

DISC

and MUSIC ECHO 1s

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EVERY THURSDAY

USA 25c

John Lennon for P.M. say new voters pages 6-7

Fantastic scenes as Tom starts US tour

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

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

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

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

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

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

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

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

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

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

Full story: pages 2 and 3.





MOPPING his dripping neck and face on a freshly starched white napkin, Tom Jones handed it back to the 36-year-old woman sitting, beaming and breathless, in the front row. She nearly passed out with excitement. Tom's sweat was being preserved for posterity by Mrs. Lorraine Anders, mother of two from New Jersey, who told me after the show at New York's Copacabana: "I shall put the napkin in a box and keep it forever. I mean, this is a **PIECE** of Tom!

Really, this is the most wonderful night of my life. I was so close to him and... oh, he is so **WONDERFUL**." Tears of joy were not far away.

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

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

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

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

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

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

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

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

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

fect; his rapport with the audience was total.

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

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

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

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

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

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

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

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

The guests trickle out and the dressing room party is

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

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

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

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

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

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

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

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



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

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

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TOM'S LP: SOME GOOD SOME BAD!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

crowd would go berserk, you'd make money.

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

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

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

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

Hysteria... as mature ladies turn into gibbering schoolgirls

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

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

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

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

● Tom's last show ends at 1.30 a.m. After unwind-

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

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

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

HAPPENING



Be in

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

Tune In

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

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

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

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

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

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

Look In

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

Honeybus among guests introduced by **Tommy Vance** in **Disco**



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

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

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

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

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

Julie Felix begins six-week

series on Sunday. Her guests on first show are **Alan Price** and **Four Tops** (BBC-1, 11.10 p.m.). **Ringo Starr** this week's guest in "Laugh In" on Sunday (BBC-2, 7.25 p.m.).

New Sounds

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

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

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

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

Live

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

Wild Angels at West Croydon Star Hotel, 7.30 p.m., 8s., 6d. **TOMORROW** (Friday): **Chicken Shack** at Devizes Poperama, 7.30 p.m., 10s.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Discoteque

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

Fleetwood friends plan massive jam session

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

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

Left in Disc's picture: Peter Green.

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

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

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

Flying In

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

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

Silvered

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

On the way

TWO-DAY Hollywood Music Festival at Leyceet, nr. Newcastle-under-Lyme on May 23 and 24. Among artists appearing: **Family**, **Radha Krishna Temple**, **Ginger Baker's Air Force**, **Steppenwolf**,

Colosseum, **Free**, **Trader Horne**, **Traffic** and **Captain Beefheart**. Weekend ticket 50s., can be obtained from Red Bus Company, 33-37 Wardour Street, London, W1 4PW.

Tom Paxton, American folk singer/composer, begins British tour April 30 at London Albert Hall. He plays dates through May at Leicester De Montfort Hall (1); Newcastle City Hall (9); Sheffield City Hall (11); Liverpool Philharmonic (12); Southampton Guildhall (18); Manchester Free Trade Hall (20); Birmingham Town Hall (21); Bristol Colston Hall (22); Bournemouth Winter Gardens (23); Croydon Fairfield Halls (28); Brighton Dome (30). Box office now open.

Birthdays

KAREN YOUNG, 24 on Monday (13) will be in Johannesburg, South Africa, appearing in cabaret with **The Bachelors**. A party will follow their appearance and then she'll be out to find herself a man with a diamond mine!

New club

OPENING Sunday (12), progressive music club at Richmond Castle Hotel, to be held there on that day every week from 7.30 p.m. to 11 p.m. No less than TEN licensed bars on the premises and food available if you want it. Opening night **Edgar Broughton** appearing and following week (19) **Juicy Lucy**. Other groups scheduled include **Black Sabbath** (May 3). Admission 10s most Sundays.

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Pop Opinion Poll

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

and their proposals for young people."

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

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

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

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

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

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

Katie Downes (16), student,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

No 53.4%
Yes 46.6%

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



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

commercial radio, not a return of the pirates.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

33.6% agreed but thought this



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



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

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

15.5% agreed but added they disliked gambling.

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

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

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

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

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

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

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

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

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

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

Maria Snowdon (18), dark-room technician, Windermere Road, Coulsdon, Surrey: "These new responsibilities are entirely optional. You don't HAVE to vote or get married at 18."

