

DISC

and MUSIC ECHO 1s

JUNE 20, 1970

EVERY THURSDAY

USA 25c

Jimi Hendrix for Isle of Wight festival

Engelbert album 'happens' next week

ENGELBERT Humperdinck's new LP, called "We Made It Happen," is released by Decca next Friday (June 26).

Tracks are: We Made It Happen; Raindrops Keep Falling On My Head; Words; My Cherie Amour; Love Me With All Of Your Heart; Wandrin' Stars; Something; Leaving On A Jet Plane; Everybody's Talkin'; new songs Love For Love and Just So I Love Her; and the song currently stopping the audience in his American cabaret act—My Wife's A Dancer.

Humperdinck, whose Las Vegas season at the Riviera Hotel ended on Tuesday, breaking all records, returns home for two weeks next month . . . but will not be making any British appearances.

He arrives in London July 15 to holiday at his Weybridge, Surrey, home before resuming the marathon American tour in Los Angeles.

The second break in the tour—for three weeks from August 31—has now been filled by Engel's first-ever tour of Australia and he is not expected to appear on a British stage until February, 1971, at the very earliest.

**STARTS
TODAY!
POP'S
ZANIEST
CARTOON
STRIP
E. C. Ryder
PAGE 22**



MUNGO JERRY: (top) Mike Cole, Ray Dorset, Paul King, and Colln Earl.

Mungo 'maybe' for Stones' Autumn tour

MUNGO JERRY were this week lined up as possible supporting act for the Rolling Stones' forthcoming Continental dates starting in late August.

Mungo manager Eliot Cohen told Disc: "I've had an approach for the boys to play Paris with the Stones in September. I don't know about any other dates at the moment." Stones start their European

trek in Sweden on August 30. The Paris date—two shows at the Olympia—is set for September 22/23.

Mungo, whose mammoth-selling smash "In The Summertime" leaps to No. 1 this week, start a series of European festival appearances in Hamburg this Saturday (June 20). They then play Rotterdam (28),

Aachen (July 11), Cambridge (26), Aix-En-Provence (August 2/3), Halifax (16) and Isle of Wight (29).

Added Cohen: "We feel that at the moment festivals are the best form of exposure for Mungo. They're going down so well; and it's the best way for a lot of people to catch them quickly. Why not give more

people value-for-money?"

Mungo Jerry may make their American debut trip for a month around October.

The group's first London date since rocketing to stardom will be at the Lyceum on Saturday, July 3. And a debut LP, distributed with 3-D cover and special spectacles, is out July 17.

JIMI HENDRIX, Mungo Jerry, Eric Burdon and Terry Reid . . . these are the latest names lined-up for this year's Isle of Wight festival from August 28-31.

They are in addition to Tony Joe White, Melanie (announced last week) and Richie Havens, Canned Heat, Chicago, Pentangle, Tiny Tim, the Who, Girls Together, Outrageously, Free, and the screening of Bob Dylan's "The Festival" film starring Peter, Paul and Mary, Joan Baez, Johnny Cash, Judy Collins, Pete Seeger and Buffy St Marie.

A close friend of Hendrix told Disc: "Jimi's flying from Hawaii where he's filming at the end of August for the festival. And Eric Burdon and his group, War, are coming at the same time."

Disc understands that Hendrix' fee for the festival is in excess of £10,000. He will follow the date with a "whistle-stop" Continental tour visiting Denmark, Sweden, Germany and France for a week. He will be accompanied by ex-Experience drummer Mitch Mitchell and bassman Billy Cox, from Jimi's Band of Gypsies group, whose album is reviewed on page 14.

**DISC
EXCLUSIVE
Ronan
O'Rahilly
talks about
Caroline TV
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HAPPENING

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



Ideas of March.

Are Ideas the brainiest band on the scene?

IDEAS OF MARCH, in the chart this week at no. 30 with "Vehicle," are probably the only current chart group who spend their days attending college and their evenings and weekends making chart-breaking music. Each of the members of this seven-piece Chicago based vocal/instrumental group are at college, majoring in one or two subjects. Jim Peterik, vocalist, lead guitarist and writer of most of the group's material is majoring in fine art; Mike Borch, drummer, in English; Larry Millas, guitarist and organist, in music; Bob Borgmon, bass and saxophonist, in accounts; Ray Herr, guitarist and sax symbol of the group, in music, and horn players John Larson and Chuck Somar, also, in music. Despite their enormous chart success, first in America and now here, none of them intend to drop out in favour of devoting all their time to the group.

Their sound is hard to classify—they play hard rock, soul and blues. One can only say they're masters of contemporary music. They're well known not only for their talent but also for their longevity—they've been together for four years and have known each other most of their lives, attended the same schools and grew up together. Perhaps that's the reason they've such a tight, together sound.

Look in

MARY HOPKIN and Dickie Henderson are Roy Castle's guests in his Saturday night show (BBC 1—8.5 p.m.).
Julie Felix among guests in Val Doonican Show on Saturday (BBC 2—9 p.m.).
Procol Harum and Affinity appear in Disco 2, introduced by Tommy Vance on Saturday (BBC 2—12.30 a.m.).
Peter Straker of "Hair" fame guests in Simon Dee's Sunday night show (ATV—11.25 p.m.).
Scott Walker joins Nana Mouskouri in her Monday night show and sings "Down Here On The Ground" and "Boy Child" (BBC 1—10 p.m.).

Tune in

THIRD EAR BAND, Jody Shines and Big Gnat guest in John Peel's Top Gear on Saturday (Radio 1—4 p.m.).
Fairfield Parlour and Alan Down guest in Andrew Finney's Saturday Show (Radio 1—6.45 p.m.).
Lulu guests in Dave Lee Travis Sunday Show (Radio 1—1 p.m.).
Procol Harum featured "in concert" on Sunday Show introduced

by John Peel (Radio 1—4 p.m.).
Sounds Of The Seventies guests this week: Wallace Collection (Monday); Taste and Uriah Heep (Tuesday); Procol Harum (Wednesday); Tyrannosaurus Rex and Fairfield Parlour (Thursday); Andrew's Dream and Stone The Crows (Friday). (Radio 1—6 p.m. each day).
Equek, Rockin' Berries, Wild Angels, Kenny Lynch, Fortunes, Slade and Almond Marzipan among guests in Jimmy Young Show Monday to Friday (Radio 1—10 a.m.).
New Seekers, Harmony Grass, Flirtations and Vince Hill guest in Tony Brandon Show between Monday and Friday (Radio 1—2 p.m.).
Herman's Hermits, The Settlers, Mark Wynter and Sky featured in Terry Wogan Show between Monday and Friday (Radio 1 and 2—3 p.m.).

Live

TONIGHT (Thursday): Mandrake, Black August and Skin Alley at London Hanway Street "Night Angel" club, 8 p.m.—6 a.m. 12s.
Mandrake at East Ham Green Man "Hounds Club," 7.30 p.m. 7s. (members) and 9s. (non-members).
Wild Angels at Swindon Mellroy's, 8 p.m. 10s.

TOMORROW (Friday): Quintessential first solo concert at London Queen Elizabeth Hall, 7.45 p.m. 21s., 17s., 13s., 8s.
Edgar Broughton Band, Hellmet, Kevin Ayers and The Whole World, Stray and Bridget St. John at Cardiff Sophia Gardens Pavilion 7 p.m.—1 a.m. 12s. 6d.
SATURDAY (20): Keef Hartley Big Band at Manchester Free Trade Hall, 7.45 p.m. 17s., 15s., 13s., 10s., 8s.
MONDAY (22): Keef Hartley Big Band at Brighton Dome, 8 p.m. 15s., 13s., 10s., 8s.
Peggy Lee with Johnny Howard Orchestra at London Royal Albert Hall, 7.30 p.m. 35s., 30s., 20s., 15s., 10s.
WEDNESDAY (24): Third Ear Band and Groupe de Recherches Musicales de L' O.R.T.F. Paris celebrate Midsummer's Day with Sun Wheel Ceremony at London Royal Festival Hall, 8 p.m. 25s., 20s., 15s., 11s., 5s.

New Sounds

NORMAN GREENBAUM's follow-up to chart-topping "Spirit In The Sky" is "Canned Ham" released next Friday (26).
Dory, Beaky, Mick and Titch second single without Dave Dee is "Mr President"; new David Bowie single is "Memory Of A Free Festival," and New Seekers' first is "What Have They Done To My Song Ma?"
Delaney Bramlett, Eric Clapton and "Friends" get together with King Curtis for "Teasin'," and Dudley Longless have first release with "High Again."
Hank Marvin continues solo career with "Break Another Down," and Vicki Carr, currently in London for TV appearances, issues her version of "Midnight Cowboy" theme, "Everybody's Talkin'."
Lovin' Spoonful's "Darling Be Home Soon" is re-issued and so is Trade Winds "Mind Excursion."
B. J. Thomas tries for another "Raindrops" with "I Just Can't Help Believing."
All out next Friday (26).

Summer Shows

BARRON KNIGHTS and Peter Gordon at Blackpool North Pier. Now running. Until October 3.
Freddie and the Dreamers and Susan Maughan at Blackpool South Pier. From July 11 to September 10.
Herman's Hermits and Ted Rogers at Great Yarmouth ABC. From tomorrow (Friday) until mid-September.
Val Doonican, Moira Anderson and Norman Vaughan at London Palladium. Now running. Until October 18.
Bachelors and Hope and Keen at Blackpool Opera House. From June 26 to October 17.
Leslie Crowther and New Faces at Great Yarmouth Wellington Pier. Now running.
Jack Douglas and Joan Mann in "Don't Tell The Wife" at Torquay Pavilion. Now running.
Harry Worth in "The Harry Worth Show" at Great Yarmouth Theatre. Now running.
Hilda Baker in "Nearest And Dearest" at Blackpool Grand Theatre. From today (Thursday).
Tommy Cooper in his own show at Torquay Princess Theatre. From tomorrow (Friday).
John Hanson and full London cast in "The Desert Song" at Morecambe Winter Gardens. From June 25.
Max Bygraves in his own show at Bournemouth Winter Gardens. From July 2.
Tommy Steele and Mary Hopkin at Blackpool ABC. From July 10.
Lonnie Donegan and Clark Brothers at Starlust Garden, Blackpool. From July 13.

Ned Kelly

PRE-GENERAL release dates for the Ned Kelly film starring Mick Jagger are: June 28—Odeon, Leeds; Gaumont, Liverpool; Odeon, Newcastle; Odcon, Nottingham. July 5—New Oxford, Manchester; Odcon, Birmingham; Gaumont, Portsmouth.

On the way

TOUR by Incredible String Band on return from America. Full schedule is: Edinburgh Usher Hall (July 17); Manchester Free Trade Hall (18); Groydon Fairfield Hall (19); Birmingham Town Hall (24); London Palladium (with Fairport Convention) (26).

Charity

DAVE LEE TRAVIS and Johnny Walker will compete in special Match Race at British Automobile Racing Club (North Thames Centre) Autocross Festival on Sunday (21) in order to raise money for the "Save The Children Fund."
Festival will take place on Hounslow Heath just off A315 London/Staines road, and apart from DJ race there will be special events for Britain's top eight rallycross drivers and a special race for motor manufacturers' competition managers. Besides racing there will also be lashings of side shows, bars and first round of the Catalina Concours. Negotiations are underway for the awards to be presented by one of Britain's leading pop stars. You'll have to go along to see just who.

Free

BASILDON's first open-air pop festival being held at Gloucester Park, Basildon, Essex, tomorrow (Friday) from 7 p.m.—2 a.m. Among groups appearing: Legend, White Lightning, Mandrake, Custers Track and Iron Maiden. Admission free.

Flying out

VANITY FARE, whose single "Hitchin' A Ride" is no. 6 in US chart, leave for five-week American tour Sunday (21) by Pan Am flight 107 to Boston. Group returns from Miami Beach on August 3.

Silvered

CHRISTIE'S "Yellow River" and Mungo Jerry's "In The Summertime" both awarded Silver discs this week by Disc and Music Echo for sales exceeding 250,000 copies.

Wow!

Psychadelically coloured records mentioned last week available also through W. H. Smith and Son, and now three titles on the market: "That's Underground"; "Pop Revolution"; and "Underground 70." Price around 34s. 6d. each.

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THE CAPTAIN OF SEABOURNE SOUNDS TURNS TO AIRBOURNE IMAGES

TV pirate Ronan to hi- jack viewers

BBC Television, that grand old institution of visual living room entertainment, is in for the shock of its life on July 1. For not only will Ronan O'Rahilly's swashbuckling Caroline TV be blasting on to our screens on that date... but it is entirely due to the BBC that the most exciting venture since John Logie Baird invented the TV machine is happening at all!

Let Ronan, the man "blacked" by TV, spare no BBC blushes, and relate...

"It happened about 18 months ago. I'd been asked to appear on a BBC-2 'Late Night Line Up' show about commercial radio and its effects on British broadcasting. I specially checked with the people to confirm I wasn't going to be cut out of the programme and they assured me everything was OK. Two hours before I was due in the studios, the phone rang and the man said 'I'm sorry Ronan but...'

"An hour later the phone rang again and it was a sympathetic chap from a daily paper, who'd heard I'd been blacked out again. I met him for lunch and, more for something to say than anything else, I told him I never realised how censored and controlled BBC-TV was. 'The only way to get round the censorship,' I said, 'is to start my own TV station.'"

"In that throwaway remark the first seed of Caroline TV was sown. Now, after 18 months of solid hard work, the station for which the BBC was "directly responsible" is ready for the nation's screens. In just 10 days' time, in fact, the first test card will be there for all to see. After that, it's just a matter of a few days final technical adjustments, and then...

Caroline

Ronan O'Rahilly, let's not forget, is the man who completely changed the face of British radio. Ronan initiated pirate radio in Britain for exactly the same reasons behind Caroline TV... freedom and no censorship.

"And if Radio Caroline had stayed on its own, it would still be running today.

"It was only because so many other poorer organised stations got in on the act that the pirate radio scene collapsed.

Too many cooks spoiled the pirate radio broth; Radio Caroline sadly deteriorated into a "plug" record station, playing only discs they were paid to play. The original spark and quality was lost. Two years ago last March, Dutch tugs sailed the high seas and towed the

DISC exclusive by
DAVID HUGHES

sad remnants of a fabulous era back into harbour. But pirate radio and Ronan O'Rahilly were directly responsible for Radio 1, and for that alone perhaps we should be grudgingly thankful!

The wizard from Dublin is now 30, but he's lost none of that enthusiasm, none of the insight and none of the foresight that collectively have made him probably the most successful pop prophet over. Always ahead of his time it was Ronan who first promoted the blues in Britain, managing Alexis Korner and Cyril Davies among others. It was at Ronan's Soho 'Scene' club that the Rolling Stones and the Animals made their central London debuts.

Progressive

"Caroline TV," he says factually, "will be the best thing ever to happen to pop music in Britain.

"Again, from a throwaway comment I made to a newspaper, I decided the station would start each evening with two solid hours of pop music. And the more I worked on the idea the better it became. There is virtually no outlet for pop, especially progressive pop, on TV. Caroline TV will give time to all comers. We're not just interested in 'Top Of The Pops' type appearances; we can screen home movies, specially filmed sequences—anything good in fact that can be used in conjunction with a particular record.

"The other main attraction every evening will be the chat show 'Out Of Your Mind.' This will be the first uncensored chat show ever. It will be filmed in London by a foreign company, and the idea is just to throw the studio open each day to anyone who wants to come in and say something. The show will not revolve round the personality of the interviewer—so each programme will succeed or fail

RONAN O'RAHILLY:
'The only way to beat censorship was to start my own TV station'

on the merits of the people talking. It could be fantastic one day and terrible the next... but at least it will be free!"

Ronan O'Rahilly and freedom are synonymous. Prominently displayed in his secluded London news office is a bronze bust of the late President Kennedy. Some

may find the comparison fatuous, but the two have much in common. Kennedy has long been Ronan's hero number one, and in his own relatively small, but none the less dynamic way, he is fighting for, and winning the same freedom the late President so dearly sought. To look at Ronan, a slight, thin,

pale figure, often unshaven with his silver hair now reaching his shoulders, you wouldn't think this was a man to, virtually single-handed, take on a venture of such enormity.

No ordinary man would. But then Ronan O'Rahilly is no ordinary man.



FACTS

FACT: Caroline TV will be housed in two hastily-converted Constellation Super G aircraft. One has already been fitted out by American Naval experts (TV from aircraft has been tried with great success by America for the troops in Vietnam).

FACT: Caroline TV will have three complete air crews, one in the air, one ready to take over, and a third on standby.

FACT: Caroline TV will broadcast in colour on one of the nine available UHF (625-line) channels. It will be received by upwards of 75 per cent of the British Isles. Broadcasting hours will be 6 p.m.-midnight five nights a week, 6 p.m.-2 a.m. two nights a week. Daily pop show from 6-8 p.m.; 60-minute "chat" show, to be titled "Out Of Your Mind," also daily. Other programmes: feature films, documentaries, series, cartoons, home movies and news bulletins.

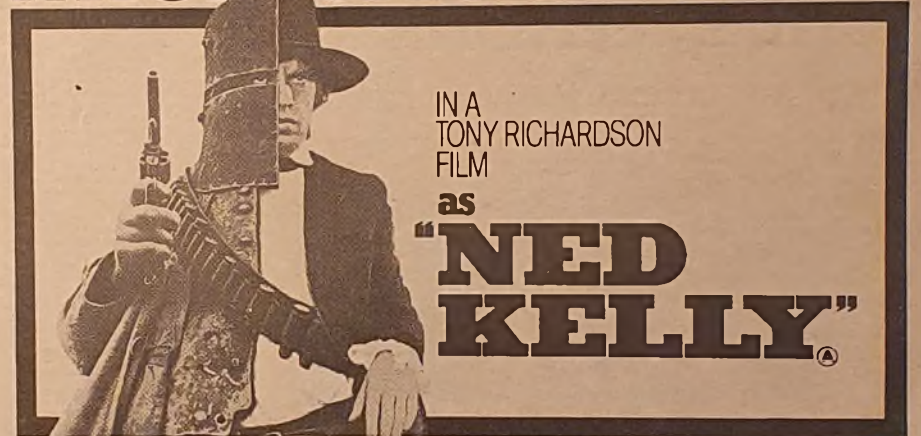
FACT: Each Caroline TV aircraft will house a small studio for news broadcasts and possibly live interviews.

FACT: The majority of Caroline TV viewers will need make no adjustments to their TV sets. A simple tuning of the UHF receiver will enable you to pick up the station. Caroline TV will choose one channel after initial testing, and stick to it. Some fringe areas may have to make slight adjustments to aerials. The only problem anticipated is thunderstorms or electricity in the air — which should effect broadcasts for no more than three weeks per year.

FACT: Caroline TV will have ground offices, and planes will be based at a foreign airport. They will fly elliptically at about 25,000 feet over the North Sea, at least three miles from the British coast to avoid territorial waters problems.

WOODFALL presents

MICK JAGGER



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Simon Dee stars in a film...

"DOCTOR in Trouble" (A). Although almost the same format as the "Carry On's," the "Doctor" films have never quite achieved the same popularity, possibly because they rely more on humorous situations than straightforward comedy. But this should break all box office records, set by the "Carry On" crew; it's without doubt one of the funniest films to appear on the screen for some time.

Regular faces like Leslie Phillips and James Robertson-Jones crop up again, but it also introduces Simon Dee in his first major film role. The very light script doesn't call for any great acting prowess from Dee, but it gives him a chance to show he can cope with the big screen as well as the small.

He's a little self-conscious at times, but as soon as he relaxes a little he should fit into the "Doctor" team quite comfortably.

Leslie Phillips plays the unfortunate doctor who accidentally stows away aboard a Mediterranean-bound luxury liner on which he tangles with a heart-throb TV doctor (Simon Dee) a slightly-zany pools winner (Harry Secombe) and outspoken Pakistani crew member (Graham Stark).

The humour is slick, crude and camp, but incredibly funny. For a hilarious evening the film is well-worth seeing. Opens at London's Paramount tonight (Thursday). No general release set.

