let's hope Lulu never hears the way Reaction murder her "Oh Me, Oh My" with a growly voice and discordant brass. (Columbia)

Wolfgang's dropped the Schmitt for "Sandman," not the lovely Box Tops' thing, but a bright and breezy song about trying to get to sleep. (Bell)

Gordon Lightfoot clippy clops through Kris Kristofferson's "Me And Bobby McGee," which contains the elastic line "feeling nearly as faded as my jeans." (Reprise)

Well, dear readers, at last I've found a record I like! In fact, I might go so far as to say that it is undoubtedly the greatest record ever produced by the living hand of man! And it is: Our World, Blue Mink.

Blue Mink
Our World (Philips)

Madeleine Bell and Roger Cook once again amaze the world by sounding just like a pop version of the Dolly sisters. They belt through this fabulous tune with gusto and verve, proving for all time that underground music is dead and that jolly tunes are on the comeback, thank heavens!

Joan Baez
Joe Hill (Vanguard)

Ever since Joan Baez snubbed me beside a pool at the Beatles special hilltop ranch in L.A. (follow that) I've had it in for her. However, I needn't bother really, as there's nothing special about this single, so she'll suffer anyway.

P.S. She's OK really, I just can't resist a dig!

Grateful Dead
Uncle John's Band (Warner Brothers)

This stereo single sounds very together. The harmonies are tight, the tune is decent, and the lyrics are quite unpretentious. Besides that, it's quite boring.

Mama Cass
A Song That Never Comes (Stateside)

Super L a d y l Trouble is she should have waited till a super song came along.



Diana Ross: 'Sexy.'

Diana Ross
Ain't No Mountain High Enough (Tamla)

Diana Ross's mouth should be bought by the British Museum as the sexiest piece of delectable in the world! For review on this disc, read above.

Dusty Springfield
How Can I Be Sure (Philips)

Will she ever stop producing these brain-blowing goodies? This is perhaps her best to date with the possible exception of all her others. Meaning that it's completely up to standard.

DISC and MUSIC ECHO 1s

SEPTEMBER 5, 1970 EVERY THURSDAY

Chart Service

TOP 30 SINGLES

- 1 (1) **THE WONDER OF YOU** Elvis Presley, RCA
- 2 (2) **TEARS OF A CLOWN** Smokey Robinson and the Miracles, Tamla Motown
- 3 (9) **MAMA TOLD ME NOT TO COME** Three Dog Night, Stateside
- 4 (3) **RAINBOW** Marmalade, Decca
- 5 (7) **25 OR 6 TO 4** Chicago, CBS
- 6 (5) **SOMETHING** Shirley Bassey, United Artists
- 7 (4) **NEANDERTHAL MAN** Hot Legs, Eontana
- 8 (6) **LOLA** Kinks, Pye
- 9 (13) **LOVE IS LIFE** Hot Chocolate, RAK
- 10 (22) **MAKE IT WITH YOU** Bread, Elektra
- 11 (8) **NATURAL SINNER** Fairweather, RCA
- 12 (18) **WILD WORLD** Jimmy Cliff, Island
- 13 (14) **SWEET INSPIRATION** Johnny Johnson, Bell
- 14 (10) **THE LOVE YOU SAY** Jackson 5, Tamla Motown
- 15 (11) **LOVE LIKE A MAN** Ten Years After, Deram
- 16 (23) **GIVE ME JUST A LITTLE MORE TIME** Chairman of the Board, Invictus
- 17 (12) **I'LL SAY FOREVER MY LOVE** Jimmy Ruffin, Tamla Motown
- 18 (15) **ALL RIGHT NOW** Free, Island
- 19 (25) **IT'S SO EASY** Andy Williams, CBS
- 20 (17) **IN THE SUMMERTIME SIGNED, SEALED, DELIVERED (I'M YOURS)** Mungo Jerry, Dawn
- 21 (19) **BIG YELLOW TAXI** Joni Mitchell, Reprise
- 22 (16) **I WHO HAVE NOTHING** Tom Jones, Decca
- 23 (24) **SONG OF JOY** Miguel Rios, A & M
- 24 (21) **LADY D'ARBYVILLE** Cat Stevens, Island
- 25 (20) **JIMMY MACK** Martha Reeves and the Vandellas, Tamla Motown
- 27 (—) **WHICH WAY YOU GOING BILLY?** Poppy Family, Decca
- 28 (—) **YOU CAN GET IT IF YOU REALLY WANT** Desmond Dekker, Trojan
- 29 (—) **MONTEGO BAY** Bobby Bloom, Polydor
- 30 (—) **DON'T PLAY THAT SONG** Aretha Franklin, Atlantic