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

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

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

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

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

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

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

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

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

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

Which of the present political parties has the youngest outlook?

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

Nigel Holland (22), printer, Rock Lane, Linslade, Beds.: "The Liberal party seems to be going out to attract the young

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

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

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

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

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

Would you want hippies in power?

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

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

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

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

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

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

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

NEWS in FLASH

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

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

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

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

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

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

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

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

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

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

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

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



KEITH EMERSON: new three-piece group

Mattress on the road again

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

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

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

MAMA CASS IN BUGALOOS!

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

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

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

Wild will also be teamed up with his "Oliver" musical co-star

Nice split; and Keith Emerson forms group with Crimson man

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

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

Talking for the first time of the split, Keith said: "With the Nice we were working almost all the week and you get bored playing the same things. We never had time to rehearse.

"Lee is getting a group together with some Newcastle friends of his and Brian has gone on holiday. We did our last gig in Berlin last week."

Humble concert

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

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

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

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

Limitless

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

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

Did they have any fears that the new band might not work out? "Yes, we are slightly worried about it," Greg admitted. "We particularly want to steer clear of the whole 'supergroup' thing. It seems to lead to break-up the moment you get labelled as a 'supergroup.'" No recording deal for the new trio has yet been set.

Elton, Lomax for Pop Proms

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

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

TOP OF THE POPS

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

Schwarz 3,000 mile short-cut to chart

OUR GLEAMING cavalcade of black Cadillacs ploughed a path through the US rush-hour traffic with the precision of a Presidential procession.

Lights flashing, horns honking and the police siren up front wailing banshee-like in the New York night air the 20-strong crocodile carried its VIP (Very Important Press) passengers from Kennedy International airport to the foyer of

MIKE LEDGERWOOD in New York

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

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

business must pay well!"

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

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

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

would have gone! The Fillmore audience is the coolest, toughest in the world. But from here on the pushing stops."

I'd like to be able to report that the group is the greatest discovery of a decade—another Zeppelin or the next Cream—but it wouldn't be true.

In fact, in time, they may easily justify the faith and finance which made the Fillmore, that famed shrine of modern musicians the world over, only their seventh date in their present form. As singer Nick Lowe put it so succinctly. "It's hard to believe we were playing a local sports club only last week—and now it's the Fillmore. You could easily get carried away by it all!"

Their music is a mixture of many things—blues, rock, Country. Material is original, which is to their credit, and onstage sound adequate, if lacking in sparkle and excitement. But presentation and communication left a lot to be desired.

But don't expect to see Schwarz in the charts—the singles section anyway. At the moment their music is for album appreciation only. And an excellent example of their worth is on an LP out next week (April 17).



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

Pop Singles quarterly record catalogue

WINTER EDITION. Lists single records issued October-December 1969. (5/- or 5/6 post free)

MASTER EDITION. Lists all singles generally available at 30 September 1969. An indispensable guide. (7/6 or 8/- post free)

Available from your record dealer or direct from the publisher:

CHRISTOPHER FOSS CATALOGUES (D)
34a Paddington Street, London W1

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

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

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

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

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

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

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

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

By Roy Shipston

of his new ones.

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

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

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

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

It would be for people who



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

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

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

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

and wears out more road.

"And hospitals. It's wrong that foreigners can come over here and have free treatment for which taxpayers and ratepayers must pay. They laugh about it in America."

America is where Sutch has been concentrating his

Pop politics and rock — Lord Sutch is back!

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

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

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

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

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

'Memories of Melinda'