...quits TV for good...

SIMON DEE may well now regard acting as his main career in the future, for he has definitely quit TV for the present time. Simon told me on Monday: "I have now come full circle. I left Caroline, started with BBC radio, moved on to BBC TV and have now just finished with commercial TV."

contract with London Weekend TV." Simon's contract with London Weekend for his late-night chat show was terminated two weeks ago, and the station was contemplating signing a new contract with him for a different type of programme. The last two editions of "The Simon Dee Show," already taped, will be seen after the World Cup football series.

...and says 'I back the pirates!'

SAYS SIMON: "I was at the rally on Sunday, because as one of Caroline's first DJs, I feel a great affinity for commercial radio. It was a great chance for me to commit myself over what I believe to be right. I have a moral commitment regarding commercial radio which I think is an absolute necessity

in this country where the freedom of any choice is gradually dying out.

"The rally gave me a great feeling. At last people have shown they are now prepared to fight for what they believe is right."

RADIO North Sea lives on! That's this week's latest exciting instalment in the unsettled life of Britain's most persecuted pirate station.

North Sea, which changed its name dramatically on Saturday to Radio Caroline International, has now reversed its original decision to go off the air permanently if the Labour Government is returned to power in the General Election today (Thursday).

Now the station, which has been pumping out anti-Government propaganda since 5.30 a.m. last Saturday morning, intends to light to the finish.

Co-director of the station Urs Emmenegger said this week: "After some very heavy discussions in Zurich between the station's three direc-

Radio Roundup By David Hughes

tors, we decided on a definite change of policy. We decided there is no point in fighting a battle for freedom and then giving up after just one setback. We will definitely NOT go off the air on Friday—we will fight the battle for as long as we have to."



No trouble at all! Simon poses with four of the girls from the cast of "Doctor In Trouble." They are (left to right) Jean Harrington, Luan Peters, Donna Reading and Angie Grant.

RNI lives! We'll fight, say pirates

Emmenegger also scotched rumour that North Sea had been taken over by original Caroline boss Ronan O'Rahilly.

"We realised that on a major issue such as this election, Radio North Sea just wasn't a sufficiently big name to draw the audience. For the four months North Sea has been on the air we have been persistently troubled by technical faults and now the jamming signal. We needed a stronger name to back our stronger campaign.

"We were trying to get something going against the jamming and therefore decided to change the name to Radio Caroline International.

"Ronan O'Rahilly is a good friend of mine and we discussed the problem together. When the tender went out to the ship last Thursday it took with it all the old Caroline jingles plus the Caroline 1967 campaign for free radio.

"At this moment I cannot say whether next week we shall still be Radio Caroline International or whether we shall return to Radio North Sea International, but we at least know from Sunday's rally that our efforts are worthwhile.

"There has definitely been an change in the ownership of the boat or the station. Only the name has been changed."

On board the Mebo II all this week are Roger Day, Andy Archer, Carl Mitchell, Mark Wesley, Alan West and station director Larry Tremaine. Only DJ not there is Duncan Johnson.

Massive rally protest

AN ESTIMATED 10,000 supporters of commercial radio packed London Hyde Park's Corner on Sunday afternoon for the start of the biggest-ever free radio rally.

Of the supporters, at least half had brought transistor radios blasting out the new Radio Caroline International with its anti-Government messages and its new fighting song "Who Do You Think You're Kidding Mr Wilson" to the refrain of TV's "Dad's Army" theme.

After speeches from David Prewett, chairman of the Campaign for Independent Broadcasting, and former Radio Caroline boss Ronan O'Rahilly, the crowd moved off down Park Lane in the



Radio Caroline

direction of Whitehall and Downing Street.

Traffic at Marble Arch and Hyde Park Corner was in chaos as the crowd, chanting "Wilson Out" and bearing banners with the message of free radio marched to Victoria and along Victoria Street to Parliament Square. Leading the marchers were Ronan O'Rahilly, Caroline's first and most famous DJ Simon Dee, new James Bond George Lazenby and prominent free radio officials.

After arriving at the heavily guarded entrance to Downing Street the crowd made its presence felt before dispersing to distribute messages to Liberal leader Jeremy Thorpe and Tory leader Edward Heath.

Says Urs Emmenegger: "The directors of this station are Swes and as such really have no right to interfere with British politics. But the issue of free radio is one which I believe extends beyond the boundaries of Britain. We are fighting for freedom, which is a basic item of any democracy, and we do feel we have the right to fight against a jamming signal which we feel is totally illegal and totally unjustified."

Scene split

LIVERPOOL SCENE, who originally planned to break up next month, split this week due to pressures of work.

Leader/vocalist Adrian Henri is to concentrate on poetry at colleges and universities, and may form a new band.

IN BRIEF

ELVIS PRESLEY'S "Onstage '70" LP, hailed in States as best-ever, set for UK release July 12 (43s. 9d.) and includes four-colour Presley poster. Tracks recorded "live" during his Las Vegas "International Hotel" season.

JULIE FELIX guest on tonight's (Thursday) BBC-TV Election programme; and does concert at Eastbourne (Sunday), Tunbridge Wells (20), Folkestone (July 2), and Cheltenham (9).

JUDITH DURHAM begins concert week at Manchester "Talk Of The North" from June 28.

PAN'S PEOPLE re-booked for "Top Of The Pops" till late September and also star in next Bobbie Gentry TV series.

FAIRFIELD PARLOUR drummer Stan Bridgeman collapsed after Birmingham Mothers' club concert last Saturday and rushed to hospital with spinal injury. Group postponed all dates, except Sutton Coldfield Belfry Hotel (this Saturday) and Iron Butterfly Croydon concert (July 10) — when Stan replaced by Ian Wallace, of Big Grunt.

FREDDIE MACK AND THE NEW MACK SOUND
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ON THEIR WAY ...

THE FOUNDATIONS

I'm Gonna Be A Rich Man  7N 17956





MUNGO JERRY: (left to right) Colin Earl, Paul King, Ray Dorset, Mike Cole—premonition made them turn down four months in Bermuda.

'Skiffle' tag makes Mungo blood boil!

LAST WEEK a photographer turned up to take pictures of Mungo Jerry with four boaters and four 1920's long striped bathing costumes for them to wear. Mike Cole, the bass player, recalls the incident with much indignation.

"We refused to put them on of course," he says wrathfully. "But really! We seemed to have been labelled a skiffle group which is exactly what we don't want because we're not. The trouble is that because we're such a happy band and so raucous, people think we can't play our instruments and write us off as a one hit wonder skiffle group."

In fact Mungo music defies categorisation. Already people have put them in little boxes—a Jug Band, a blues rock band, a rock blues band, a bluegrass band, a skiffle group etc. etc.—but their music is just Mungo music that results from four different tastes combining. Mike is jazz influenced, he used to play in various semi-pro jazz bands. Paul King has a more folkly taste. Colin digs rock and roll and Ray was playing progressive stuff two years ago when nobody would listen to him.

"We do Beefheart numbers, Woody Guthrie numbers," says Mike. "People will think we're five minute wonders, but there's no point in doing that. This is just the beginning for us—we want to be known as a live group."

Whatever you call them, Mungo Jerry seems to be the first positive thing to arise out of 1970. Cover versions of "In The Summertime" are being rushed out all over Europe—even Joe Loss is doing it. Their management—Red Bus Company—have been inundated with offers for them to appear everywhere, and already six Jug Bands have rung up to offer themselves up to be managed.

Certainly Mungo music stands a good chance of catching on in a big way. It's open, honest, and instantly communicable.

"We want to be known as a live group," says Mike. "We want people to say 'oh they're

have forgiven himself if he'd gone to Bermuda and missed out on everything.

"I've spent years and years in semi-professional groups with about ten people in the audience which was heart breaking. Seeing all those people raving out front at Newcastle was an unforgettable experience. We were all absolutely knocked out, I think I'll remember that all my life.

"Then we came off and were walking round in a daze and our record producer, Barry Murray came up and said 'OK, that's the first step' So cool! But it got us in the right perspective. A single doesn't bother us, we're more interested in building up a following."

It was for this reason they decided to put out a maxi single. They reckoned their sound couldn't be condensed into six minutes, so put out 16. And although you may have only heard "In The Summertime", listen to the other two tracks and you'll see there is more to Mungo music than meets the ear.

Another point they'd like to put straight: their name is not a brand of chamber pot as rumour had it. Paul thought of the name about six weeks ago.

Now with half a million singles sold, Mungo's fee has gone from £50 to £400. Last week though they were still playing gigs they'd been booked for a long time ago at the original fee, and not caring.

"So many people say 'oh we're not doing it for the money man' but everyone is to an extent. I don't think we'll go mad with it. So long as we can play live who cares?"

By CAROLINE BOUCHER

a great live group' and make good records too. The first thing is playing to live people, that's what it's all about. We're not going to go all introverted and progressive either. It's so important to us to communicate and get the audience into it—you could say the audience is the fifth member of the band.

"I've been around a long time and I think this progressive sound is dated. I dig a lot of progressive bands, but I think there's more modern sounds around."

Premonition

All the band were semi-professional up until a few weeks ago, and Mike was doing freelance accountancy. A couple of months ago he was offered four months work, all expenses paid in Bermuda and for some inexplicable reason because he had a premonition that something was going to happen, turned it down. He is now thankful, he says he'd never

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DISC NEWS

edited by
MIKE LEDGERWOOD



ELP debut at Plumptre and Lyceum

EMERSON, Lake and Palmer, the new trio formed by splinter members of the Nice, King Crimson and Atomic Rooster, have now set their first two British appearances—at the 10th National Jazz, Blues and Pop Music Festival, and at London's Lyceum Ballroom.

The group and American group Rhinoceros are first two names announced for Plumptre Festival, from August 6-9. Festival organisers, the National Jazz Federation, revealed this week that as many tickets had already been sold this year—with no names announced—as last year when the complete line-up had been revealed. Others expected at the festival include America's Sla-Na-Na and the Who.

Emerson, Lake and Palmer, Yes and America's Rhinoceros are also set to make their London concert debuts on a new series of progressive music shows at London's Lyceum Ballroom every Friday. Called "Klook's at the Lyceum," the concerts are being promoted by former Elekton's Kleek moiety Dick Jolton.

Yes star at the first show on July 17 with Jackson Heights, Renaissance, Fat Maltress and Clark/Hutcheson.

Following weeks are: July 24—Julie Lucy, Steamhammer, Strawbs and Danish group Burning Red (vanhoo); July 31—Free, Groundhogs Gypsy, Curved Air; August 14—Emerson, Lake and Palmer; Rhinoceros; August 21—Blackhill Night, including Edgar Broughton Band and Kevin Ayers and the Whole World; September 4—Black Sabbath, Tea and Symphony and Handin'York.

Rhinoceros, the progressive group whose "African Brandy" is theme tune to Radio 1's "What's New" make their British tour in August.

Group will be in Europe from August 7-24. As well as Plumptre (August 7 or 8), and London Lyceum (14) they have major Continental festival dates.

BREAD, who make their first British visit in September, release new single "Make It With You" on July 1. Song is from group's next LP "On The Waters," released to coincide with visit.

MEEN, new duo being formed by singer Troy Duncie, makes recording debut with "She Works In A Woman's Way," the Tony Macaulay song originally intended as Edison Lighthouse's follow-up to "Love Groves."

GINGER BAKER's Air Force's planned tour of America postponed indefinitely. Group, due to sail for New York last Friday, pulled out because "people who normally buy tickets for rock concerts are more concerned with using their money for anti-war purposes."

FAIRPORT CONVENTION and Matthews' Southern Comfort subjects of second cinema film being made for actor Stanley Baker's Oakhurst Productions. Film will be shot during groups' appearance at Maidstone, Kent, Fiesta, July 5. Baker's first pop film, featuring Colossium and Julie Lucy is set for national release on July 5 with new Peter Sellers' film "Hofmann."

JONI MITCHELL, James Taylor, Bobbie Gentry, Pentangle, Mason Williams, Tony Joe White, Randy Newman and Tom Paxton complete all-star line-up in BBC 2, 30-minute programme on composers. Producer of series is Stanley Dorfman—man responsible for "Happening For Lulu" and "Hobbes Gentry" series.

CROSBY, Still, Nash and Young, who, despite reports they have split, still continue their American tour, have recorded a "live" LP at New York's Fillmore East. "Teach Your Children" has just been released in America, and simultaneously released there is a new song by Neil Young, "Ohio," about student deaths at Kent University.

DOORS' next single, from their album "Morrison Hotel," titled "Rosaline Blues" and released June 19.

STRAWBS have added Royal Academy of Music student Rick Wakeman to line-up, on piano. Group's London Queen Elizabeth Hall concert on July 11 will be recorded by A & M for "live" album, released September.

ENGLISH ROSE, new group formed by former Love Affair organist Lynton Guest, makes recording debut June 19 with single "Yesterday's Hero." Song taken from forthcoming film "Groupie Girl" in which group acts and sings.

ROD McKUEN song "Soldiers Who Want To Be Heroes," which he sang on recent Royal TV Gala and Red Harris show, re-released by Embury this week due to public demand.

JONI MITCHELL and Jody Collins not now appearing at Reading Folk Festival on July 25.

WARM DUST have replaced drummer Dave Pepper with former Graham Bond man Keith Bailey, and added alto saxophone star Christian Frankel to line-up. Group appears at London's Wadour Street Temple tomorrow (Friday).

ARRIVAL appear at Oxford (June 19), Esbourne (20), Walthamstow—with Roy Orbison (22); then visit Morocco (27-29).

PEGGY LEE plays solo concert at London's Albert Hall on June 22, backed by Johnny Howard Orchestra. Lee, in Britain to record US-TV show with Patsy Clark, is expected to return in autumn for full tour.

UNION 'SCRAPS' STEVIE SHOW

STEVIE WONDER'S planned BBC-TV special from London's "Talk Of The Town" has been scrapped—because of Musicians' Union "red tape." He has been banned from appearing on TV using his own backing musicians. Says American agent Larry Kurzon: "The British MU is continuing its ban on American musicians. Stevie wanted to use his complete rhythm section—drums, bass, guitar and piano—in the 'special', but was willing to settle for just the drummer.

"Because Stevie's blind we appealed to the MU to make an exception. It would be too much of a strain for him to have to rehearse the programme with British musicians. But they wouldn't relent—so the 'special' has been scrapped."

Added TV producer Stanley Dorfman, man behind the show: "It's very disappointing. It promised to be a great show. It is not yet known whether the ban will prevent Stevie—who flies in for his "Talk Of The Town" cabaret debut next week—from making a "Top Of The Pops" appearance to promote his new single, "Signed, Sealed, Delivered, I'm Yours," out June 26. Says producer Mel Cornish: "There's no reason why he shouldn't do our show — if he accepts British musicians."

The dispute between the Musicians' Union and the BBC has been going on for 18 months. Their ruling stipulates that no foreign musicians can play on British TV.

The ruling does not apply to commercial television.

Stevie Wonder opens a 16-day season at London's "Talk Of The Town" on Wednesday.

Chris won't quit

CHRISTINE PERFECT this week scotched rumours that she has quit the business entirely.

Herald press man, Bill Harry, told Disc: "Christine is under contract to Blue Horizon records for another four years and she says she will definitely be making more LPs. She's fed up at the moment and wants to take six months away from the scene, but she is likely to be back on the road again before the end of the year."

Meet the new Pipkins

MEET the new Pipkins! With their first single "Gimme Out Dine" currently at 23 in the American chart and neither Roger Greenaway nor Tony Burrows expressing any desire to make further appearances — something obviously had to be done!

So here (left) is Davey Sands, former lead singer with the Essex, of whom Tremeloe Len Hawkes was well-known bass player, and (right) Len Marshall, who just happens to be cousin of Tremeloe Alan Blakley and Christine Mike Blakley, and who was voted Britain's top ballroom and disco-tique DJ last year.

The pair are set for an American tour starting in about four weeks. An American follow-up called "Sunny Honey Girl" will be released this month. The new Pipkins will record a new Roger Greenaway song early next month for a British follow-up.

Eric becomes Derek!

ERIC CLAPTON's group, now being called "Derek and the Dominos," will spend the next month rehearsing and writing before appearing in public again.

A nationwide club tour starts at the end of July—but dates and venues are not finalised.

Derek and the Dominos, christened in the dressing room before Clapton's Lyceum concert last Sunday, includes three former members of the Delaney and Bonnie band. The group was just formed by the way we want. We only had just over a day's rehearsal and yet it was as if we had been together for months!"

Commented Clapton after the show: "We are knocked out by the way we went. We only had just over a day's rehearsal and yet it was as if we had been together for months!"

TOP OF THE POPS BST tour

TOP Of The Pops gets its annual "axing" from next Thursday—because of the Wimbledon-Tennis fortnight.

Tonight's (Thursday) show—introduced by Jimmy Savile—is the last until July 12. Taking part are: Mungo Jerry, Gerry Monico, Nicky Thomas, Itman's Hermits, Fleetwood Mac, Cliff Richard, Mr. Bloo, Lulu, Kinks, Mason Williams, Dave Clark 5.

BLOOD, Sweat and Tears are now definitely set for a British concert debut in late September or early October.

Says promoter Arthur Howes, who clinched the deal on Tuesday: "The group will make a 10-day European tour around that time, including three British concerts—two in London and one in the North."

Stars for Brown show; Everett and Stewart TV series

DAVE DEE, Gene Pitney, Clodagh Rodgers and Hank Marvin are among guests set for Joe Brown's second London Weekend TV series starting July 12. And the same week sees the start of new TV series by Radio 1 DJs Kenny Everett and Ed Stewart.

Kenny's "The Kenny Everett Explosion" for LWTW kicks off Friday, July 10 (7.30 p.m.) for a 10-week run.

"There'll be no regular guests as such," says LWTW. "It's simply a visual version of Kenny's radio show. There'll be tapes, film, noises, funny characters — that sort of thing."

Ed's "Stewpot" series for the same channel starts Saturday, July 11 (5.15-5.45 p.m.), also on a 10-week run. "It's obviously oriented towards children. And Ed will visit youth clubs and hospitals and collecting record requests and favourite film clips. Jack Wild and the Rockin' Berries are pop guests on the first show."

Other guests set are Long John Baldry (19), Hank Marvin and Lois Lane (26), Judith Durham (August 2), Kenny Lynch (9), Clodagh Rodgers (16), Julie Rodgers (23), Gene Pitney (30), Dave Dee (September 6) and George Chisholm (13).

RAY STEVENS is first guest on Lulu's new BBC-1 series starting Saturday, July 11 (8 p.m.). Also on the bill are Arrival.

Stevens shared compering duties with Lulu on the recent Andy Williams US TV series, while Williams was on holiday.

Other guests so far are Jerry Reed, American composer/guitarist (he wrote Elvis Presley's "US Male" hit) signed for July 25, with Mama Cass; and Tiny Tim, booked for late August.

On June 20 they record a TV special for producer Stanley Dorfman, and in July actor Stanley Baker is producing a 30-minute cinema film on the group for American and British distribution.

Pentangle will also be composing the music for a second series of "Take Three Girls," the BBC-TV series whose theme "Light Flight" was Pentangle's last single.

They appear in concert at Birmingham's Town Hall on June 29, Chichester Festival Theatre (July 26), Cambridge Folk Festival (August 1-2), Harrogate Festival (August 8), Yorkshire Folk, Blues and Jazz Festival (15) and Isle of Wight (30).

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Good grief! He's popping over to Handel!

JACK GOOD, the man who invented POP TV, is home at last where he belongs — and already considers himself a failure! The man who launched Tommy Steele, Cliff Richard, Marty Wilde, Joe Brown and PJ Proby among others, was in London this week to make final preparations for his new life (or more accurately a return to the old life) as artistic director of Manchester's "69 Theatre Company."



JACK GOOD

For eight years Good has been based in Los Angeles, making pop TV specials, occasionally acting, and most important, perhaps, staging his rock-roll version of "Othello." —"Catch My Soul" with Jerry Lee Lewis in the starring role of Iago.

"It was last year in Spain I finally decided American TV and pop was stultifying me," he says, "and I decided I would give it all up and return to the theatre. I wanted to get back to the classics, perhaps play a few parts and direct professional actors again."