● Silver Disc for 250,000 British sales ▲ This week's Top 30 zoomers American charts are on page 17

Hit Talk

The Elvis record isn't my cup of tea at all. It sounds as though the voice was dubbed on in the studio instead of live recording. I liked his things like "Guitar Man" and "US Male," but not his ballads. Smokey Robinson and Miracles' is tremendous; the vocal sound is unbelievable. I don't like the fairground

effects but that's probably what's selling it. I quite like Marmalade's record but preferred their previous one. This sounds too much like Crosby, Stills and Nash. I didn't like Chicago's at first but do now. The brass sound is really great. **Next week: JOHNNY JOHNSON**

don't usually like this type of music but for some reason I like this a lot. I don't like the Fairweather record. The guitar intro is good but that's as far as it goes. Don't feel one way or the other about Three Dog Night's. I'd rather not com-

ment on it. Jimmy Cliff's is the best around at the moment. It has an incredibly catchy tune and great arrangement. I don't like Johnny Johnson's at all. I saw him singing it on TV the other night and it really put me off. I didn't like the song anyway.



by DAVE COUSINS of the Strawbs

CURRIED SOUL

DJS 229

SEE PAGE 15

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TOP 30 ALBUMS

- 1 (1) **BRIDGE OVER TROUBLED WATER** Simon and Garfunkel, CBS
- 2 (4) **QUESTION OF BALANCE** Moody Blues, Threshold
- 3 (3) **LET IT BE** Beatles, Apple
- 4 (5) **ON STAGE** Elvis Presley, RCA Victor
- 5 (2) **FIRE AND WATER** Free, Island
- 6 (6) **SELF PORTRAIT** Bob Dylan, CBS
- 7 (9) **DEEP PURPLE IN ROCK** Deep Purple, Fantasy
- 8 (10) **LED ZEPPELIN II** Led Zepplin, Atlantic
- 9 (13) **EASY RIDER** Various Artists, Stateside
- 10 (7) **PAINT YOUR WAGON** Soundtrack, Paramount
- 11 (8) **BUMPERS** Various Artists, Island
- 12 (11) **Mc-CARTNEY** Paul McCartney, Apple
- 13 (21) **WORLD OF JOHNNY CASH** Johnny Cash, CBS
- 14 (14) **LIVE AT LEEDS** Who, Track
- 15 (12) **JOHN BARLEYCORN MUST DIE** Traffic, Island
- 16 (25) **CAN'T HELP FALLING IN LOVE** Andy Williams, CBS
- 17 (16) **BLOOD, SWEAT AND TEARS 3** Blood, Sweat and Tears, CBS
- 18 (15) **LIVE CREAM** Cream, Polydor
- 19 (17) **FIVE BRIDGES SUITE** Nice, Charisma
- 20 (18) **ANDY WILLIAMS GREATEST HITS** Andy Williams, CBS
- 21 (—) **SOMETHING** Shirley Bassey, United Artists
- 22 (30) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
- 23 (19) **MUNGO JERRY** Mungo Jerry, Dawn
- 24 (—) **OPEN ROAD** Donovan, Dawn
- 25 (24) **TAMLA MOTOWN CHARTBUSTERS Vol. 3** Various Artists, Tamla Motown
- 26 (20) **WOODSTOCK** Soundtrack, Atlantic
- 27 (22) **FULL HOUSE** Fairport Convention, Island
- 28 (—) **ERIC CLAPTON** Eric Clapton, Polydor
- 29 (29) **CRICKLEWOOD GREEN** Ten Years After, Deram
- 30 (—) **HAIR** London Cast, Polydor

FIVE HAPPENING DISCS

Cliff Richard
I Ain't Got Time Anymore
Columbia DB 8708

Blinky & Edwin Starr
Oh How Happy
Tamla Motown TMG 748

Freda Payne
Band of Gold
Invictus INV 502

Diana Ross
Ain't No Mountain High Enough
Tamla Motown TMG 751

John Kassidy
Lucie, Lucie
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