sung by

PAUL TRAVERS

written by Tony Macaulay and John Macleod

AMS 785 released April 3rd



A&M IS GOING PLACES





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

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

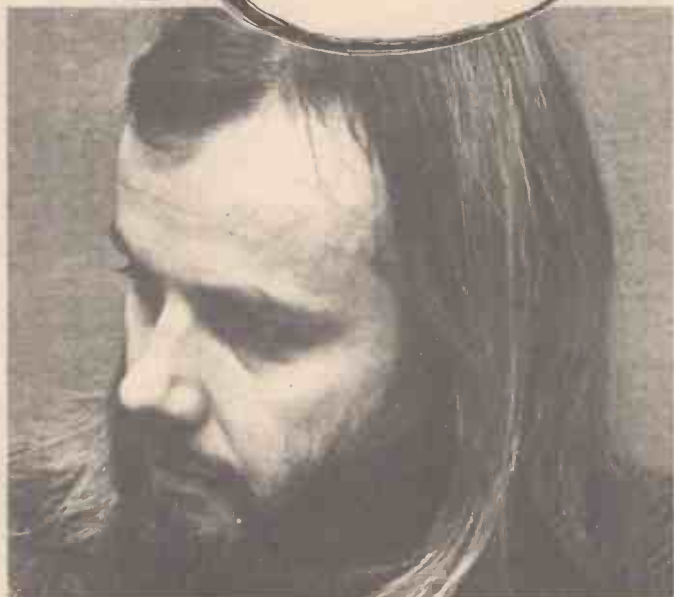
Stuart Lyon, Country Club manager told Disc: "We're delighted to be staging such a line-up."

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

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

John Peel writes every week in Disc

PEEL'S THOUGHTS



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

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

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

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

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

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

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

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

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

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

Love, John Peel

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

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

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

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

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

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

"intervened" in the affairs of Peel Acres.

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

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



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

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

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



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

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CLOSE-UP

GINGER BAKER

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

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

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

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

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

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

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

Ginger Baker is married with three children—two girls aged nine and two and a boy aged one—and he and his family live in a huge house which he owns, in Harrow.

He also has a £7,000 custom-built Jensen car. He won't tell you exactly how much he's worth, but says with a wry smile: "Well, they say Eric and Jack are millionaires by now—so you can work it out from there. I've always been careful with money. For the first ten years of my career I was very hard up—now I'm a walking accountant."

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

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

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

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

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

Strange

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

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

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

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

Ginger Baker: the wild

'monster' who char

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

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

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

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

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

Terry Lightfoot's band lasted six

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

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

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

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

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

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

It was with Cream he made his mark

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

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

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

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

Bitter

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



Next week: Bert Jansch of Pentangle



PICTURES BY BARRY WENTZELL

anged his tune

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Penny Valentine

Diamond shines for 'old folk'

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

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

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

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

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

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

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

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

No matter what they call them-

Hollywood Scene JUDY SIMS



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

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

I polled several people who saw him (he was before Neil at the Troubadour); the vast majority hated his show, but two people loved it.

"He's using his voice to do

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Money

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

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

wrong reasons, with politics and money showing through its beautiful colour seams. It does not include those great pillars of the free concert, Grateful Dead and Jefferson Airplane. It gives Richie Havens, Joan Baez and Alvin Lee 10 minutes each but ignores half the performers.

The high point of the Woodstock weekend was the Airplane performing just as the sun came up. Why was that not included in the film? So Richie Havens could sing for 10 minutes?

Also missing from the film are Janis Joplin, Johnny Winter, Creedence Clearwater and Canned Heat.

If someone who had no idea what the music or Woodstock was about saw the film, they would come away understanding little. It was like sitting through a long concert. From seeing the film you didn't get enough feeling or awareness of the audience, the kids, the vibrations that were Woodstock. The cameras seemed too often to stick to the stage ignoring the reason, the audience, for the event.

The photography and the colour are great, by the way, but that doesn't make a movie a documentary in my book.

New York reporter RICHARD ROBINSON



AMERICAN CHARTS

Top Twenty singles

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

Top Twenty albums

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

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

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

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

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

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

tually disappeared.

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

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

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

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

tours.

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

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

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

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

"I've always loved the group,

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

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

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

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

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

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



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



ELTON JOHN: like Feliciano?

Elton, Bernie, new dynamic duo of song

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

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

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

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

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

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

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

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

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

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

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DISC'S LP REVIEWING PANEL STAR RATINGS
★★★★ Outstanding LP. ★★★ Good LP.
★★ Fair LP. ★ Poor LP, not recommended.

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

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

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

heard and loved them for so long they might as well have been.

Best, if it's possible to select, is "Can't Get Used To Losing You" with its unforgettable pizzicato string rhythm. ★★★★★

TRACKS: Born Free; Days Of Wine And Roses; Moon River; Dear Heart; The Hawaiian Wedding Song; More; Almost There; Can't Take My Eyes Off You; Charade; Happy Heart; Can't Get Used To Losing You; May Each Day.