But Good was trapped in his own past. No sooner had he accepted the post with the "69 Company"—rejoining his life-long friend and "Six-Five Special" scriptwriter Trevor Peacock, than the theatre asked if he would stage "Catch My Soul" as his first job.

So "Catch My Soul" will open in Manchester in October, with Jack taking the role of Othello, and the Jerry Lee Lewis part played by one Lance Le Gault, the man Jack picked to replace Jerry Lee Lewis on the faded "Innocence, Anarchy

And Soul" TV show a couple of years ago.

"If I make a great fool of myself in this I'll never work again as an actor," Jack says with surprising finality. But then he adds: "Of course I wouldn't take the part in the first place if I didn't think I was going to be a great success!"

Hopefully, the show will be an enormous success and will then open in London's West End. Ironically, the day after he accepted the job with the "69 Company," Jack got an offer to stage "Catch My Soul" on New York's Broadway — but that's life.

Though on one hand trying to get away from the "pop prophet" tag that has followed him through nearly 14 years of TV success, Jack has lost none of his old enthusiasms.

His latest discovery is a Lebanese South African with the unlikely name of Emil Dean Zoghy, of whom Good says: "He's going to be really big, not only as a singer but as an actor." His first single, produced by Jack, is called "Won't You Join Me," and comes from "Catch My Soul."

Assuming he passes the audition, Emil will get the part and the song in the show.

But, despite this, Jack still insists he's still giving up pop — as a staple diet. And to back this up he is now midway through a musical play on the life of George III using the music of Frederick Handel.

John Peel writes every week in Disc



The phone said "Hello, is that John Peel's residence?" "Yes," I said because it was. It went on, "Will you be at the Bath Festival then?" "Er, yes, who is that?" ... and the phone went dead again. Another evening spoiled for the Mighty Pig and I—if you've tried to call lately and have been told our machine was out of order it's just been off the hook and I'm sorry.

When American groups come over here they usually play one or two gigs in big halls at big prices. Sometimes they'll play Mothers, the Van Dyke in Plymouth or Geoff Docherty's current home in Sunderland as well. Often it's only the few who can see them and the fact that many of them don't merit their stellar reputations is neither here nor indeed there. Of course Raven aren't really very famous — their record company over here, CBS, had the group told me, never heard of them. Raven decided it would be good to play in Britain and arranged most of it themselves. That's how they came to be playing at the Nag's Head, Wollaston, rather than at the Albert Hall and everyone there thought they were great and they were.

Raven have that curiously American ability to play like a family would play. Not individual musicians in a group sometimes playing closely but like a family. One voice rather than a series of voices no matter how good the harmonies. The Grateful Dead had the same feel to their music but Raven don't sound like the Dead.

In Texas, in the early '60s, I used to spend most of my evenings in a hall room, the name of which I don't begin to recall. All of the customers were, of course, white and mostly drunk and often very aggressive. I was with a red-head called Judy who usually went home with someone else while I sat listening to the band. The band was just funky sounding. Hard to describe — sort of tight with raw edges turned inwards — and Raven sound like that updated. Not a great band, perhaps, but a very good band and certainly one with the right idea.

James Frank Calire plays beautiful, eccentric piano with Raven and we went up the road for some marginally less than macrobiotic chips. Their record company in the States wasn't sure that it was going to renew their contract — after all they didn't sell too many of their first LP (which was done 18 months ago anyway). I hope Columbia will renew it though — and make a bit of a fuss of Raven because they brought a lot of joy into a week, with a great many shadows in it.

Before "Top Gear" yesterday Pig and I wandered in Portobello Road. Pig has a very old, very delicate beautifully dressed and very lovely antique doll called Rhinoceros. (Yes, I know, but Pig's like that). We were there to collect her after major eye surgery and we found some fine old records. None as good as "Buddha Smiles, Fox-trot" by the Azuly Blanco Marimba Band of Guatemala which Andy Roberts gave me a year or so ago. Andy has been doing interesting things recently, like falling off motor-bikes in farm-yards and was nursed back to health by Principal Edwards Magic Theatre or some of them.

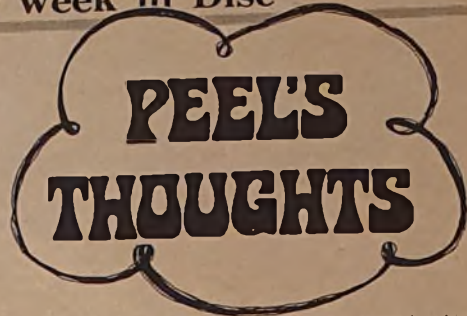
On the Winner label — "It wins" — is "The Dear Little Shamrock" by the Belgravia Quartette. Olly Oakley has a baritone solo on "Pelican" — "Made in Germany" — called "Queen

Of The Burlesque" back on Winner. Stanley Kirby sings "What Did You Do In The Great War, Daddy?" described as a "song" which seems fair enough.

On Cinch, free from sinister foreign influence, is "English tenor" Mr Frank Webster, who is claiming "I Know Of Two Bright Eyes." As you might imagine Guardsman Records are "Manufactured throughout in England" and the "Baby Love" which Mr Fred White plays on the bells is not the one the Supremes did at all.

"Recorded in London — Pressed in Saxony" is the shameful admission on "Two Eyes Of Grey" which Mr Robert Carr, Baritone, sings on Kalliope. A Genuine Edison Bell Gramophone Record will "Ring out loud and clear."

Dreadful to see that "Billy Whitlock's Christmas Pudding" by Mr. Whitlock himself, and "English Comic W. Orchestra," and on a John Bull Record too, was "Pressed abroad." Pig and John Walters didn't believe me that "Many A Lover" on Pathe by Miss Carrie Tubb plays from the middle of the record to the outside and there's a label — the information is etched into the surface of the record. Leslie Sarony, with Harry Hudson's Melody Men on Radio Records, sings something described as "The 'Daily Mail' Comedy Song" called



"My Wife Is On A Diet" — Vivian Stanshall would like that one.

On to more contemporary records. The Coelox LP on United Artists arrived on Friday and it's well worth a listen or several. The new Chicken Shack is a vast leap forward for a group that was becoming extremely predictable. Mike Ross, who engineered it, told me how good it was and I said "Really," politely, but he was right.

If you can recall the Wednesday "Night Ride" I used to help with, then you'll remember the curious things from the BBC archives that were played. Some of the best are gathered together on BBC Radio Enterprises REC 68M which will be easily as hard to get hold of as the "Top Gear" LP was. It's called "Archive Things" and is quite a laugh — brings back memories of a programme that I still miss a lot.

David Symonds told me a long time ago they were going to call themselves Fairfield

Parlour and I groaned at him and he, quite rightly, paid no attention. It's still a dreadful name, I think, but the LP, which is really very well produced by David himself, is playing now and Pig and I just looked at each other and she said "Hey, this is a nice record" and it is indeed. On Vertigo, it's "From Home To Home" and the only criticism is that it's a bit Summer '67-y but it's summer again anyway so what's wrong with that.

Steeleye Span are different now from when they made their RCA LP "Hark! The Village Wait." Gay and Terry Woods have gone and taken their wild Irishness with them, which will be hard to replace. Of the groups John Walters calls collectively "Fotheringport Sapp," Steeleye Span sound the most rustic and it's an LP you should treasure. Martin Carthy is in now — at least I think so and I'm sorry Tyger if I'm wrong — and we must have the new Steeleye Span on "Top Gear" soon — or the Sunday thing if Jeff Griffin thinks it's a good idea. Hear the LP anyway.

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PAUL KOSSOFF, 19-year-old lead guitarist with Free, currently in the chart with "All Right Now." Has been with the group since it formed two years ago. Was previously with Black Cat Bones and before that had "many jobs." Owns two Gibson Les Pauls which he uses through a stack of Marshall equipment. Also owns a "cheap but nice" acoustic and a classical guitar. Lives at Covent Garden.

I had classical lessons when I was younger. I don't play classical now very much. I've let it slip. I don't think what I learned really helped me, because the two things are so separate. It just gave me the basic thing of what to do with my fingers. I've been in Free for two years and before that I played with Black Cat Bones for a while, and before that nothing. I had many jobs—none of them very interesting.

I suppose I first got interested in blues when I used to go to clubs where people like Mayall, the Yardbirds, the Artwoods and the Pretty Things played. But I wasn't really aware of things. I was only 15 or 16 and I didn't know who the groups were.

Free started as a blues band really. But none of us wanted to play blues in the accepted way and we were all moving away from it, going the way we felt. We've always thought of Free as a unit rather than individuals. When we started most blue groups were doing long solos, which I always found sloppy. We've always tried to make it tight.

The single is one of the tracks we did for the album we've just finished. We just didn't know how it would do. It's not a complete indication of what we're like. Obviously it is part of us but it's a frivolous part of us. We're generally more serious. But our music is simple; the single is simple. We just write and play songs. We don't do long complicated arrangements with just a few words on them.

As I said, we started bluesy and that influence has remained, because of the line-up and because of the people we are. My playing used to be very aggressive and tense. It's still fairly aggressive but now it's more relaxed—because the band has slowed it down and made it a bit more melodic.

I don't write much. Most of it is done by Ron and Andy. Most of the songs we do on stage and the album are theirs. I don't have a big turnover. Some people get ideas all the time. But my ideas don't come very often.

I like listening to lots of things—Aretha Franklin, Otis Redding, Sweet Inspirations, James Brown, Isaac Hayes—and the bands that play on Sixx records, the bands that play with Aretha, the musicians they use really swing. That's how we like to play. We'd like to be as close as those people with that feel of unity.

But I suppose that anything I listen to will influence me. Per-

haps everything that happens to you has an effect.

Music is all important to me because it's all I've got. I couldn't work doing anything else for a living.

I like every aspect of it. I even like touring, although I find it tiring. We're doing a tour on the Continent soon with Traffic and Bronco. The satisfaction from a good gig makes it all worthwhile. You are as good as your last gig; you feel as good as your last gig.

We are not playing as much as we used to now. We do about four or five gigs a week, usually only four. We sometimes used to do 10 or 15 on the trot. I wouldn't mind working that much again. I certainly wouldn't like to do less than we're doing now. If we're off for a time we ourselves know what to do with ourselves. We only rehearse now and again.

I play quite a lot at home. I don't actually sit down and practise or work phrases out, or anything like that. I just sit down and plink around when the mood takes me—which is quite often.

I think albums can afford to be serious because people hear them over again and have time to listen and enjoy or understand, whatever. We tend to be more subtle and gentle on record. With an album a group has done it. With a gig, they are doing it.

We're very critical of our own gigs. A bad gig is awful. We're serious from that point of view. If it's a good gig it swings and everything is easy. If it is a bad gig, it is forced.

It takes a long time for a group to find a direction. All the time it's been slowly developing until we know each other really well and know each other's limitations. It's been like a training, working the way we do. I think that if you become too successful there is a danger of becoming lazy. Lots of groups make it quickly and never get to their full capabilities. They get frightened to change. I don't think we could stop on a success formula because we are changing direction all the time.

If the success became more important than the music, if the music ever becomes second to anything, then it comes to an end, musically.

We're very critical about the way we play. In fact, we are probably a little too intolerant. But it's just the way we are. It causes a lot of pain and frustration but it's also very rewarding.

Next week: John Bonham

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BUZZ

HEAVY GOSSIP

by **Caroline Boucher** and **Roy Shipston**



Spot the Mystery Mother!

MOTHERS of invention pictured with Aynsley Dunbar and the Mystery Mother, who keen-eyed readers may spot blending inconspicuously into the conservatively dressed group. Who is he? Search us.

Mothers are due to fly into Britain on June 24 for the forthcoming Bath Festival.

From left to right are: (top) Mystery Mother, Mark Volman, George Duke, Howard Kalen; (bottom) Jeff Simmonds, Aynsley Dunbar, Frank Zappa and Ian Underwood.

SATISFACTION's aim to satisfy. Satisfy live audiences. And Satisfaction is a six-piece group organised by Mike Cotton.

Remember him in 1964 with a jazz band doing mainstream things and single—"The Cobbler's Song." Then he reappeared as the Mike Cotton Sound doing blues things when blues was The Thing. Now Mike freely admits he's fed up with conforming to trends, and at 26 is raring to go with his new band Satisfaction, playing just what he likes.

In fact, you could say he's gone underground.

The band—superly brassy—consists of: Mike on trumpet, flugel horn, pocket cornet, harmonica and vocals; John Beecham on trombone; Len Lubin on bass and vocals; Nick Nowell on alto and tenor sax, flute and trumpet; Derek Griffiths on guitar and vocals; and Bernie Higginson on drums and vocal.

At the moment they're in Germany but will be at the Bedford Festival with Deep Purple on July 4.

Don't groan!

TITUS GROAN were upset when we said that their lyrics were winning at the Hollywood Festival. Bass guitarist John Lee wrote to explain that the wince-worthy song in question was about someone who had been blind for a long time, recovers his sight and consequently bursts cheerily forth about "Watch the bluebirds" (haven't seen a bluebird in this country in years) and "Watch the flowers grow." Fair enough.

Actually Titus Groan are a nice group and make nice noises. They own up to having gone through the precocious stage, and have now realised we can go in more than one direction at the same time without overreaching ourselves or putting ourselves in any particular bag.

Satisfaction is the name and aim . . .

NEW GROUP Brown Bread features two ex-Joe Cocker's Grease Band members, an ex-Jucey Lucy, and an ex-Eire Apparent. Henry McCullough (ex-Grease Band) and Lucy's Neil Hubbard will both play lead guitars and sing. Jim Spenser, the other former Cocker sideman, is on bass and Eire Apparent's drummer Davy Lutton completes the line-up. They are working on material for an album and a States tour is being fixed for August and September. They have been rehearsing down at Ashford, Kent, for two months and won't undertake any live appearances for another month.

JIARD MEAT enjoyed their recent debut tour of America and are already set for a return trip in September. They found audiences in the Southern States particularly interested.

ATOMIC ROOSTER have taken their change of drummers very calmly and all is going fine with new man Ric Parnell.

"Carl was very technical." I basically play a sort of John Bonham thing. My drumming is going to change the sound of Rooster—Vince seems to have the same idea, much more heavy, funky type of thing rather than speedy. I'm getting used to a very large drum kit because apparently Carl was never very loud.

Ric joined the group by hearing of the vacancy through a mutual friend of his and John Cann's (guitarist with with Rooster, formerly with Andromeda). He'd formerly been with a group called Horse, who have an album out soon, and other claims to fame include backing Engelbert Humperdinck in the States, which he hastens to explain "didn't work out because it wasn't my scene."

Ric has done quite a bit of writing in the past, and hopes to do some with Vince because they seem to share the same ideas on a lot of things. Rooster are at present doing their second album.

PRETTY THINGS new lead guitarist Pete Tolson beaten up by skinheads last week on his way home after recording John Peel's Sunday show. Details: they smashed his face in, squashed his fingers and he had to spend the night in hospital.

Said guitarist-vocalist Mike Dolan: "At a lot of the places we played there just didn't seem to be any young people who would be interested in music. And we wondered who would turn up to see an unknown British band. But a lot of people turned up and enjoyed it; they really listened. The acoustic things with the string bass went down really well."

A **PROMISING** new group you'll be hearing soon is Bubastis. They're Geoff Nicholson and Brian Appleyard from East Of Eden, Simon Lee from Alexis Korner, Peter Macbeth from Foundations and soul sax player Mike Freeman. They're in the very excellent Clearwater stable, and promise to be very heavy indeed. Bubastis, by the way, is that dog that guards Egyptian tombs.



RIC PARNELL: backed Engelbert

MICK ABRAHAMS of Bloodwyn Pig got so mad after having his car "stolen" by the police from Oxford Street twice in an afternoon, he sold it and bought a Honda motor-bike. His new mode of transport goes well with the leather jacket he bought off a motorcycle enthusiast for £3, even though it's got "Royal Enfield" badges.

Chicken Shack's Stan Webb had a good week last week. He bought a new MGJ and smashed it up the same night—causing £300-worth of damage. And up at the Temple of Peace in Glasgow, the police cautioned him for "inciting a riot."

Talking of riots, **Deep Purple** caused one during their highly incident-prone European tour. After their skirmish with East Berlin border guards and a bomb scare at Offenbach which prevented them from finishing a set, they even found trouble in neutral Switzerland. 2,500 people were crammed into a non-too-big venue at Basle, so the people who couldn't get in rioted outside.

Under Currents

Bass player with **Fats Domino**, Gene Davis, killed in a car accident recently when his car collided with a truck. Also in the car were band members Clarence Ford and Robert Haganas who were seriously injured.

Food for thought: Running costs of Eric Clapton's Surrey home are alleged to total £400 a week! That's including wages for three gardeners and various indoor staff.

Led Zeppelin been made honorary citizens of Memphis. Last people to be bestowed such honours were Elvis and Carl Perkins.

Looks like London's new **Night Angel** club in Hanway Street will prove popular, especially if they manage to keep the admission prices so low.

AMERICAN SPOTLIGHT 1.

For Ray, everything IS beautiful

AFTER three years of comedy, two years of silence and a year of social comment, Ray Stevens finally has his first-ever British hit single—thanks to wishful thinking!

"I think one of the reasons 'Everything Is Beautiful' has become my most successful record ever," Ray says, "is because it says what people want to hear... everything is beautiful in its own way."

"There's good in every man; even a lot of people in prison are basically good; and despite all the nastinesses going on in America, this is the sentiment that people really want to believe."

RAY STEVENS:
escaped from
'Ahab The Arab'



Ray made his recording debut back in 1962 with a zany ditty called "Ahab The Arab," best-known here because it marked the one and only singing attempt by one James Savile, DJ!

"I had been recording for nearly five years before that," says Ray, "but with no success. And once I'd had the American hit with this novelty record I became a marked man. Whenever I tried to record something different the bosses would say 'Hey, that's not a gimmick song, what's he doing?' and reject it."

"The only way out was to stop recording altogether and try and let the comedy tag wear off me."

So the Stevens sound was silent for two years, and Ray passed the time productively in Nashville as a session pianist, arranging, pro-

ducing and generally working behind the scenes.

Immediate result of the silence was "Mr Businessman," the tremendous, yet rather bitter tale of the shallow existence of America's white-collar brigade.

"I saw that song as a moral song. I felt the morals of society had slipped a little and wanted to say so."

The record was a huge hit in America.

"A lot of people got very upset about that song. One reviewer in Chicago devoted his entire column to putting the song down."

All that was in 1968, and the 1970 Ray Stevens considers himself to be a more optimistic person.

"Certainly I've met a lot of

people I don't like, but I take the attitude that a person could not live with himself if he knew he was disliked, so I say nothing."

Don't let this philosophy fool you too much, though, for Ray Stevens is a Mr Businessman too, with his heart set on paving a new career for himself.

"I'm going after the hit records now and I really want to relaunch myself."

To that end Ray has spent the last eight weeks in the studios with Lulu, taping a series replacing the "Andy Williams Show" in America. He hopes the series may also be screened here, and in fact arrives in London on July 2 for six days of promotion, radio and TV appearances.

AMERICAN SPOTLIGHT 2.

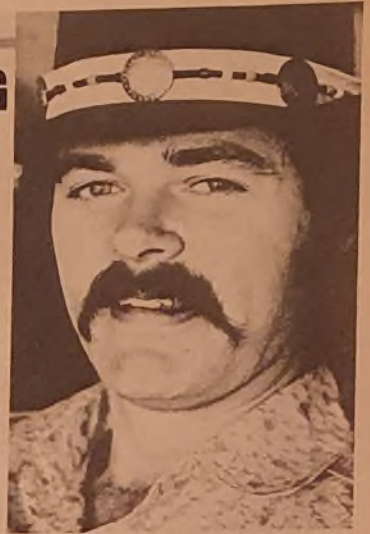
MASON: TRYING TO GET ANDY WILLIAMS TO STOP WORKING

MASON is in London this week to tape his contribution to BBC-2's forthcoming series of 30-minute specials on modern pop writers. He will play "Classical Gas" and other guitar compositions, singing a few songs and doubtless duetting with Esther Ofarim on his uncharacteristic smash-hit song "Cinderella Rockefeller."

But that's just a tiny slice of the Williams' talents. In addition there's the famous full-size photograph of an American Greyhound Bus, measuring 18 feet x 36 feet, a copy of which is now part of the permanent collection of New York's Museum of Modern Art; there's the "Mason Williams' Reading Matter," a slim volume of assorted jottings, poems and pictures, which has sold 150,000 copies; there's the Emmy award he won for his scripts to the Smothers Brothers TV show; there's "The Mason Williams F&C Rapport," a hand-written book of more thoughts resulting from his appearance last year at the Federal Communications Commission.

All this plus four successful LPs, the latest of which, "Hand-Made" includes his new British single "Jose's Piece" another guitar instrumental written originally for Jose Feliciano.

Just what makes Mason Williams tick? He told me: "The end product of everything I do is to try and make people think for themselves instead of having other people's



MASON WILLIAMS:
here for TV
appearance.

thoughts rammed down their throats."

Despite his numerous past achievements it is only now that Mason is really able to forge ahead with what HE wants to do.

"One of my main troubles is that I've no image. I do too many different things and no one sticks on me. Most people still think of me as the man who plays that nice tune on guitar!"

"But the truth of the matter is I'm a terrible musician—and perhaps because of that I'm a good one! I think it's very wrong that an artist should appear on TV or on stage and not show any faults. Only by displaying your bad as well as your good points can someone find out what you're really like."

So concerned is Mason that an artist should do everything himself and not be other people's puppet that he spent the whole time he was working with Andy Williams trying to persuade him to give up show business. "Andy makes a hell of a lot of money, but he's not happy. He's just a tool to other people but tell him that and he just won't see it."

Mason once wrote a thesis on the effects of dropping a typewriter from a car at speed, or the three-foot wide custard pie he lobbed at the main door of CBS TV in America!

"I'm thinking of giving up concerts and things for good soon and devoting my whole life to more events like these," he says.

David Hughes

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Association walk in the lions' den!



GRACE SLICK of Jefferson Airplane — who are coming to Britain for the forthcoming Bath festival — has been in Hollywood on a shopping spree. She visited her favourite boutique, Holly's Harp, and bought around £150 worth of adornment.

FORGIVE ME if I'm a bit disconnected today; I was up late last night, at a party to welcome the new Association album (along with what appeared to be thousands of other people). This was the second such party from the Association, a gathering of friends and press and food and drink, in the recording studio, to preview "The Association—Live."

This time it was a long album, a double one, recorded live in Salt Lake City, Utah, of all places. It's a complete concert, with tuneups, funny remarks, offstage comments, applause, and the Association—sometimes off-key but most often exactly on. While the album played the group wandered about greeting people who were munching fried chicken, avocado sandwiches, and fruit.

It was a very nice party. I don't know too many groups who have the courage to appear at a large gathering where their album was being heard for the first time.

BONNIE and Delaney appeared at a ratty club in the Valley with their new group. They had only two weeks rehearsal, so they didn't quite set the audience on its ear, but in time...

I didn't recognise any of the names of their new group except Benny Benay, a session guitarist.

"PERFORMANCE," the movie starring Mick Jagger, was due to be released in this country this month but has once again been postponed—until August. Nevertheless, the soundtrack from the film will be released next week (featuring vocals by Mick Jagger, Bully St. Marie, Merry Clayton and Rundy Newman).

Mick Jagger's second movie, "Ned Kelly," was supposed to open in L.A. this week city-wide (why not selected theatres?). It didn't. Wonder why...

Marty Balin of Jefferson Airplane went off to Minneapolis, Minnesota, where he faces charges of possession of marijuana (he had been arrested for same some months ago while in that city for a concert). Airplane's manager said everything worked out OK, but I was unable to determine what that meant.

Dave Mason's solo album has been delayed because of cover problems. His album is designed as a wall decoration/cover — something to adorn the wall after the album is removed. That's all very well, but I'm impatient to hear the music inside the decoration.

THERE'S this strange record on the radio called "Gimme Dat Ding" by a group called the Pitkins, or Plotkins, or Pitcairns or something (every disc jockey pronounces it differently). The group is allegedly English and the song is a perfect radio song — delightful rocky beat and simple lyrics, just the thing for hassling traffic.

Gene Clark is in the process of recording a new single. His backup musicians include some very famous names who I'm not allowed to mention. A clue: they've all worked with Gene

and Melcher are co-producing them. The Byrds remain Roger McGuinn, Clarence White, Gene Parsons, and Skip Babin. Dr. John will be visiting England soon (beware), as will the Iron Butterfly. I think that's poetic justice: if England can inflict Led Zeppelin on us, we can retaliate by giving you Iron Butterfly. What both groups lack in subtlety they make up in popularity.

AMERICAN CHARTS

Top Twenty singles

- 1 (1) **LONG AND WINDING ROAD** Beatles, Apple
- 2 (2) **WHICH WAY YOU GOIN' BILLY** Poppy Family, London
- 3 (4) **GET READY** Rare Earth, Rare Earth
- 4 (9) **THE LOVE YOU SAVE** Jackson 5, Motown
- 5 (5) **THE LETTER** Joe Cocker, A & M
- 6 (7) **HITCHIN' A RIDE** Vanity Fair, Page One
- 7 (13) **LAY DOWN (Candles In The Rain)** Melanie, Buddah
- 8 (3) **EVERYTHING IS BEAUTIFUL** Ray Stevens, Barnaby
- 9 (17) **RIDE CAPTAIN RIDE** Blues Image, Atco
- 10 (—) **MAMA TOLD ME NOT TO COME** Three Dog Night, Dunhill
- 11 (16) **MY BABY LOVES LOVIN'** White Plains, Derram
- 12 (10) **DAUGHTER OF DARKNESS** Tom Jones, Parrot
- 13 (14) **COME SATURDAY MORNING** Sandpiper, A & M
- 14 (15) **IT'S ALL IN THE GAME** Four Tops, Motown
- 15 (18) **THE WONDER OF YOU** Elvis Presley, RCA
- 16 (20) **UNITED WE STAND** Brotherhood of Man, Derram
- 17 (—) **BALL OF CONFUSION** Temptations, Gordy
- 18 (—) **SUGAR, SUGAR** Wilson Pickett, Atlantic
- 19 (—) **LOVELAND** Watts 103rd Street Band, Warner Bros.
- 20 (—) **QUESTION** Moody Blues, Threshold

COURTESY OF "CASHBOX"

Top Twenty albums

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

COURTESY OF "CASHBOX"

Rock needs Hot Tuna

WHILE everyone knows and appreciates Jefferson Airplane for their contribution to the first wave of the San Francisco sound, the word on Hot Tuna has been a little slower in getting around. Probably because Hot Tuna is the old Jefferson Airplane in a new guise.

Motivated by Jack Casady, and Jorma Kaukonen of the Airplane, Hot Tuna is more than a "splinter" group of Airplane members. HT came about out of a desire to pursue the kind of music that made the entire rock scene happen in the first place.

Utilising the simple, basic sounds, many of them blues oriented, of rock, Tuna have jumped back in time musically to experiment with the musical foundations of rock. Unlike Airplane, who have progressed through a variety of musical styles, Tuna are holding themselves to a more simple, pure form of music.

What the end result of the Tuna's music will be, I don't know. But after a week in Los

Angeles, I'm willing to bet that what the rock scene needs is a lot of Hot Tuna. Their first album has been finished, most of it recorded live at a club called The Ice House just outside of San Francisco, and it will be released around the world soon by RCA.

Los Angeles hasn't changed since the last time I ventured out of hectic New York. Much of it is still utterly plastic and depressing and while I was there everybody seemed to be making a comeback including Mike Nesmith of the now faded Monkees and Johnny Otis of "Hand Jive" fame. Also in town were The Stairsteps, who seem to be competing with Jackson Five among black kids for the honour of number one young group on the scene. The Stairsteps are presently on all the U.S. charts with a hit called "Oh-b Child" and their stay at the Whisky A Go Go on the Strip had a record-breaking attendance.

While major concerts of audiences over 5,000 have been made next to impossible in California,

New York Reporter

RICHARD ROBINSON

just as they have been in New York state, by laws which make permits almost unobtainable, the club scene in L.A. is thriving compared to New York. In one week The Edwin Hawkins Singers, Gene Vincent, Nesmith, Otis, Stairsteps, and half a dozen other groups could be seen at one club or another.

Melanie was also in Los Angeles this week. She did some work on a new Stanley Kramer motion picture and taped television appearances with Johnny Cash and the Everly Brothers. This week Melanie will fly back to New York City to appear at Carnegie Hall for a sold-out solo concert, and then she'll be appearing elsewhere in the New York area also for sold-out standing-room-only solo concerts. Her single, "Lay Down (Candles In The Rain)," with the Edwin Hawkins Singers has made her a major attraction across the U.S.

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Outlook: there may be Laine in Spain!

"ORIGINALLY Air Force was only intended to be a one-night thing. It was a case of old friends who hadn't worked together for some time getting together just to have a good night at the Albert Hall. Ginger Baker came up with the idea after seeing Delaney and Bonnie there."

Denny Laine, one-time Moody Blues and Electric String Band member, was one of the friends who took part in that super jam session. That was January 15. The concert was such a success that Air Force stayed together, increased its ranks and in five months has become one of the biggest names around.

Denny was with the Moodies when they first hit the chart in 1965 with their version of Bessie Banks' "Go Now." He left them some time later ("I haven't thought of it in terms of years") to do something different.

He and ex-Move man Trevor Burton joined up with a Birmingham group "The Uglys" and rechristened the group "Balls." Before all the other groups did it, they returned to a small cottage in Hampshire for a couple of months to get themselves sorted out. But the only appearances they made were at gigs around the local village and in the end mutually decided the project was a waste of time.

Trevor and Denny parted from the group, who returned to Birmingham under their original name. It appears Balls turned out to be more work than any of them expected.

Somewhere along the line Denny formed the Electric String Band about which he doesn't talk a great deal.

By PHIL SYMES

"It was purely a pet scheme of mine. It was good for what it was, but it was impossible to play certain kinds of music. It was very restricting."

"I don't think in terms of groups. I think in terms of songs; you get musicians to suit the song's requirements."

Before joining Air Force he and Trevor did a lot of session work, and did a lot of tracks with Spooky Tooth's Mike Kelly. He didn't ever regret leaving the Moodies who were by this time gaining a lot of admiration and album sales for their "new" sound.

Moodies

"If I ever bumped into them and we cut a song together then I'd back with them. I haven't ever regretted leaving because we both had our own things to do. Sure we had some good laughs together but it's not a case of ignoring each other; we just don't see each other. If I bumped into them then it would be the same as it was before. The split caused no bad feelings. I simply left to do something else and they carried on doing what they were doing. I wouldn't entirely rule out the chances of working with them again."

Apart from recording and playing with Air Force, he's been a lot of things lately.

"Playing with Ginger is always good. I like playing with sax and the organ. But I also like to play with piano, bongos and two guitars. I like quiet things. I've found a lot of nice people around me in the last few months and I've been doing a lot of recording with them. I've done separate things with Rick Grech and separate things with Trevor Burton and Alan White."

"And I've also played on various sessions. That's the thing about Air Force, it's a group, yet you have freedom to do outside things if you want. It's just another little thing to do for the time being. Everybody is going to try and change it into something else. When, is entirely in the hand of the gods."

"I can't see myself leaving Air Force. I'll probably just find other things to do at the same time. The group in one shape or another is always going to be there. The future of the group at the moment hinges on what happens on the American tour. Our main concern is getting the tour over then we'll be able to think more clearly."

No matter what the rest of the group decides, Denny plans to be absent from the group for some time later in the year. He's made plans for

a working holiday.

"I want to go to another country and get into their music. At the moment I'm hoping to go to Spain to the very central part of their music. I'll be doing little things with tape recorders, taking down the things I hear. I should get a lot of new ideas."

He hopes to incorporate some of the new sounds into songs which he is going to write.

"Apart from one I wrote with Ginger, I haven't written anything for some time, but I've been putting down a lot of notes. I always do that. For the next album I'll probably put some of those notes together for some material."

He's just completed the album with Rick Grech assisted by Trevor Burton and a number of "friends" who he doesn't want to mention.

"It's a kind of family sound with all the usual friends adding things to some of the tracks. You can more or less guess at who some of them are. Everyone loves a chance to play on other people's records, but naming those on the record only causes a lot of bother with all the usual silly rumours about groups splitting and problems with the record companies. It's just a few people getting together to play for the enjoyment of it."



Underground or 'top pop'?—that's Procol Harum's split personality problem



Wider scope—PROCOL HARUM (left to right) Gary Brooker, Robin Trower, Chris Coppington, Keith Reid, B. J. Wilson.

"HOME" is Procol Harum's new album—their third since the classic "White Shade of Pale." To them it's as important as their first because it's the first featuring the group under its current line up. Since the last album, the much acclaimed "Salty Dog," two members have left—Matthew Fisher and Dave Knight—and Chris Coppington has joined. But the reduction in size hasn't meant a decrease in their scope, as Gary Brooker, lead singer, explains:

Vary

"Before, the group consisted of piano, guitar, bass, drums and organ. Now we have piano, guitar, drums, and Chris Coppington playing organ and bass. We vary the line-up according to the song, so really it's still the same. If we don't need guitar then Robin Trower plays bass and Chris the organ. It's meant no difference as far as scope is concerned. In fact, we cover a wider scope now because Chris gives us a lot of inspiration. He's such a good bass player that we all feel very free."

"As a group we're much more content now than with the previous set-up. The reason is

in the old line-up Robin, Keith, Barrie and I strongly believed in the group and were prepared to do as much for it as possible, but Dave, although willing to do what he was asked, didn't have the drive we thought a bass player needed to keep the group going. He fitted into a live-piece okay, but not a four-piece, which is what we were when Matthew left. It was a pronounced case of someone not at all happy on the road; he would rather have been working in a studio, which is what he's doing now. Faced with trying to replace Matthew, an impossible task, we decided instead to change the group—break it down.

"People think because there was one set of people on 'Salty Dog' and a slightly different lot on the new album there will be a big difference in the sound. I wouldn't like to compare the two, but the most important thing in this is a natural step from 'Salty Dog.' The main thing is the songs and spirit of the album, in which there is a difference, but only what one would expect."

Just as the album is released the group goes to America for eight weeks, which doesn't please them too much. Not that they don't like America.

"The thing I don't like about the States is not being here, after all this is home, and where one enjoys being."

"We're better known in America (and I hope that changes soon) and will be playing to audiences

familiar with our material, which is more pleasant than playing to people who don't know anything about us, but nevertheless we'd rather be playing here."

Procol Harum are in an unusual position; an English group who broke here before anywhere else, yet today retain greater popularity in America and on the Continent.

"It's true that generally speaking we're better known outside of England. We're something of a split personality group on the Continent. In Holland we're a top pop group and expected to play our hit singles; in Scandinavia we're an underground group and expected to play some obscure tracks from our albums. We never quite know what we're heading for; what people are going to expect."

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CLOSE-UP

ROGER DALTREY

ROGER DALTREY stood in the garden of his 15th century cottage and pulled a slightly pained face: "Here do me a favour, don't make me look like 'A Man And His Dog' or a country squire will you?" It's difficult not to. Daltrey, born in the middle of London and brought up in an area where living was a competitive affair and thrust into an environment totally alien to him, has worked his way through a series of traumatic personal experiences to find peace at last.

He is now 26 and lives in a rambling cottage in Berkshire.

Each lunchtime in the summer he takes himself off to his local pub—"The Green Man"—where the local people greet him and his wild hair and fringed buckskin jacket with the kind of overt friendliness country people only reserve for kindred spirits.

Often he drops in to see an astonishing local man who collects barrel organs and writes long poems about the dreaded income tax inspector.

Other days he pops across the road to use the local forge and make iron buckets and fireplaces for his home.

It is a sleepy life full of unexpected delights, like watching beautiful grey donkeys twitching their ears in a nearby field and having a feeling of total remoteness from the hustle of life around, and his girlfriend Heather completes the idyllic situation.

And yet at least six months in the year Daltrey works on stage with the Who—as frenzied an occupation as his home life is unneurotic. On stage he whips up a storm—slashing the microphone wire like a whip, snarling, pouncing and turning into a musical dervish of flailing strips of leather, suede and silk.

"I do covet the 'orrible 'oo," he says of his group. "I won't have anything said about them unless I think it's justified criticism. I suppose it's because I never had any brothers that I feel so close to them."

Daltrey leads a gently schizophrenic existence and it pleases him. The fact that he can do it at all with such ease is a pointer to a man whose attitude has changed radically over the past two years.

He rocks gently back on his heels and surveys his house. He takes pride in showing you around—the parts he's only recently built on with infinite care and patience so that the new bricks, slates and timbers match the old perfectly—and smiles as you whoop with pleasure at the slanted low beams and funny little carved staircase.

"It's all a lot of rubbish really," he says, settling back in a velvet chair in the main room and waving a hand at the furniture. "Well, some of it's quite rare stuff, but that table, for instance—the one the dog broke leaping through the window—cost 6d. But it all looks quite good in these surroundings, doesn't it?"

Daltrey lived in Shepherds Bush until he was 13—the only boy with two younger sisters. He went to Victoria Primary School and was a bright pupil. When he passed his exams his parents moved to a house in Acton, and that was the beginning of his problems.

"It was supposed to be a case of bettering ourselves, but, in fact, what happened was that I went to Acton Grammar School and had a

terrible time. Everyone was so posh there that it took me two years to work out what they were talking about.

"It did my head in completely. I built this non-communicative thing up that stopped me working. I'd only do arts and handicrafts and wouldn't have anything to do with really learning anything."

At 15 he was thrown out of school for smoking in the toilet, and went off cheerfully to work as an electrician's mate on a building site for £2 a week.

His musical career had already started. At 12 he got a guitar and joined a local skiffle group; it was the days of Lonnie Donegan and Nancy Whiskey and every street in his area had its own skiffle group. When the local skiffle contest was held competition was hot but Daltrey's group won. The prize, he remembers, was £10 worth of record vouchers. Rather a waste, as nobody in the group had a record player.

By 14 he'd joined Townshend and Entwistle in a group called the Detours. He played guitar with them until his work as a sheet metal worker cut his hands up too badly, and until he decided that he'd never be as good as Townshend so he gave up.

"They kicked the singer out and I was promoted. I think everyone I've ever heard has influenced my singing. It would be daft to say they hadn't. Even Jagger, who hasn't really got a good voice but has loads of feeling."

Daltrey made all the guitars for the group because they were penniless: "We had literally nothing. We begged everything we ever got, and yet in a way I think it did us good. Groups today have such an easy life—everything's provided for them from the start. On the other hand, I suppose we were lucky because there wasn't as much competition as there is now."

When he was 18 the Detours were doing fairly brisk business in the Greenford area, singing Beatles songs. They were still semi-professional, working during the day just to make enough money to live, when they bravely decided to risk it all by changing their name and material.

"We became the Who and wanted to do old U.S. blues numbers because they gave us much more scope."

A short time later they were spotted by an erstwhile manager who decided it would be a good idea to cut their

Daltrey is tamed —but he's still wild about the 'c

hair, give them a Mod image and call them the High Numbers. It was a short-lived affair: "We were in a terrible state. I think the biggest audiences we had was about 10 people a night at the Scene club in London."

Soon the Who were back as the Who with Keith Moon ("the other piece of the jigsaw puzzle") and a new outlook on music.

They brought a violent approach to music that the British audience was hardly prepared for. They were not exactly an overnight worldwide success. People were shattered by their stage act, and in those days weren't ready to accept the outrageous flamboyance the Who expressed on stage. And yet slowly the Who built up a steady reputation for the kind of musical showmanship that

just went on improving. Suddenly Daltrey wasn't just a kid with built-in aggression—he was the lead singer with a group who through thick, thin, and innumerable push-ups, were, and remain unshakably, a group in every sense of the word.

"It wasn't an easy passage. It took five or six years and at one point I was ready to quit. Just before 'My Generation' Moon and I weren't hitting it off at all.