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

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

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

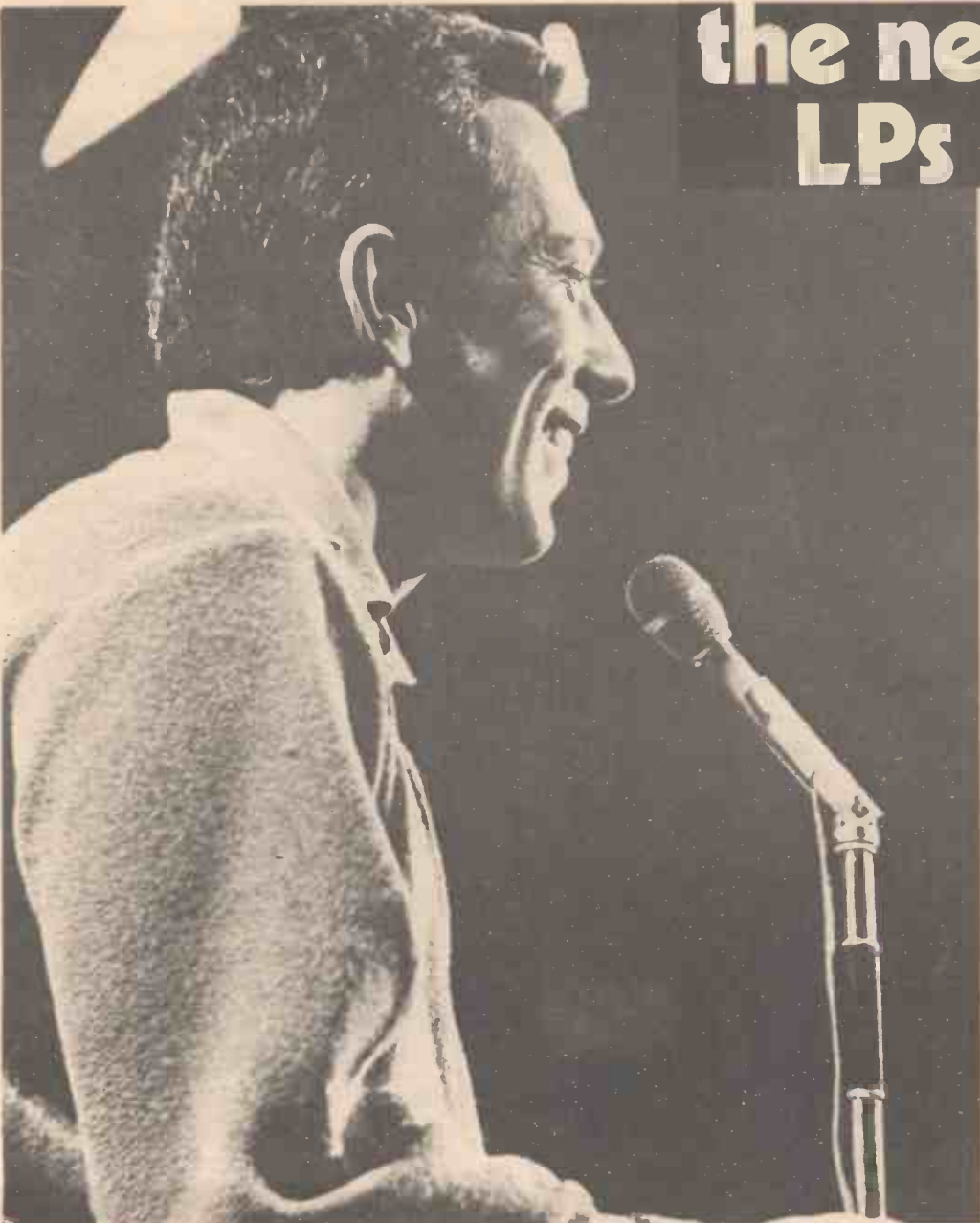
BUCHANAN BROTHERS, says the sleeve, has two hits in the States—"Son Of A Lovin' Man" and "Medicine Man." Maybe—but the vibrations weren't felt over here. However, that's not to say that they aren't any good. Actually, their current LP is very good and spotlights tight, close-knit harmonies and tremendous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

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

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

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

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



ANDY WILLIAMS: his album is a sure chart-topper

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WHY, they asked with one accord, should a promising young lad with ten 'O' levels and three 'A' levels, poised for an illustrious three years at Bristol University followed by a doubtless highly lucrative career as a solicitor, decide to give it all up in favour of Wonderful Radio 1?