"There was a complete musical rift. Moon wanted to play Beach Boys and I wanted to do soul and blues. We were getting nowhere. I was terrifically violent and unhappy because, to be honest, I didn't REALLY want to go. In the end it just suited itself out—I sung Beach Boys and then that so-and-so Moon played blues!"

At one time I had the dream of being the V well away in wanted a man. In the Whos' I would scowl look through able.

"I know I b—, I had a and at times mad. But I like ups. Apart from thing I had per I got married 19 and I did married and was messed up.

"I think what most was that I would be I suspect both



'orrible 'oo!

At one time Roger Daltrey had the unenviable reputation of being the Who man to keep well away from—unless you wanted a mouthful of abuse. In the Whos' dressing room he would scowl and pace and look thoroughly unapproachable.

"I know I was a mean b... I had a terrible temper and at times I'd really go mad. But I had a lot of hang-ups. Apart from the music thing I had personal problems. I got married when I was 19 and I didn't want to be married and my home life was messed up.

"I think what worried me most was that I'd always had this dream that the Who would be very big one day. I suspect both Keith and John

thought we'd never get bigger than 'My Generation', but I KNEW we could do more.

"It hasn't been just the success that's calmed me down over the past two years. I suppose a lot of it has to do with getting older, but I've come to really know myself so well it takes a lot to upset me now. I can't see the point of losing my temper and getting het up over nothing these days.

"And really I'm so happy with the group. I don't know if getting up on stage has anything to do with ego but it's where I belong. I'm happiest when I'm with the three of them up there. Yet when I'm off stage I hate being in a pop group. The Who,

other groups and the kids are great, but I can't stand all the garbage that goes with being in a group. I just want to do my work and come home."

Daltrey lives the perfect life. He is tremendously contented. Happy to do what he does, and not forcing himself to do anything he wouldn't be 100 per cent good at. In many ways he's a total 100 per cent man.

People often wonder why he hardly writes any of the Whos' material—apart from, as he puts it, "a few little 'B' sides." He has no aspirations to write.

"Writing songs is really a gift. I suppose I could write like a lot of people and pinch bits from here and there, but what's the point? If it's just to make a bit of extra money, I'm not interested.

"You've got to feel some-

thing to write about it, and as I know I could never write anything half as good as Pete—who must be the best songwriter around today—I can't see the point at all."

Apart from his house, his Austin Ruby car (the last in a long line of cars whose fate has been to have their engines extricated and put back again. "Once they're tamed the fun's gone") and his girl friend Heather's Stingray in the drive, Daltrey hasn't accumulated a vast amount of money.

"I'm sure people think we've made a packet and are all rolling in wealth. Well, the Who did make a lot of money but by the time we'd smashed up equipment at £200 a night we never had any money to save. Everything I get now goes into the house, I hardly spend anything. We don't go out—I've had my fill of clubs; lonely places full of lost souls all searching for something. Well, I've found what I was looking for, so why go?"

"Next year we'll probably have more money and be able to put a lump sum away, but

it doesn't really worry me."

There's a lot of things Daltrey would like to change and Heather says he gets quite frothy at the mouth about American politics. Other things like war, famine and general nastiness are, he thinks, on most people's minds. But he realises it's a pretty impossible situation, and these days he's more likely to put his feet up in the garden and contemplate the sky—Snoopy fashion—than go and punch someone.

He never thinks much about his personal future—whether the Who will be going 10 years from now and whether at 36 he'll still be up there snarling out "My Generation" and "Tommy."

"Today's the most important thing. The future's tomorrow. After all, I have my health, I'm alive and I don't have to worry about anything else. "You see money's just luck. I never forget how lucky I am. If I had to go back to having nothing it would be a bit hard. But then I've had a better start than most people."

Daltrey and girlfriend Heather: 'I used to be terrifically violent and unhappy' he says

By PENNY VALENTINE

Soul can't die while 'Beatle' Booker is around

BOOKER T and the MGs can do no wrong—and as long as they're around soul will never die. "McLemore Avenue" is their latest and most adventurous album yet. With a "spoof" cover picture based on the Beatles' "Abbey Road" LP, McLemore Avenue is in fact the home of Stax records. Inside are just four tracks of songs, naturally enough, from "Abbey Road." Two extended medley tracks and two short tracks. It's simply brilliant. Side one opens with nearly 16 minutes of medley including "Golden Slumbers," "Here Comes The Sun," "Carry That Weight," "Come Together" and Booker T. Jones and Steve Cropper blend themselves and the songs together so well they come out fresh as a daisy. (Stax) ★★

B. B. KING well deserves his title "King Of The Blues," and "Completely Wild" shows him at his best. He does wild workouts on exciting moving things like "Confessin' The Blues" and "You're Mean," showing his outstanding guitar playing—so expressive that you almost expect the instrument to cry out in delight. Most outstanding track is his recent single "The Thrill Is Gone," perhaps the finest thing he's ever done; with a really tormented vocal and aching strings and horns for what must be the first time in King's recording history. This deserves to gain him mass recognition; it's a masterpiece of blues. (Stateside) ★★

THE TAMIS broke into the British chart this year with their reissued "Be Young, Be Foolish, Be Happy" and follow it up with an album of the same name containing tracks recorded between 1965 and 1969. They do a lot of Joe South numbers and the gritty vocals of lead singer suits them perfectly, as it does the Box Tops hit "The Letter." With 14 tracks it's great value. (Stateside) ★★

DANA's "All Kinds Of Everything" wasn't a particularly outstanding song, but it won Eurovision and topped the chart because it was good, honest music; and that's just what the album named after the single is all about. There's nothing startlingly new or original—just Dana tastefully presenting a dozen very pleasant songs. Its gentle, plaintive quality will well please those who've been longing for the rest from the cash-shattering sounds of the current big name groups. You can't really knock her for what she's doing. (Rea) ★★

REGGAE, despite those saying it's died, continues to forge ahead. Three LPs this week—"It's A Lindetaker" from Derrick Harriott and The Crystals; "Sufferer" by the Kingstonians; and "Reggae Flight 404" a mixture of songs and tunes from Maytones and Laxton and Oliver among others. All just 15. (Trojan) ★★

WES MONTGOMERY doesn't usually feature in these pages, being a jazz guitarist of great repute, but when "Greatest Hits" includes "A Day In The Life," "Eleanor Rigby," "Windy," "Say A Little Prayer," "Scarborough Fair," "Yesterday" and "When A Man Loves A Woman," you just have to listen. If ever there was summer music it comes from the "octave" cool playing of Montgomery, backed up by splendid strings that the jazz freaks will hate, but we love. (A & M) ★★

"HOW Blue Can We Get?" is a two-album set of "sampler" tracks by Fleetwood Mac, Jellybread,



HENDRIX: guitar bullets

Jimi Hendrix bores, despite the gunfire!

"BAND OF GYPSYS" is the name of the new Jimi Hendrix group—and of their first album, recorded live at New York's Fillmore East. There are two numbers by drummer Buddy Miles, "Changos," and "We Gotta Live Together." The other four tracks are Hendrix creations, two of them taking up the whole of one side. "Who Knows" lasts for over nine minutes and "Machine Gun" over 12. The others are "Power of Soul" and "Messaggio To Love."

"Machine Gun" is announced by Hendrix as dedicated to all soldiers fighting at America's various trouble spots. He is as brilliant as usual, and the war noises he gets from his guitar on "Machine Gun" are violently realistic. At the end of the "shooting" he says; "That's what we don't want to hear any more."

As for the actual music, despite Hendrix's contribution, much of it is boring and not half as good as the old Experience. Miles and bass player Billy Cox sound bored—and the audience is not over enthusiastic. And the actual recording is pretty poor. (Track) ★★

PROCOL HARUM's third album, "Home," has more of a rock sound than any of their others, but still the overall sound is predominated by the classical influenced keyboard sounds of Gary Brooker (piano) and Chris Copping (organ). You couldn't class any of the songs as beautiful; if you're hoping for "Whiter Shade Of Pale" type things you'd better avoid it. The lyrics are cruel, harsh and sometimes very bitter. They're tales of death, of the sea and more abstract things, rather like on "Sally Dog." The music, ranging from the rocking "Still There'll Be More" to the fugue-like "Whaling Stories," is compulsive and exciting and deserves the highest praise. (Regal Zonophone) ★★

THIRD EAR BAND show great talent on their album, which is divided into four musical studies of the four elements—Air, Earth, Fire and Water. It opens with a piece on Air—mainly featuring strings and very Stravinsky-ish. Earth is earth—a jolly, basic 2/4 rhythm with beautiful stereo-epic contrapuntal oboe effect from Paul Minns. It conjures up pictures of jigs on the village green. The band paints really beautiful musical images of Fire, capturing its basic power by the persistent steady percussion, and the flicker of the flames by the vacillating strings and woodwind. With Water they use cello and viola for the current while the oboe goes off into little eddies with a flowing, repetitive tune. A carefully made, thoughtful and excellent album. (Harvest) ★★



Roger Whittaker

ROGER WHITTAKER seems to creep in and out of the charts almost unnoticed these days. This should not be, for he's one of the few men in our business who can truly justify that over-worked word—versatility. "I Don't Believe In If Anymore," his latest single, is also the title of his latest LP, an absolutely splendid mixture of whistling and singing on 12 good, catchy songs all written by the lad himself. We particularly liked "Emily," "The Finnish Whistler," "Mistral" and "Swaggy," but the entire album is exceptionally pleasing. (Columbia) ★★

DORIS TRUY's first Apple album "Ain't That Cute," named after her discotheque-favourite single, should arouse much interest just on the strength of the "names" she has backing her. Listen attentively and you may spot contributions by George Harrison, Ringo, Stephen Stills, Klaus Voorman and Peter Frampton, Billy Preston and Delaney Bramlett.

Ringo turns in a very soulful drumming on "Gonna Get My Baby Back" which has George on guitar. Billy Preston plays some beautiful organ on "So Far," also featuring Klaus Voorman and vocals by Delaney who can be heard as well on "Jacob's Ladder" on which he even gets some solo lines as the track fades.

But while spotting the "ammers" don't miss the point of the album—to show what a knockout artist Doris Troy is. It's still HER album, and no-one can steal the fire from her. She's on top form all the way through. Listen again to the driving "Ain't That Cute," sit back and take in the bluesy "Give Me Back My Dynamite," and feel the joy of her gospel version of "Games People Play." It would have been as sensational if it had just been the lady and her piano—she's that good. (Apple) ★★

AUDIENCE's new LP "Friend's Friend's Friend" is even better than their first. Howard Werth (acoustic guitar, banjo, vocals) and Trevor Williams (bass guitar, vocals) maintain their high standard of distinctive melodies and interesting lyrics that fit together so well. And the tracks by Keith Gemmill (saxes, woodwind) and Tony Connor (drums, piano) are as good and in strikingly similar style. The group's sound is as distinctive as their writing, and on this album they have gone one more into the instrumental side of things than before. This means fewer songs, which is a shame, but the bigger dose of their clever arrangements more than compensates. This record should gain the group the attention they deserve. (Charisma) ★★

"QUINTESSENCE" is the new album from the group of that name which comes in a "religious" cover with "Be This Dedicated To Our Lord Jesus" on the back. Not hard to guess what "Maha Mantra," "High On Mr. Kailash" and "Shiva's Chant" are like. But most of the other tracks—whether "Eastern Rock" or whatever, and even discounting the predominant influences from "Above"—are nice and refreshing. "Jesus, Buddha, Moses, Gauranga" grows on you, and "Sea Of Immortality," "Two Light Zones" and "Only Love" have a fresh and open-air feel. There are two live tracks, not as many as originally planned, and they are good, too. The lead guitarist is admirably fluent. It is a clean-sounding album, full of brightness. (Island) ★★

Influences revealed—there are touches of Delius, Hobt, Louis Hardin and the piano section is strikingly Gershwin.

The whole Suite leaves you feeling it was either finished in a hurry or Emerson's enthusiasm flagged, then you get a short jazzy fugue, and the finale (a cut short somehow). But Emerson and Joseph Eger which seem determined to "remain apart" and Niece fans will be happy. (Charisma) ★★

the new LPs

DISC'S LP REVIEWING PANEL STAR RATINGS

★★★★ Outstanding LP. ★★★ Good LP.

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

Top Topham, Duster Bennett, Bacon Fat, Chicken Shack, Christine Perfect, Eimore James, Arthur "Big Boy" Crudup, Magic Sam, Larry Johnson, Otis Spann, Furry Lewis, Champion Jack Dupree, George Smith, Johnny Young, Roosevelt Hollis, Bukka White, Mississippi Joe Callicott, and Otis Rush—which can't be bad for 29s 11d. (CBS) ★★

"PICNIC" (A Breath Of Fresh Air) is a Harvest sampler in double-album form of all their British artists. Tracks are chosen from each band's albums except for "Embryo" by Pink Floyd which hasn't been heard on album before. Artists featured are Deep Purple, Barclay James Harvest, Pink Floyd, Battered Ornaments, Shirley and Dolly Collins, Pretty

Things, Roy Harper, Bakerloo, Kevin Ayers, Greatest Show On Earth, Third Ear Band, Syd Barrett, Forest, Pete Brown and Piblotto!, Panama Ltd., Quatermass, Michael Chapman, Tea and Symphony, Edgar Broughton. Great for parties because it's music is so varied. (Harvest) ★★

FLUMMOX's album, in line with many sleeves, takes some investigation to find out where it's at. However, on playing "Here to There" the sound speaks for itself. Steve Fromholz, Charles Putnam Slater, Dan and Travis are three of the names on the enigmatic sleeve, and they sing pleasing country Western songs. Sound is difficult to describe because it isn't country rock nor Cash's Can-W, but they have their own very pleasing sound. (Probe) ★★

MOIRA ANDERSON presents "These Are My Songs" including "The Holy City." "The Sound Of Music." If Moira is your singer, this is your album (Decca) ★★

"SING-ALONG with the Chelsea Pensioners. Soldiers of the Queen." is a gem of an album with the Royal Engineers' band singing the songs of their generation—"Tipperary," "If You Were The Only Girl In The World," "We Are

Fred Kamo's Army," etc. Too much (Marble Arch) ★★

CHRIS FARLOWE joins with a group called the Hill to produce an excellent album called "From Here To Mama Rosa." It's been a long time since we heard much from Chris, but he's still in fine voice.

This album runs a lot deeper than others he may have dealt with in the past. The tracks were all written by various members of the Hill, and seem to follow the "What next and why?" theme on life on a journey through uncertainty to the triumphal arrival at Mama Rosa's.

Let's hope it's a chance to get that fine Farlowe voice well aired around (Polydor) ★★

AFFINITY's first album called Affinity, is very fine. They should really go places on the strength

of it. The music is really driving, heavy and gut-throbbing. In turn singer Linda Hoyle can turn down the powerhouse voice and render some gentle ballad type things. There's an incredible 15-minute "All Along The Watchtower," and John Paul Jones did some of the arrangements. (Vertigo) ★★

BARCLAY JAMES HARVEST have a very excellent album of the same name. Besides the four members of the band, they've augmented their sound with various members of the Hill, and seem to follow the "What next and why?" theme on life on a journey through uncertainty to the triumphal arrival at Mama Rosa's.

Let's hope it's a chance to get that fine Farlowe voice well aired around (Polydor) ★★

"FIVE BRIDGES SUITE"—the long-awaited Niece album mainly recorded at Croydon last autumn is probably the finest example on record of the now defunct group. The suite takes up one side, and on Suite" by Sibelius the third movement from Dylán's "Country Pie" and Bach's "Brandenburg No. 6," the only "bridge" (Fantasia) achieves Keith Emerson's aim of neurosis. The styles are very mixed and it is interesting from the point of view of the

No. 1 in RECORD RETAILING

HARLEQUIN RECORD SHOPS

BRANCHES THROUGHOUT LONDON

Two notable albums . . . reviewed by Roy Shipston

A doubtful Dylan 'double'?

BOB DYLAN's double album, "Self Portrait" will be released by CBS on June 22. It will sell a lot of copies. Whether it pleases or disappoints the people who buy it will depend on if they have accepted his "new style."

The more sceptical may not like some of these 24 tracks recorded in Nashville, in New York, and at the Isle of Wight.

All the same, it's Dylan, singing the songs he wanted to sing at the time — sometimes his voice crooning against velvet strings, sometimes with mundane chants from a girl backing group, but most of the time with a small backing group with people like Al Kooper, Stu Woods, Doug Kershaw sitting

small group, singing in his old style about prospecting days.

"Early Morning Rain" (by Gordon Lightfoot) gets a sort of Latin beat and despite two harmonica breaks, it's "new style."

"In Search Of Little Sadie" about the girl he "blows down with a 44" for which he gets "41 years to wear ball and stripes" wanders neurotically from key to key, as if searching for a new one, and it's one of the best tracks.

SIDE 1—"All The Tired Horses" — starts with girls plus echo, singing unaccompanied: "All the tired horses in the sun, how'm I sposed to get any riding done." Pleasant melody. Dylan comes in, repeating the phrase over, and over and then lush strings join in.

"Alberta No. 1" is more what you would expect from him. There are three harmonica breaks, just the small group backing and a moment of a bluesy feel.

"I Forgot More Than You'll Ever Know," the country classic with strings, Hawaiian guitar and piano.

"Day Of 49" is the first offering of the old Dylan, with the

"Little Sadie," a different take of the song about this unfortunate girl, taken faster, lighter.

"Woogie Boogie" is an instrumental 12-bar featuring a raunchy sax solo.

"Belle Isle" is a love song with pretty lyrics and the lush strings providing the background. It is a better example of the "new" voice.

"Living The Blues" is pure country, with the girl voices in



"Jordanares" style with ridiculous "Uh-Uhs" which spoil the track.

"Like A Rolling Stone," the last track on this side, is one of the four recorded at the Isle of Wight. So it's more like the Dylan of old than anything. He slurs lyrics and sings a bit out of tune. It even sounds as though he's singing it in the wrong key. It could even be off a bootleg album, despite the excellent recording.

SIDE 3 opens with "Copper Kettle," a traditional song about home-brewed whisky, slow and quiet, with strings and the female voices.

"Gotta Travel On," another traditional, is given the inescapable sing-song atmosphere and has a nice feel.

"Blue Moon," the old Rodgers and Hart standard, is slow and dreamy with loads of "oo-oo's" and

"oh-ahs" from the girl and a ridiculous violin solo. As far as Dylan is concerned you just wonder why the hell he is singing it.

"The Boster" (by Paul Simon) is done with simple guitar backing—and Dylan harmonising with himself, using two entirely different voices completely untogether.

"Mighty Quinn," another track from the I.O.W., is very messy.

"Take Me As I Am (Or Let Me Go)," presumably written for the Everly Bros by one of the Bryants' is straight C & W—"commercial" kind — featuring slide guitar again.

SIDE 4 starts with the Everly's "Take A Message, Mary;" small group and girl chorus provide the backing. Again you wonder why Dylan is singing it.

"It Hurts Me Too," old style, just jerky guitars, backing. Nice.

"Mistral Boy," another from

One of the best!

FOTHERINGAY are probably the best thing to emerge from the Fairport Convention splits. Sandy Denny and Trevor Lucas (ex-Election) started getting things organised about six months ago. And with Gerry Conway (drums), Jerry Donahue (lead guitar) and Pat Donaldson (bass) it is undoubtedly a very talented group.

This Friday their first album, "Fotheringay," comes out.

There are nine tracks. Sandy wrote four, Trevor one, and they wrote one together. "Peace In The End" which is being released as a single.

They talked to me about some of the tracks.

"Nothing More" is a kind of insistent song," Sandy told me. "I wrote it to be an insistent song. It has only three chords and they change from one half of the chorus to the next.

"The Sea" is very gentle sounding — but the words aren't. I always thought that the sea was so powerful that you could hardly put it into words.

Now comes Trevor's composition. "The Ballad Of Ned Kelly." "Ned Kelly wasn't just a bush-whacker. His life brought about a

lot of very necessary social reforms."

Sandy wrote "Winter Winds." "It's mainly about a friend of mine who had a terrible experience.

"Peace In The End" is a joint effort. I wrote the words and Trevor the tune. It was great to record. We had everybody join in, the engineer and everyone's girlfriends.

SIDE TWO starts with "The Way I Feel" by Gordon Lightfoot. Says Trevor: "I did a tour with Gordon about four years ago. This was one of the first things we got together in Fotheringay."

"The Pond And The Stream" is about a girl called Ann Briggs, the best girl singer of traditional music," explains Sandy. "She was a really weird chick. She used to go off and live in woods when she felt like it or go anywhere when she wanted to."

Final track is the traditional "Banks Of The Nile"—a beautiful song from the Napoleonic wars.

"We got the words from A. L. Lloyd, the folk historian. He's a fantastic character," says Sandy.

That's the trouble with interviewing her and Trevor, they always start talking about other people. They are enthusiastic about other people, and it might be one of the reasons why they write such good songs and have made such a fine album.

the I.O.W.; crowd excitement before it starts; everyone harmonising on the chorus.

"She Belongs To Me" the last live track. Still great.

"Wigwam" is odd. Dylan in-las a catchy melody, light brass playing it with him. Effective, unusual, but why?

"Alberta No. 2." More country-ish than the first version, with a thumping bass drum, the girls backing, and horn breaks.

There won't be many people who will be able to say they like every track. But hearing it all is an experience that leaves you feeling warm and happy. And however good or bad it is you want to hear it again straight away.



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GERRY MONROE, who's brought the name of Gracie Fields back into the public eye with his chart-rising revival of "Sally," is the sort of person you'd pass in the street without even noticing. His description fits a million other people—he's small, fair and wears glasses. There's nothing about him which might evidence his sudden rise from a South Shields switchboard assembler to much-in-demand pop singer, except his almost perpetual grin. He's just an ordinary guy who's very natural and that's the way he intends staying.

"I want to remain as I've always been; I just want to be natural," he says.

Being natural to Gerry means no smoking, drinking and no late nights out. He makes sure he's in bed every night before midnight and maintains the right amount of sleep and proper food are essential in order to put on a good show.

"I do me act, come out of the club and go straight home to bed. I get up early and get plenty of fresh air and exercise to keep fit. You can't work to the full unless you are fit."

Surprise! Surprise! Gerry Monroe's idol is Gracie Fields

But with the success of "Sally" things have become a little topsy-turvy and his routine somewhat upset. He spends three days a week commuting between London and his North-East home to sort out recording deals and for photo sessions etc. Life in his home town has also changed.

"We always get people coming round to the house now to ask how the record's doing and we can't walk the streets without being stopped."

Being a chart star was something the 37-year-old Gerry had never really thought about, and it still hasn't quite penetrated.

"I still can't believe what's happening. It hasn't really hit me yet. The wife and I haven't been out to celebrate or anything but if it goes much higher we will; she thinks it's definitely going to make the top 3."

"People have knocked the record and the way I put it over as being very square but it doesn't worry me. I've been accused of taking the charts back 10 years but I wish I could take the country back 10 years."

Unlike most singers who make the chart, Gerry hasn't spent the greater part of his working life in cabaret clubs and making the

countless unsuccessful records. This is his first. He's done a fair amount of singing up to now but only a short term as a professional; that was about eight years ago.

"Up to now I've been singing only at weekends as an amateur. I used also to help old people by singing for them at their charity concerts. I really love working for them; they are really wonderful audiences."

He didn't think of a professional singing career until his sister-in-law entered his name for the "Opportunity Knocks" show. His success here was phenomenal; he scored more votes than any other



Gerry Monroe: doesn't drink or smoke

contestant ever has, and won himself a recording contract... and a giant hit.

He has one outstanding ambition—to meet Gracie Fields. "I've always loved Gracie; she

has such personality and a beautiful voice. I've sent her a copy of "Sally" and she likes it very much. I'm hoping to meet her soon."

Phil Symes

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Happy Lulu can't get browned off

LAST WEEK as temperatures soared into the 80s, Lulu sat in her Hampstead garden and tried unsuccessfully through the freckles to go brown. Since she returned a few days earlier from six weeks in America and Canada Lulu had hardly ventured away from home, preferring to stay put waiting for Maurice to come home from the

theatre in the evenings, and putting off friends, invitations to dinner.

There's no doubt about it, Lulu has changed. She has suddenly grown from a giggling rather brash girl into a responsible, thoughtful adult. She's still fun, she'll still chase her brother round the garden and run screaming for the house when he turns the hosepipe on her, but she's not the same person she was a year ago. She seems far more secure and aware that the game of being a teenage prodigy is over.

"I feel much better," she admits. "I think this house has a lot to do with it—I feel a lot happier and more secure than I did in other ones. And I think Maurice and I have settled down to each other. We've accepted we're married, that we've got a house to look after and we've got work to do."

"I've accepted that I've got to go away now. Going to America every now and again to record is part of my work and that's that. Maurice came over for two weeks this time, but I was still away from him for four weeks and we really were going a bit crazy because four weeks is a long time."

"Now I'm back everything looks new and changed. I think it's also the responsibility of marriage, which never really hit me before; it takes a while to sink in."

"I don't think I could ever be pure housewife," she says. "As far as having kids goes—that'll happen, but I'm not really ready for the responsibility yet, and even if I had kids I don't think I'd stop at home all the time. I think women are more independent today than they've ever been and it's much better."

"We'll have to get a house-keeper because I'm not really that domesticated. I like to see everything looking nice and for a week I can just about stand cleaning the same dishes five times a day. But come the second week I get sick of it. Now I can understand why my mother moaned. But as she said—if you can afford someone to do it for you, why not get them?"

Her house is no mean bandful. It's huge and rambling in one of the most fashionable expensive parts of London. There are five bedrooms, two bathrooms, with a third one—complete with superb double bath—just being installed. Maurice is having a cinema put in one room and workmen and decorators are swarming all over the house. The living-room and study are beautifully oak-pannelled, there's a bar leading onto the garden, and in the hall, waiting for a rightful place, is a circular love seat—a present from John Lennon who heard Lulu was looking for one and decided he didn't want his any more. Already the house has a lovely atmosphere—it was this, says Lulu, that she fell for.

A few doors away live Ringo and Maureen.
"They're such a beautiful couple," says Lulu. "I think that's helped a lot. They're real people—no airs and graces. Nothing phoney about them—Ringo's been



Lulu and Maurice: no children for a while

recording lately so I go over while Maurice is at the theatre and we sit and talk for hours."

"Otherwise, a few neighbours have been a bit busy. We've been asked to lunch and brunch and dinner parties and I've had to say 'oh you wouldn't like Maurice, he's a freak, he doesn't like people,' to try and put them off."

Workwise, Lulu is having a comparative rest at the moment, just doing promotional appearances for the new single.
"Of course I hope it's a hit—I think that worries everybody—Sinatra, Elvis, every single one of them. I like the record we've got Tony Joe White's drummer on it and the Raspals do the vocal backing."

In Canada Lulu recorded a series of eight shows with Roy Stevens which should be shown over here sometime.
The scriptwriters and technicians were from the Andy Williams Show so the humour much in that vein. Lulu says she preferred doing sketches to the straight type of pop show she had here last year, and hopes that her next

DBC series, starting later this year, will be like that. The sort of guests she'd like vary from Beryl Reid to Donovan, and numerous people—including Delaney and Bonnie—whom she met in America and said they'd come over for her.

In this respect Lulu is amazing for her gregariousness. When one would expect her (probably unfairly) to have only flippant pop friends, acquaintances she chats enthusiastically about include Dave Mason ("I think he may be dropping round tonight"), Donovan, Dave Crosby and Maggie Bell—proving that progressive and pure pop fields are not so far apart.

"Well, after all," she says, "Jimmy Page and John Paul Jones used to play on my early singles, and Graham Nash and I started out with the same agent—so of course we all know each other. And anyway show business people are all huns—they're all friends."

Caroline Boucher

Clodagh: back and shaking them!



Clodagh: last her voice

ONLY A FEW weeks ago Clodagh Rodgers was in serious danger of losing her voice. If she hadn't followed doctor's advice she might never have sung "Come Back And Shake Me" or any of her other hits again.

She was on tour with Gene Pitney when she developed what she thought only a slight case of laryngitis. It didn't worry her greatly as she'd suffered it before. But a visit to her doctor showed the sore throat to be the result of a cyst on the vocal chords. She had to stop singing immediately and pull out of the tour a week before the end.

"It was my first tour and I feared the doctor to let me finish it. He wanted me if I did I wouldn't sing again for at least a year; I'd be back to get my voice back at all. So I stopped work right away."

"I was bitterly disappointed having to stop this because I enjoyed it immensely. I had a fabulous band to work with; there were never any atmospheres among the artists on the bill and everyone pulled their weight. It was one of the most successful things I've done as far as personal appearances go."

"Previously I'd only worked in cabaret, so touring was a challenge. You're confined to a certain time allocation so you can't do everything you usually do, and you can't really make contact with the audience because they're so far away. In a club they're right in front of you and you know from their faces whether or not you're getting across to them. In a theatre you just face a black curtain."

Not only did Clodagh's throat ailment mean she had to leave the tour—she had to cancel all appearances, and that's perhaps why "Everybody Go Home" wasn't as big a hit as her previous offerings. But her fallure didn't upset her too much.
"Naturally I was dis-

appointed, but every singer has a couple of flops; before "Come Back And Shake Me" I had nine in a row, so I'm used to being disappointed in that respect."

And the low chart placing didn't lessen her faith in writer/producer Kenny Young.
"I have complete faith in Kenny. He must have one of the most commercial minds in England. I can go into a session and sit there and read a book until it's time for me to sing because I know everything will be absolutely perfect. Everything he writes has an awful lot to say. Some people think his lyrics are corny but they're very deep."

"I could never work with anyone but him." It's been suggested that Clodagh and Kenny Young are the voices behind the Moonshine record currently getting a lot of airplay. But all Clodagh will say about it is:
"Well it's not Madeline Bell."

Clodagh is at most times as cool as an Irish breeze, but one thing does raise her temperature, and that's the suggestion that the records she and Kenny made together have all sounded vaguely similar.
"That really annoys me. Not one has been similar. Kenny has never come up with the same

sound twice. He always deliberately sets out to make things sound different. After "Come Back" he did do a song called "Lock Me In" which finished up sounding the same, but although it was extremely commercial, Kenny refused to put it out.

"Instead we took a gamble and put out "Goodnight Midnight," which had to be heard an awful lot before it was a hit."

"Wolf" Clodagh's new single, certainly doesn't sound like any of the others. The only connection between this and other singles is that Clodagh sounds as sensual as ever. She seems to have been landed with a super-sexy star image which she isn't too keen about.
"Nobody planned that image. It happened when I appeared on some TV show and was shot from the feet up."

PHIL SYMES

Colin's 200 Bee Gees

BEING an ox-Bow Gee has its advantages. But it also has its problems, as Colin Paterson is discovering to his cost.

Colin is trying to form a new four-piece band, called Humpy Bong, featuring himself on drums. He already has a good lead singer/bass guitarist



In Tim Staffall and a Jonathan Kolly song, but finding a lead guitarist and organist is bringing him to despair.

"I've just auditioned my 200th applicant," he says in a tired voice. "People are assuming the new group will be a carbon-copy of the Bee Gees. I must have heard 'Massachusetts' 50 times."

Ironically, Tim Staffall was the very first applicant!

"I now get looks from boys who are passing by"
says Jean Scully

"It all happened when my face was nearly covered in spots" writes Jean Scully of Liverpool. "My friend advised me to use DDD Balm and what a difference it made! In a few weeks they were completely gone. Now my skin is fresh and clear."

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Dear Callan

WE'VE suffered singing nuns. We've scoffed at singing postmen. And we've snorted at singing dustmen. We've even been subjected more recently to the incredible singing soccer stars. Now, with the hit parade door wide open to just about anyone brave enough to step inside a recording studio, we're about to find those TV favourites "Callan" and "Albert" charging up the chart.

"Callan," alias quality actor Edward Woodward, recently voted TV actor-of-the-year, is bidding for pop acceptance with "This Man Alone," theme of his Thames TV spy series. While "Albert," alias that likely lad Rodney Bewes, is both singer and composer behind "Dear Mother—Love Albert."

Both are ardent, experienced actors—yet also want to be recognised as serious singers. Neither reacts kindly to criticism that they're cashing in as a gimmick.

"CALLAN" says: "I'm not in it for a quick killing. I take my singing—like everything else I do—extremely seriously. I don't go in for any kind of

gimmicks. Why should I? I've been singing as an actor for several years already. It's certainly not a new departure for me.

"I know my singing must stand or fall by the product—as to whether people want to hear me on record or not. But a song is like a good story. Well told and given reasonable sort of luck it will eventually succeed.

"Of course, I'm not fool enough to forget that 'Callan' has caught the public eye. But like all actors I don't want to be carried away with this characterisation. That's why I'm more pleased when people approach me as 'Mr Woodward' for an autograph, than address me as 'Mr Callan'." "In the same way, I was



'Callan' Edward Woodward



'Albert' Rodney Bewes

determined that my album wasn't called something like 'Callan Sings'. Doubtless that would have boosted its sales. But people would have been buying the image and not the man.

"Anyway, a 'quick-killing' isn't my attitude. It may be for some.

"I know I can sing. And I enjoy doing it. Naturally I wouldn't give up acting for sing-

ing. But I don't see why I should stop.

"I don't think I'm a star in either field. Certainly not a POP star. There are really very few stars in the world today. You are not a star with a capital 'S' until you are in international films that become box-office all over the world.

"And a POP star is a man who sells vast numbers of records. And there aren't many that do that.

"But over a period of time

...love Albert

people don't buy bad songs by bad singers. Or gimmick records even. They grow out of them.

"I don't think it's fair for people to say that singing actors should stick to acting. Aren't there a lot of pop singers with acting aspirations? But how many really make the transition?"

"ALBERT" says: "I'm a frustrated 'group'—like so many actors. I used to go on gigs with Manfred Mann when I didn't even know what the word 'gig' meant.

"They offered to let me play bass with them—without it being plugged into the amps. But I'd chicken-out!

"I don't really know anything about the theory of music and all the songs I write I show to Mike Hugg first. I'm quite prolific at writing actually. But I also spend a lot of time re-writing too!

"I'm desperately interested in making records. That's why I paid for this one out of my own money. And I'm determined to learn all about the music business, too.

"I don't think you need tuition to sing—as you do acting. It's really a question of whether your voice—as good or bad as it may be—suits the song. If it doesn't let someone else sing it.

"The expression 'an actor's record' is unfortunately a dirty word today. It's 'blackleg' almost. But then I suppose you could say Sinatra is a very good actor who makes nice sounds, couldn't you?"

"I'm only just realising how hard it is to get a first record off the ground. It seems everybody considers they're doing you a favour. They're all so aloof and inaccessible. Yet they make a living out of talent.

"I heard a review of my record on the radio the other day and was delighted that the DJ realised I was serious in my attempt. And I wasn't doing it as a gimmick. It's cost me too much money to be fun!

"After the first series of 'Dear Mother—Love Albert' a lot of people asked me if the song had been recorded; and several groups wanted to record it. But I wrote it and have been totally involved all along the line in every aspect of its making. I wanted to put it out first.

"I don't think it's the best record since 'Bridge Over Troubled Water'—but it's a good record. And my mother thinks it's the best thing ever made!"

Mike Ledgerwood



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By Roy Shipston

"WE MUST be the only female rock-n-roll band," sighs Miss Pamela of the GTOs, which, in case you don't know, stands for Girls Together Outrageously. There are five GTOs, five American girls with striking personalities and equally striking looks. And the man behind them is our old friend Frank Zappa.

They've made one album—most easily described as being very different—that did not sell very well here. Not unnaturally, it sold twice as many copies in Los Angeles as in London. But those three initials are, by word of mouth, arousing much interest—so much so that they will apparently be appearing at the I.O.W. festival this year.

Two GTOs have been in London, as tourists, Miss Cynderella and Miss Pamela. The other three, Miss Mercy, Miss Christine and Miss Sandra, are in New York preparing for their forthcoming three-month States tour.

It all started about two-and-a-half years ago. The five GTOs met through Frank Zappa. One of them was his governess, looking after his children.

Said Miss Cynderella, white drawing a map of Chelsea on a blackboard at the London headquarters of CBS: "One day Frank said 'Gee, you girls are very strange; you must have some sort of commercial potential. We can all make some money.' And he asked us if we could write songs and we all said yes, not that any of us had ever written any, and he said, 'O.K., write 14 songs and we'll record them!'"

Miss Pamela, looking luscious lying on the table in the CBS conference room, continues the story: "So we wrote the songs. We sung them to people who could write them down and went into the studio. We did a few tracks and then Frank decided he didn't want to spend any more money making the LP and said we'd have



GTOs Miss Pamela (left) and Miss Cynderella, with Disc reporter Roy Shipston

WOW! THE OUTRAGEOUS GTO GIRLS REALLY ARE 'VISUAL'!

to finish it quickly—and the rest of the songs we hadn't written down. So that's why there were tracks on it with us just chanting the words.

"It had to be edited and re-recorded an awful lot because of some of the things I said. I'm usually known as a nice, pure girl but Frank has this ability to make me come out with the most awful things that I don't usually say. So all that sort of thing had to be cut out."

Over to Cynderella, demurely holding a burnt out cigar—"No, I don't want a light. I don't smoke. I just like the effect"—who admits that the GTOs were not too happy with their first record effort.

"It was badly mixed. It was all done in a hurry. But the next one is going to be much better. We've got enough material for it and we're going to get all the songs written down first this time."

GTO Pamela has a book coming out, called "Groupie Papers,"

which is to be made into a film. She says it is based loosely about the infamous Plaster Casters and the GTOs' letters and diaries. "It's really my life story since I was eight," she smiles. But it seems that the emergent idea behind this five-girl set-up is more of a reciprocal of the groupie system.

Explains Cynderella: "We got a bit tired of male groups having little girls chase them about. We thought it would be a good idea to have a female group being chased by little boys, like a female Rolling Stone. And it worked."

In the States the GTOs have had letters from 12 and 13-year-old boys asking for discarded false eye lashes and locks of hair. But they did not know anything about the effect they were having because their secretary kept their fan mail from them for two years—because she didn't think we'd be interested in it."

They say that "half the people in the music business" have expressed a desire to play on their next album—including Rod Stewart, Nicky Hopkins and Jeff Beck. The first album incidentally was dedicated to Jimmy Page, because Pamela had a crush on him at the time.

The best way to experience the GTOs, says Pamela and Cynderella, is to see them live. The Mothers of Invention used to back them, but on the U.S. tour they start soon they will be backed by a group called Runt. "We are very visual," says Cynderella. And that isn't hard to believe.

Ordinary Eric in a fairly dull debut

FRONT SEAT

Disc reviewers at the big shows

ERIC CLAPTON made his first live appearance in Britain since last year's Dolanoy and Bonnie tour at London's Lyceum on Sunday—for the first time in his career leading his own band. And instead of starring like he has in all the other bands he has played in, short-haired Eric was more or less just one of the group.

Advertised as "Eric Clapton & Friends" and announced as "Derek and the Dominoes," (for some reason?), the line-up included three ex-Dolanoy and Bonnie "friends"—Bob Whitlock (organ), Carl Radlo (bass), and Jim Gordon (drums) plus ex-Traffic's Dave Mason.

Clapton, Mason and Whitlock played acoustic guitars for the first number and after that they went electric and a lot of the numbers were much of a muchness. It was what you might have expected, along the lines of D. and B.—but it lacked excitement and seemed very ordinary. It did not even produce an anti-climax because there did not appear to be much of an air of expectancy prior to the Clapton band's appearance. They gave a slick show, every

number was followed quickly by the next. But after the acoustic bit it all began to sound the same.

There weren't any real solos, for when anyone did break the others kept going too and it was difficult to hear if anyone was in fact doing anything worth listening to. What was heard of Clapton's guitar did not sound particularly interesting. And he seemed more intent on his vocals anyway.

Things warmed up at the end, and the crowd demanded an encore—the old Cream favourite, "Crossroads."

It was pleasant; that's

about all you could say. In fact, it was a pretty average night. Ashton Gardner and Dyke, the least interesting of the supporting groups, pleased the crowd more than Noir and Raven, who both had much more to offer.

But I suppose it made a nice change not to have to concentrate too much and the two concerts raised a few pennies for Dr Spock's Civil Liberties Legal Defence Fund (USA).

ROY SHIPSTON



ERIC CLAPTON: just one of the group

IT WAS HEAVY GOING . . .

NEITHER the thought of six solid hours of rock was just too much, or possibly it was because Eric Clapton was playing down the road, but the rock concert in aid of the "United Nations World Youth Assembly Fund" at London's Shaftesbury Theatre on Sunday was badly attended.

Those who stayed away didn't miss much. The concert was more like an endurance test. Every group played at maximum volume.

Stone the Crows didn't turn up—apparently they'd been stranded somewhere, so it was left to the Groundhogs, Daddy Long Legs, High Tide, Cochise and Storyteller to fill the six hours. They managed, with some irritating long delays, while equipment was shuffled about.

Greatest applause went to Groundhogs, a two-guitar and drum outfit who created a little excitement with some startling guitar work, raw exciting drumming and often falsetto vocals. After a selection from their "Blues Oblivion" and "Thank Christ For The Bomb" albums the audience stamped until they returned for a powerful instrumental, "Times."

The final set by Daddy Long Legs was a relief and noteworthy for its light-heartedness. After five "heavy" hours, Mo'Armstrong's comic antics relieved the pressures. Their music is good too—a mixture of hillbilly and progressive rock. At times it was simple C and W and then they'd break into Creedence type music.

PHIL SYMES

Barbarela could be big

BRITAIN'S "Eurovision Song Contest" defeat by Spain two years ago was echoed in Palma, Majorca, last week when Arrival, our ambassadors at the first "Barbarela 70" festival, were surprisingly outpointed by Los Bravos.

But we weren't overwhelmed. It was technically a 1-2 and 3 for Britain—since Bravos now boast British-born lead singer Tony "Andy" Anderson, brother of Yes man John Anderson. And third-placed group was the Big Sleep, formerly the Eyes Of Blue, from Wales.

"Barbarela" is the name of Palma's premier discotheque—a huge psychedelic groto where the July festival was housed.

On the final evening each act spotlighted an entirely original composition—their contest entry.

Arrival's tight close-harmony singing and sparkling onstage presentation soon established them as firm favourites.

And on the night our rivals seemed ready to concede their Frank Collins' moving ballad "Tako Me," sung by Carroll Carter, conquering last-minute voice problems, would take the honours.

The Bravos, still Spain's top group despite a lack of chart impact since "Black Is Black" four years ago, although musically immaculate, didn't pack much punch.

However, the first prize of a gold "Barbarela" award and 2,000 dollars went to the Spanish boys and we had to be content with second place and a silver statuette, plus 600 dollars. Arrival's entourage seemed angry at the decision, but Carroll and colleague Dean Birch told me afterwards that they were happy with the result.

Big Sleep were well pleased with third-place after being nearly forced to withdraw when two of the group were injured in a motor-cycle pile-up.

On the whole though "Barbarela" showed promise. It cost around £50,000—but organisers considered the cash well-spent, considering the coverage the festival ultimately received from European press, TV and radio.

MIKE LEDGERWOOD

MOVE, IDLE RACE

THE IDLE RACE have more than compensated for the loss of leader Jeff Lynne by introducing a completely new sound.

After a fairly unresponsive reception at the City Hall, Newcastle, they captivated the audience by their harmonic renditions of such folk-based numbers as Spirit's "Darling" and two of their own called, "Sad Oh Sad" and "She Sings Hymns Out of Tune."

Then after dedicating a thunderous "guitar" rock number "To All Those Pigs in the U.S. Army", in which Richie Walker took the lead on harmonica, they stormed off stage with their version of the well worn classic, "Born to be Wild."

What noticeable thing about the whole performance was their high standard of close harmony and a good selection of songs.

I reckon there are big things in store for Idle Race.

The Move angered fans by being late. Then they kicked-off with a fairly average performance of Beatles' oldie, "She's a Woman."

It wasn't until "Bronstosaur" that they received any response. With Roy Wood dressed like Guy Fawkes and kangarooing across the stage, they thundered through it.

Now forgiven, Move blasted an with a rather sensational "I Can Hear The Grass Grow".

Bev Bevan showed what nice drumming he is capable of.

They ended with their new single, "When Alice Comes Back To The Farm,"—typical beastly Move. Roy tells me it should be released before August.

STEVE HUGHES

Gauloises: the ifs and butts

The ifs. Be under no delusions. A Gauloise is not an easy cigarette to smoke. You require patience. Generosity. A sense of humour—and of the ridiculous. Plus the facility to appreciate the pungency of the most famous French aroma of them all.

The butts. Exhausted supply of Gauloises a long way from civilisation at uncivilised hour. Couldn't bring myself to smoke sole survivor. Why are Gauloises in machines so damned elusive?

The soft pack is rather vulnerable. Lengthy—and heated dissertation concerning patriotism resulted in serious blow to my self esteem (empty, thank heavens.)

Escorted budding actress (two appearances in margarine commercials) to movies with complimentary tickets. She insisted on looking 'sophisticated' with incongruous result. Fortunately went on wrong night.

The taste is not for everyone. The Gallic distinction of Gauloises caused this to happen when offered to chairman of the local Anti-Common Market Group.



Gauloises. Smoked by the many—bought by the few. Tipped 5/6 for 20

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TEENAGERS! Pen Friends anywhere! S.a.e. brings details—Teenage Club, Falcon House, Burnley, Lancs.

FRENCH PEN FRIENDS, all ages.—S.a.e. for details: Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

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FREE! FREE! FREE!—Send s.a.e. for free penfriend lists: P/Pals, Box 253, London, N14.

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MALE, 19, going to London would like Companion.—Box DE.1112.

PERSONAL

GIRL, 18, long hair, seeks quiet Dylan liking boyfriend. Must like folk and comp music. 20-23, South Hants area.—Box DE.1113.

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SINCERE YOUNG man, 20s, seeks sincere young lady, Manchester area.—Box DE.1116.

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POP SONG LYRICS/MELODIES INTO CASH.—Dec Music, Penn House, Duke Street, S.O.T., Staffs.

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INDIAN SITAR and Tabla. Brand new.—Mr. Singh, 01-204 3507.

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HOUSE OF HORROR

Rubber masks of Frankenstein, Werewolf, Vampire, etc. Also fancy scarves, hats, etc. Send 3/6 for big illustrated list and complete skeleton band! —D. M. STEWART & CO., Anderson Chambers, Dumfries, Stroud

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"DO YOU live in SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGOSLAVIA etc., then try **TANDY'S** famous mail order export service and get all your records quick and cheaply. Details and free lists of new releases from—**TANDY'S (DI)**, 20 Wolverhampton Road, Watley, Worcestershire."

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600 R/B, Soul Imports, 7/- each (Soul, Chess, Tamla, etc.), 1/6d P.O./stamps for list.—Killick, 21 Vale Avenue, Brighton 6.

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STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 27/6 daily. Hot and cold fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. A.A.R.A.C. recommended.—37 Westcombe Park Road, Blackheath, London, SE3 0J8. 01-858 1593. Surrey.

pop the QUESTION

Relax—John Walker hasn't gone West!

What is John Walker doing and where can I write to him? In Japan, I don't even know if he's dead or alive!—N Nakagawa, 4-1-15 Tukamoto-cho, Higashiyodogawa-ku, Osaka, Japan.

John has been working extensively in Europe in cabaret and recently issued a single titled "Cottonfields." He has been having talks with a Japanese promoter about the possibility of returning to Japan. He and Scott Walker had a very successful tour there, and John says he would like to get back to meet the friends he made.

You can write to him c/o Enterpress, 40 Braunston Street, London, W1, England.

Will the Beatles release "The Long And Winding Road" single in England?—Melvyn Fairfield, 7 Hume Brase, Immingham, Lincs.

The title is on the Beatles "Let It Be" album. It was, of course, issued in America as a single, but there are no plans for its release here.

I have heard of an import LP called "Best Of Pink Floyd." What are the titles of the tracks, and where can I obtain it?—Stephen Adey, 23 Victoria Street, Barnsley, Yorkshire.

"Best Of Pink Floyd" was issued in Holland on Columbia. Titles are: Chapter 24; Maitiffs; Mollers; Arnold Layne; Candy And The Current Bun; The Scarcrow; Apples And Oranges; It Would Be So Nice; Paint Box; Julia Dream; See Emily Play. You may order it through One Stop Records, South Mallon Street, London, W1. Price is 45s. plus 1s. 6d. for postage and packing.

Where can I write to members of Buttlescotch?—Mrs. Maureen Holdaway, 43 Kendal Avenue, Millbrook, Southampton.

Name, place, of the record made by Duncan Johnson—and is it still available?—Mrs. Maureen Holdaway, 43 Kendal Avenue, Millbrook, Southampton.

Is the organ music in the available on record?—Miss A. Fenson, 123 Shenley Road, Camberwell, London, SE5.

Sorry. The advertising company had it specially written, and it is not available.

Where did Vic Elmes of Christie purchase the shirt he was pictured wearing on the front page of Disc (June 6), and what did it cost?—Janice and Brian Rolce, 43 St. Peter's Road, Cowley, Middlesex.

Vic bought it from a stall in Kensington Antique Market in Kensington, London. It cost about £6.

Have Traffic a fan club?—Jackie, Croydon, Surrey.

Traffic do not have an official fan club, but you may write to them c/o Island Records, Basing Street, London, W11.

Have the Moody Blues a fan club?—R. Jenkins, Hamilton, Lanarkshire.

Write to the Moodies, c/o Miss Wendy Kilby, 8 Aylesbury Road, Leighton Buzzard, Bedfordshire.

Is Leonard Cohen married, and where can I write to him?—Laurence Dole, 62 Rue Joseph Bouchayer, Grenoble, France.

CBS spokesman says Leonard is not married. You may write to him c/o Columbia Records, 51 West 52nd Street, New York 10019, New York, USA.

I believe there are two books about Dylan. Are they still available?—Teresa Maria Imprensia, Diamantina, Portugal.

There was a paperback published in America by Bantam Books titled "Bob Dylan—His Story," but it is not available in Britain. A book of photographs of Dylan was also published—but this is now out of print.



JOHN WALKER: for Japan?

What are the titles of the tracks, and where can I obtain it?—Stephen Adey, 23 Victoria Street, Barnsley, Yorkshire.



ROGER WATERS of Floyd

Is the organ music in the available on record?—Miss A. Fenson, 123 Shenley Road, Camberwell, London, SE5.



VIC ELMES: shirt source

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



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

Just how ignorant can you get, Mr. Lynne?

IN Hit Talk (Disc 30.5.70) Jeff Lynne of the Move says that the Moody Blues' "Question" is "great apart from the slow bit." Just how ignorant can you get? Come on, Mr. Lynne, surely if you'd really listened to the song, you would realise just how important the "slow bit" is to the

whole record. "Question" portrays the gentleness and brilliance of its composer and only Justin Hayward could write such a beautiful song and sing it as beautifully. God bless the Moody Blues.—Carol Ashwell, Tame Street East, Walsall, Staffs.

SO Adrian Williams, Alan Jones, Trevor Williams, Charlie Harrison, Henry Spinnett and Andrew Brown (as he now wishes to be named) all took the trouble to form the group known as Judas Jump. What we are asking ourselves is why on earth they took such a long time to do this, surely they must realise something is sadly lacking? Even their fan club isn't up to usual standards. So take a long look at yourselves, boys—or are you afraid of what you might find?—Maria, Sue and Lesle, Blackburn, Lancs.

I NEVER realised how much beauty and meaning a record could have until I heard Joni Mitchell's "Ladies Of The Canyon" LP. The words, lyrics and fantastic guitar work from Joni all go to make the best LP from America in a long time. — Ian, Kingswood Avenue, Leeds.

I'M becoming more and more disgusted with Top Of The Pops—not only with Tony Blackburn's hoobs, but Jimmy Savile's bad manners. Who does Mr. Savile think he is, having his hair combed on the show? After all, it's not a comedy! Surely it is

time we changed DJs. Dave Cash has a nice personality and is very intelligent. Given the opportunity he would prove very popular.—Sue Peters, Malbrook Road, Putney, London, S.W.15.

I AM a 17-year-old Turkish girl, and want to correspond with English girls or boys, who like Bob Dylan, Shocking Blue, Beatles, Rolling Stones and Elvis Presley. — Miss Senlen Izgi, Mahmutlumah, Bahcellevler Sok. No. 69, Kozan/Adana, Turkey.

IT'S GOOD to see Roger Whitaker at last receiving the recognition he deserves. For many years

he has been turning out first-rate records, ever since "Steel Men," his first hit in the early sixties. Now, thanks to "Durham Town" and "I Don't Believe In If Anymore," his brand of music has reached a much wider audience. Keep it up Roger!—Enea Fullman, Sewall Highway, Courthouse Green, Coventry.

ON Disc's front page (6.6.70) it was stated that "Led Zeppelin have never appeared on British TV." However, some time around the middle of last year, they stood in for the Flying Burrito Brothers, who were unable to come to Britain, in a programme called "How Late It Is." They performed "Communication Breakdown" if I remember correctly. — David Good, Sudbury Heights Avenue, Greenford, Middlesex.

THANK YOU John Peel for your thoughts, written so beautifully. Thank you because we are eternally grateful to you for putting all our thoughts into words.—Chris and Clint, Mulberry Road, Rock Ferry, Wirral, Cheshire.

Next week's Close-Up features DAVE MASON



Chuck Berry



Fats Domino

HERE'S THE ALL STAR WORLD CUP ROCKER ELEVEN



Ronnie Hawkins



Gene Vincent



Bill Kingston



Shakin' Stevens



Little Richard



Elvis Presley



Mal Gray



Jerry Lee Lewis



Carl Weeden



SOCCER fouled the rockers last week—when Chuck Berry's eagerly-awaited tour was cancelled just before kick-off, allegedly because of the World Cup. Tickets said the promoters, were just not selling. Everyone was more interested in watching the football.

That brought roars of protest from ton-up catts all over the country.

Dedicated rock supporters—who rate Barry's attacking style above Pale or Bobby Moore or anybody—are enraged at the big star being set off.

So "Boots" O'Halloran, of Digby Close, London, SW9, sent us this team of rockers who would give World Cup TV viewing figures a hammering.

Some of the "players" may be a little overweight or unfit, but they all have staying power!

Roadie O'Halloran writes: "For a challenge match at the Aztec Stadium against the eventual winners of the World Cup I have no hesitation in recommending them."

P.S.: Twelfth man is Morrill Moore!

WORLD CUP DEFENCE ..

Soccer DIDN'T stop the Chuck Berry tour!

SO ONCE again a Chuck Berry tour has been cancelled. This makes about three times in the past two years. What is the reason this time?

The promoters blame it on the World Cup screenings causing lack of ticket sales. Surely not. I'm sure I can speak for all true rock-n-roll fans, in London anyway, in saying that a rockin' concert is more of an attraction to us than football. And anyway, there are no nitches on the Saturday night.

So come on, promoters, we're fed up with being mucked about rockwise—don't start something you can't finish.—Driftin' Den, Wendover Court, N. Acton, London, W3.

THE DEATH of pop has finally come. With reggae and progressive (7) music, we can all be sure things will never be the same again.

People are brainwashed into believing music today is the best it has ever been. They buy the latest records—not because they like them—but because it's the only way to keep up with the right crowd.

Groups today don't believe in what they are doing. They'll cash in on anything that the public are mindlessly buying at the moment,

and all the records sound the same.

The only group that does believe in what they are doing are the "old-fashioned" Kinks.

We're glad we're "old-fashioned." If today's music is a specimen of what it will be in the future, then heaven help us.—Kinks Fans, London Road, Maldstone.

DURING the first hour of proper broadcasting from Radio North Sea, Gary Brooker of Procol Harum said it was a great shame the public had let the pirates die away and he hoped they wouldn't do the same with RNI.

Because of the British Post Office becoming the first in the world to jam an independent radio station not broadcasting propaganda, Radio North Sea now needs support from ALL its listeners. Please don't let it be

defeated and have your freedom denied.—David Cliff, Oxford Avenue, Merton Park, London, S.W.20.

I AM disgusted at the dictatorial censoring of legitimate listening by the present "democratic" Government. Notice also that they staved the jamming just before the dissolution of Parliament, making it virtually impossible for any authority to condemn them as a whole on a Parliamentary level.—Stephen Ader, Nottingham College of Education, Clifton, Nottingham.

RNI is pure heaven—what beauty after Tony Blackburn's noise. It's a damn shame about that signal, though. All those frustrated and upright people who only possess a small transistor have my sympathy. I have a good radio but the signal is still very much present. Please don't ever stop RNI—you will succeed in the end.—Merle Gould, Avenue Mansions, Bedford Avenue, Barnet, Herts.

DURING the "Cold War" in the Fifties, the then-head of the BBC External Services was asked on TV if he was concerned about the increased jamming of the BBC Russian Service by the Soviet Union, and if he considered it a waste of time broadcasting to Russia under these circumstances? He said: "Well, this jamming never really works. All ardent listeners will find a way of hearing the BBC's broadcasts."

Perhaps listeners to Radio North Sea will do the same as the Russians did. It is interesting to note that the Russians have since given up the idea of this wholesale jamming.—Martin Kaye, Old Dover Road, Capel-le-Ferne, Folkestone, Kent.

CLUES ACROSS

- Miss Mouskouri (4)
- But For Fortune" (5)
- Where you'll find a vocal group in church? (5)
- What a chance to be back from Martha Reeves! (4)
- Rick of the "Move" (5)
- Road Again" (2, 3)
- Annie or Diane? (4)
- By Me" (Ilen E. King) (5)
- Those in "The Garden of Jane Trelawney"? (5)
- and Charlie Foss" (4)
- One of Cilla's men? (5)
- Group with lipstuck traces? (5)
- "3 Down" poetically (4)
- One at Cirklewood? (5)
- Could it be of stars? (5)
- Code 615" (4)

CLUES DOWN

- Do it in the name of love! (4)
- One for the "Isles of March"? (7)
- "I — Loved A Man" (Aretha Franklin) (5)
- "The Universe" (6)
- Mickle? (4)
- Those of distinction? (7)
- Like the orchestra of "Tyrannosaurus Rex" (7)
- Martin and John's associate (7)
- Raw stuff from "Savoy Brown" (6)
- Greek name? (5)
- "Happy —" (Robert Parker) (4)
- James Brown in soapy water? (4)

DISCWORD

SIX LPs TO BE WON

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



ACROSS: 1. Dixie Fella, 6. Heung, 9. Truth, 10. Willy, 11. Mumble, 13. Ramo, 17. Shaol, 19. Sung, 20. Pismo, 21. Sherry Lane.

DOWN: 2. Lissa, 3. Candy, 4. Arthur, 5. Thumb, 6. Show, 8. Sherr, 12. Fresh, 13. Danger, 14. Cotton, 16. South, 17. Shall, 18. Ten.

LAST WEEK'S WINNERS: Harry Robertson, 8 Thornbank Terrace, Dunoon, Scotland; Rosemary Whiting, 25 Bedford Road, Tottenham, Huddersfield; Ennastre, Mrs. V. Goscar, 37 Calverton Road, Sneyd, Derby; Brian, Druce, 2, Cavendish, 18 Park Street Lane, Park Street, St. Albans, Herts; Ian Clapperton, 20 Williams Avenue, Rushwell, Leeds; Mr. C. Taylor, 144 Rain Road, Tongley, nr. Wakefield, Yorks.



JOHN PEEL says entries are flooding in for "Top Gear's" Photograph - An - American - Tourist" competition. Prize: A ride round London's Inner Circle with Sals Machine's Robert Wyatt —and possibly Peel and producer John Walters.

Scene

I thought My chance for solo stardom! 'Stokey', he said 'How would you like to join a group?' Jeff Dexter down at new London club "The Night Angel" wearing a weird DRESS last Saturday!

Daddy Longlegs superb at London's Hampstead "Country Club" last week.

Lulu really knocked out by Joni Mitchell's "Big Yellow Taxi" and contemplating recording it herself.

Edgar Broughton's Election poster is too much!

Robin Gibb raving to brother Maurice about a record he'd heard on the radio — then discovered it was Maurice's production of Tin Tin!

Ringo and Maureen Siarr suffered the heatwave while looking at their empty swimming-pool. They were too frightened to fill it in case the children fell in.

Exciting interview by Tony Blackburn with Mason Williams on "Top Of The Pops."

Mungo Jerry's "Mighty Man" track on their maxi-single much better than "In The Summer-time" hit. They say they had difficulty in choosing between the two, too.

WHAT'S John Walker's reaction to having his Radio Caroline message broadcast every 10 minutes on now Caroline International station?

Pictured atop London Park Lane's swish Dorchester Hotel (which is about as near to a Jet Plane you can get in the Metropolis) Peter, Paul and Mary, with their Disc and Music Echo Silver Disc for 250,000 British sales of "Leaving On A Jet Plane." Left to right: Paul Stookey, Mary Travers, Peter Yarrow and Warner Brothers' Ian Rulfini.

"Barbarcia" pop festival: Arrival had to catch early-morning flight from Palma, Majorca, last Friday to play hometown Liverpool gig the same night. And Carrol and Dyan did disappearing act after the festival to try and mix the plane. "We're enjoying it so much we don't want to go home!" they said.

"Little Arrows" sounds extraordinary in Spanish. Each member of the eight-strong Arrows Irish showband sported souvenir sombrero after their Spanish sojourn. British groups' behaviour abroad commendable.

"Revolution" bass Jim Carter Fea's wife, Ann-Marie, seen casting professional eye over running of "Barbarcia" disco-venue. "Barbarcia 70" organisers, Spanish millionaires, Joaquin Menno and Jose Malnigo, planning string of disco-venues — including one in London!

Ten-year fan-mania starting all over again with Mungo Jerry. Runj-player Paul King rapidly becoming new sex symbol.

STARTS TODAY

the adventures of **E.C. Ryder** by J. Edward Oliver

STOP! YOU MUST NOT MIDDLE WITH THE FORCES OF BLACK MAGIC! ...OR EVEN WITH THE FORCES OF DAIRY BOX!

YOU MAY SUPPRESS THE GREAT SPIRIT... PURPLE, WITH A PUNGENT ODOUR ...THE METHYLATED SPIRIT!

POP! THIRTY!

My cauldron bubbles, boils and steams While standing by the hearth. For, though a witch, I'm very clean... It's time for my SABBATH!

NONSENSE!

Next week: Will E. C. RYDER summon a Demon? Will he be thrown out on the street? Will Shakespeare!

New American acts arriving in Britain this week include Marvelettes, Sugar Pie Desanto, Jerry Butler, Nina Simone and Gene Pitney. Rolling Stones rocket up American charts with "(I Can't Get No) Satisfaction" — rush-released to coincide with their tour there.

Beatles receive their MBE's from the Queen amid great controversy, and final touches are made to their

second film "Help," premiered in London on July 29.

Released this week: Peter and Gordon — "To Know You Is To Love You," Billy Fury — "In Thoughts Of You," Four Seasons — "Giri Como Running," and Del Shannon — "Break Up."

And in the chart, Elvis hits the top with "Crying In The Chapel." Donovan goes up to 7 with "Colours" and Gene Pitney up to 12 with "Looking Thru The Eyes Of Love." In at 15 the Rolling Stones EP "Got Live If You Want It," Kenny Lynch in at 24 with "I'll Stand By You," and Manfred Mann's EP "The One In The Middle" in at 25.

POP SHOP

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SINGLES

The best of the week's releases reviewed by TONY BLACKBURN



BEST of the rest this week comes from Crow, who stole Larry Williams' great "Slow Down," put it through the "heavy" machine and then set it up good and strong. Founding guitars, screaming vocals and the expected organ solo make this a force to be reckoned with. Look what happened to Fried Pink, after all. (Stateside stereo.)

Just on the heels of If and Fire come Yes and "Sweet Dreams," a fair-paced thing with good backing harmony and bags of energy, but not misty enough for chart impact. (Atlantic stereo.)

Amity, with singer Linda Hoyle, are getting the rave attention. Easy to see why on "I Wonder If I Care As Much," the ancient Everly Brothers song, slowed right down and boosted by singularly hypnotic stereo effects. Great, but not nearly long enough. (Vertigo-stereo.)

Audience is a name to watch. "Belladonna Moonshine" is a heavy hayride! Very commercial with raw tear set and a good basic sound. (Charisma.)

Quick Spins

By DAVID HUGHES

MARCUS LIPTON, CBE, on the other hand, is a name to avoid, unless you like hearing an aged MP doing a Harney the Bashful Bullrog on a song called "Hand In Hand." Gimmicks don't always work. (Harad.)

That line anti-war song "Soldiers Who Want To Be Heroes" by Rod McKuen, gets a new lease of life by public demand. In return the public should now make it a hit. (Ember.)

Jason King, alias Peter Wintergate, sings gently through the French classic "La Ronde" in its mother tongue, thereby destroying for ever that still upper lip character he plays so well. (RCA.)

Now here's a gimmick that could work — Wilma, the young lady who sent us those clogs and earrings and things, now sends her record, the old "Lavender Blue." Heavily sung and nicely arranged, but nothing special. The twist is that Wilma is Dutch and only 13. And who remembers Laurie London? (Major Minor.)

Johnny Taylor has another try with "Who's Making Love." It still sounds good too, but why didn't you buy it before? (Sire.)

Painfulox could take over where the Foundations left off with a highly commercial song called "Get Ready For Love." Written by Grandfruit's George Alexander who's obviously been listening very carefully to Tony Macaulay. Excellent. (Young Blood.)

Johnny Rivers takes "Into The Mystic" from Van Morrison's "Moondance" LP and retains most of the old feel of the song. (Liberty.)

TENNY YOUNG, who wrote Clodagh's "Wolf" is really turning out good songs these days. "Silver Bird" is another, by Rainiers' lead singer Mark Lindsay. Good verses, catchy chorus, great brass, equals a hit. (CBS stereo.)



DIANA ROSS: strange choice of material

Dave's Annabella is Deelightful

Annabella (Fontana): In a week of ordinary releases, this one definitely stands out as a potential big hit. Dave Dee's last single, "My Woman's Man" I personally thought deserved to make it, but failed to get into the charts. This one, however, is a definite Top 10 hit—a medium paced, melodic ballad, sung with warmth and tenderness and with a repetitive hook line which will get everyone singing along after a couple of plays.

TEMPTATIONS

Psychelic Shack (Tama Motown): A typical Tama record—the type that has made this label so great. No other studio could possibly capture the electronic gimmicks and vocal wizardry achieved here. A somewhat dated title which is not reflected in the exciting harmonies and rhythm, which are taken at breath-taking speed from start to finish. This will become an instant number 1 in discoteques and should bring the Temptations another hit.

CANNED HEAT

Sugar Bee (Liberty): Very similar to "Sugar Baby" released several years ago by Jimmy Powell, and we're back to rock-n-roll again with a group who have a big following here. So far I have failed to like any of their records and although I think this one stands a good chance, for my taste this is no exception.

FIFTH DIMENSION

I'll Be Loving You For Ever (Liberty): A complete style change on this, they seem to be attempting a cross between the Temptations and the Four Tops. If they had the mastery of the Tama studios

KINKS

Lola (Dyl): The Kinks have missed out on hits recently, and although this is probably their best for quite a while, there is a strange typical Kinks monotonous sound to it which seems to have been predominant in their last few

SLY AND THE FAMILY STONE

I Want To Take You Higher (CBS): Exceptionally unexciting. Everyone turn their instruments up, scream at the top of your voice and try and drown out the person next to you! This sums up the most unmelodic masterpiece. I know that many



Medium-size hit: Marmalade (left to right) Alan Whitehead, Graham Knight, Patrick Fairley, Dean Ford, Junior Campbell.

Diana will charm this into a hit!

REACH Out And Touch (Somebody's Hand) (Tama Motown): The first solo record from Diana Ross since leaving the Supremes, and in a way, a strange choice of material for her first release.

It's sung in the usual compelling Diana Ross way and her charm and ability to communicate will, I am sure, overcome the lack of melody.

This complicated song which becomes easier after four or five plays and demonstrates again the fact that Tama has the ability to turn mediocre material into a song full of chart possibilities. Not a definite—but a possible hit.

people enjoy this group's music, but I think even their keenest supporters will agree that this is far from their best. "Dance To The Music" was great but not this!

BOB AND MARCIA

Got To Get Ourselves Together (Harra): Immediately I heard "Young, Gifted and Black" I knew it would be a big hit, but this follow-up, although quite pleasant, doesn't have quite the same impact. I had the pleasure of working with Bob and Marcia at a stage show recently and they really are very good live. This has good string arrangements from Johnnie Arlley — the only problem is that there are now so many reggae records with similar string backings. Initially the strings were added to get rid of the monotony of the reggae beat but now it seems that every reggae record has string backings and this is itself becoming monotonous and will possibly stop this record becoming a second hit.

RAYMOND FROGGATT

A Matter Of Pride (Polydor): Again a self-penned composition from a composer/singer who has given us many good songs. Most of his compositions to date lack that certain commercial quality (the exception being "Red Balloon"). A pretty, melodic, easy going ballad, sung in the relaxed Froggatt manner, similar in style to Bob Lind. Person-

ally I would buy this and listen to it over and over again, but I think that unfortunately it could be another Froggatt composition that doesn't quite have the commercial "something" I make the hit parade.

IMPRESSIONS

Check Our Your Mind (Curtun): Good for discoteques, but not one to sit and listen to. A typical American sound from group who have turned on some very good records in the past. Unfortunately, this one will get lost among all the other many releases this week because there is nothing distinctive about it. Very ordinary and average.

EDGAR BROUGHTON BAND

Up Yours (Harvest): An Election record with a slightly offensive title directed at the House of Commons, I am sure it expresses to the politicians everything we feel—the only problem is that the balance is so bad you can't hear what the lead singer is singing about. Taken as a particularly monotonous tempo, I am sure this will do well in the Warford Terrific 10. In conclusion—to the Edgar Broughton Band, I would say — UP YOURS, TOO!

POPPY FAMILY



Which Way You Goin' Billy? (Decca): A very slow, "teenybopper" ballad which is currently riding very high in the American Top 10. An unusual record which has been around for some time and is currently being reactivated due to its success Stateside. As yet, it has only had a couple of plays on Radio 1 and I think it is possible on that all disc jockeys have missed out on, since it needs several playings before you really see the hit potential. If played more, could possibly be the surprise hit of the year.

MARMALADE: Rainbow (Decca)

Produced by Junior Campbell (of soup fame), this is an easy going ballad with good harmonies from the boys. The only trouble is that I feel it lacks (and needs desperately) a large orchestra, to give it the necessary build-up it yearns for at the end. Nevertheless, a medium size hit.

DISC
and MUSIC ECHO 1s
JUNE 20, 1970 EVERY THURSDAY
Chart Service

ROCK AND ROLL MADONNA
a new single by
ELTON JOHN
Released 19th June Distributed by Pye Records (Sales) Ltd

TOP 30 SINGLES

- 1 (5) ● **IN THE SUMMERTIME**
Mungo Jerry, Dawn
- 2 (1) ● **YELLOW RIVER**
Christie, CBS
- 3 (4) ● **GROOVIN' WITH MR. BLOE**
Mr. Bloe, DJM
- 4 (8) ● **COTTONFIELDS**
Beach Boys, Capitol
- 5 (3) ● **HONEY COME BACK**
Glen Campbell, Capitol
- 6 (19) ● **UP THE LADDER TO THE ROOF**
Supremes, Tamla Motown
- 7 (2) ● **QUESTION**
Moody Blues, Threshold
- 8 (16) ● **BACK HOME**
England World Cup Squad '70, Pye
- 9 (12) ● **ABRAHAM, MAHCIN AND JOHN**
Marvin Gaye, Tamla Motown
- 10 (17) ▲ **SALLY**
Gerry Monroe, Chapter One
- 11 (7) ● **EVERYTHING IS BEAUTIFUL**
Ray Stevens, CBS
- 12 (13) ● **GREEN MANALISHI**
Jackson Mac, Reprise
- 13 (10) ● **ABC**
Fleetwood, Tamla Motown
- 14 (11) ● **I DON'T BELIEVE IN IF ANY MORE**
Roger Whittaker, Columbia
- 15 (24) ▲ **ALL RIGHT NOW**
Free, Island
- 16 (22) ▲ **IT'S ALL IN THE GAME**
Four Tops, Tamla Motown
- 17 (23) ▲ **GOODBYE SAM, HELLO SAMANTHA**
Cliff Richard, Columbia
- 18 (20) ▲ **I WILL SURVIVE**
Arrival, Decca
- 19 (14) ● **SPIRIT IN THE SKY**
Norman Greenbaum, Reprise
- 20 (18) ● **DON'T YOU KNOW**
Butterscotch, RCA
- 21 (21) ● **DET YER LIFE I DO**
Herman's Hermits, RAK
- 22 (—) ● **DOWN THE DUSTPIPE**
Status Quo, Pye
- 23 (20) ● **KENTUCKY RAIN**
Elvis Presley, RCA
- 24 (15) ● **DAUGHTER OF DARKNESS**
Tom Jones, Decca
- 25 (26) ● **AMERICAN WOMAN**
Guess Who, RCA
- 26 (19) ● **HOUSE OF THE RISING SUN**
Fried Pink, Deram
- 27 (16) ● **BRONTOSAURUS**
Move, Regal Zonophone
- 28 (—) ● **GROUPIE GIRL**
Tony Joe White, Monument
- 29 (29) ● **WHAT IS TRUTH?**
Johnny Cash, CBS
- 30 (—) ● **VEHICLE**
Iles Of March, Warner Bros.

TOP 30 ALBUMS

- 1 (1) **LET IT BE** Beatles, Apple
 - 2 (2) **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
 - 3 (3) **MCCARTNEY** Paul McCartney, Apple
 - 4 (15) **LIVE AT LEEDS** Who, Track
 - 5 (4) **ANDY WILLIAMS GREATEST HITS**
Andy Williams, CBS
 - 6 (7) **DEJA VU** Crosby, Stills, Nash and Young, Atlantic
 - 7 (5) **EASY RIDER** Various Artists, Stateside
 - 8 (6) **LED ZEPPELIN II** Led Zeppelin, Atlantic
 - 9 (10) **THE WORLD BEATERS SING THE WORLD BEATERS**
England World Cup Squad '70, Pye
 - 10 (8) **BENEFIT** Jethro Tull, Chrysalis
 - 11 (13) **FILL YOUR HEAD WITH ROCK** Various Artists, CBS
 - 12 (11) **IN THE WAKE OF POSEIDON** King Crimson, Island
 - 13 (14) **TOM** Tom Jones, Decca
 - 14 (9) **PAINT YOUR WAGON** Soundtrack, Paramount
 - 15 (12) **CRICKLEWOOD GREEN** Ten Years Alier, Deram
 - 16 (—) **LET'S BE FRIENDS** Elvis Presley, RCA International
 - 17 (21) **LADIES OF THE CANYON** Joni Mitchell, Reprise
 - 18 (16) **BLACK SABBATH** Frank Zappa, Reprise
 - 19 (17) **HOT RATS** Frank Zappa, Reprise
 - 20 (20) **JIM REEVES GOLDEN RECORDS** RCA International
 - 21 (—) **DEEP PURPLE IN ROCK** Harvest
 - 22 (19) **WATERTOWN** Frank Sinatra, Reprise
 - 23 (—) **AIRFOUR** Polydor
 - 24 (18) **TAMLA MOTOWN CHARTBUSTERS Vol. 3**
Various Artists, Tamla Motown
 - 25 (—) **BUDDY HOLLY'S GREATEST HITS Vol. 2** Coial
 - 26 (—) **PICNIC A BREATH OF FRESH AIR**
Various Artists, Harvest
 - 27 (—) **QUINTESSENCE** Island
 - (—) **SING BROTHERS SING** Edgar Broughton, Harvest
 - (—) **THANK CHRIST FOR THE BOMB** Groundhogs, Liberty
 - 30 (22) **WILLY AND THE POOR BOYS**
Credence Clearwater Revival, Liberty
- Three titles "tied" for 27th position.

BUBBLING UNDER

- STEPPENWOLF**
"Hey Lady Mama" Stateside SS 8049
- JIMMY RUFFIN**
"I'll Say Forever My Love" Tamla Motown TMG 740
- JOHNNY JOHNSON & THE BANDWAGON**
"Sweet Inspiration" Bell BLL 111
- DES O'CONNOR**
"Something" Columbia DB 8686
- THE 5TH DIMENSION**
"Puppet Man" Bell BLL 1108
- ARTHUR WILD**
"Boulevard St. Michel" Capitol CL 15641
- SCAFFOLD**
"All The Way Up" Parlophone R 5347
- JOE COCKER**
"The Letter" Regal Zonophone RZ 3627
- KIKI DEE**
"The Day Will Come Between Sunday and Monday" Tamla Motown TMG 739
- THREE DOG NIGHT**
"It's For You" Stateside SS8041

● Silver Disc for 250,000 British sales ▲ This week's Top 30 zoomers American charts are on page 10

Hit Talk by 'Mr Bloe' ZACK LAWRENCE

I DIDN'T think Glen Campbell's would be as big as it is. It's the kind of thing that's either very big or instantly forgotten. Not my kind of music; I like it basically but I'm not raving.

Mungo Jerry's is fantastic. Deserves to be no. 1. I'm amazed it's happened so quickly, but it shows

the state of the music scene; anything original and good is assured of the top spot.

Oddly enough I like Ray Stevens very much: I can't put my finger on why—that opening is very slushy—but it has a certain magic.

I love the Beach Boys, but I'm surprised they chose such an old song for a single. It's good but I wish they'd chosen another.

Supremes are the prettiest I love their sound. This is a knockout. It's amazing the way they've managed to produce such a

fantastic sound without Diana; obviously they don't miss her.

I love everything Marla Gaye does but this latest is a weird song. It has a great production, and he's in great voice. I'm sure if this had been recorded by anyone else it wouldn't have meant a thing.



Next Week: RAY DORSET OF MUNGO JERRY

ROOT AND JENNY LEAD THE GOSPEL ROCK REVOLUTION

BRITAIN'S only two real soul singers are turning away from that music in favour of rock-gospel which they foresee as the next big trend.

Root and Jenny Jackson, brother and sister duo, have been around the British club and ballroom scene for four years handing out their own special brand of soul and trying to make a break in the chart.

They came pretty close to it with their single "Lean On Me" which everyone thought would do it for them, but it just fell short of the chart. Now they're pinning their hopes on "So Far Away" which has already been receiving a lot of airplay.

The couple, now resident in Yorkshire, left their home in Trinidad five years ago.

Since then they've played the club and ballroom circuit making a name as a super soulful duo. Now they've decided soul music is no longer what the kids want to hear and are heading in new directions.

"Kids want a change," says Jenny. "The clubs which used to be the places where soul was really appreciated don't die it so much anymore. We don't play many clubs—it's all down to the big ballrooms. It's funny, the kids still buy soul records, look at all the Motown in the charts, but they want something different from the bands.

"We used to play Motown and general soul numbers, but not so much anymore. We've undergone changes since we started but they were more like improvements than drastic changes. However, now we're going to get into gospel/rock—I'm really a rocker at heart! Gradually the whole groups sound is going to change."

"The kids are just ready for the change," says Root. "Ours isn't the Edwin Hawkins Singers type of gospel—ours is a harder type with much more drive. The kids who come to ballrooms are fed up with just standing around—they want to be able to get up and move to the music."

"We get them clapping and joining in on the numbers and the reactions we've had so far have been fantastic."

EMI RECORDS (The Gramophone Co. Ltd.)
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Phil Symes



Root and Jenny: "The kids are ready for the change."

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