A good question, for that's the position Noel Edmonds, 21 and, for what it's worth, the youngest DJ on the "Beeb" now finds himself in—every Saturday afternoon at 1 p.m.

"Actually I'm really fed-up with this 'intellectual' tag. I had it all the time I was with Radio Luxembourg and all the other DJs kept making jokes about me being a boffin and so on.

"But all it really means is that I was pumped with qualifications which are not necessarily a sign of intelligence.

"I always wanted to be in broadcasting, though not necessarily a DJ. I suppose the coming of the pirates prompted the DJ bit."

But Noel was, and still is a singularly level-headed fellow. Out of devilment he sent audition tapes to Radio 355 and to a station in America, but ultimately decided to stay and finish his examinations rather than join the high seas.

"If you're doing something you must finish it," was his motto, and by the time he HAD finished "A" levels, the dear old pirates had been washed ashore.

"I became a student teacher for a year to fill in, and I'm sure that if I had decided to go to university I would never have broken the course to join Luxembourg."

Noel's arrival in the Grand Duchy heralded the start of the station's "resident DJs only" era, but the lonely Continental life didn't agree with him and after six months he was back in Romford with mum and dad.

"I thought then that under the circumstances Radio 1 was doing a really brilliant job and was determined to join them."

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

freely admits was a "pinch" from Caroline's "Cash Casino"). So now comes the big break and the perpetual question—how is he going to make the show different and yet personal?

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

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



NOEL EDMONDS: 10 "O" levels

'Boffin' DJ Noel is sick of that intellectual tag

wedding and ask them embarrassing questions, which I'd then broadcast minutes before they walked up the aisle!

"I don't go berserk over any particular brand of music, so I hope I won't be type-cast, though when it comes down to it I suppose my tastes are much the same as Johnnie's—soul, Tamla and so on.

"Above all the show must be unpredictable—no regular spots at regular times—so that listeners won't know what's coming next.

"I can't see myself being a DJ after I'm 25—and 45 is definitely too old for the job."

NEW LPs

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

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

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

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



HARVEY MANDEL: skill



CAT STEVENS: emotional and personalised

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

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

Heat's Harvey 'goes solo'

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

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

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

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

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

TOM RUSH has never quite "made it" into the Tom Paxton/Judy Collins big league. He has the same poignant quality of Paxton but perhaps lacks that extra something in his musical approach which makes you listen without question. He is also one of the few in the folk clan who doesn't write his own songs—rather peculiar. On "Tom Rush" he has a collection of charming, in-offensive tracks, two of which are actually outstanding. One is "These Days," which is a ringer for Simon and Garfunkel; the other a great James Taylor number "Rainy Day Men." (CBS) ★★

AL STEWART writes very pretty songs that are at the same time strong. His lyrics (written inside the cover) are good with some lovely images and ideas, especially on the title track—"Zero She Flies." Inevitably he will be compared to Dylan. People will ask whether without Dylan's precedent in lyrics there would be an Al Stewart anyway? But as it's such a nice album it doesn't matter really. (CBS) ★★

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

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

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

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

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

Cat's brilliant come-back

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

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

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

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

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

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

It's one of the most welcome albums to come along in months. A special word of praise to producer Paul Samwell-Smith and arranger Del Newman. Buy "Mona Bone Jakon" and wonder at one of the few really GOOD musical things that have happened after someone has had a re-think. ★★★★★ TRACKS: Lady D'Arville; Maybe You're Right; Pop Star; I Think I See The Light; Trouble; Mona Bone Jakon; I Wish I Wish; Katmandu; Time; Fill My Eyes; Lilywhite.

"ROGERO'S BRAZILIAN BRASS," produced by Cyril Stapleton, is a slick, precisely-played collection of good songs such as "Windmills Of Your Mind," "Hare Krishna," and "Without Her," given a lilting Latin styling. Excellent for parties. And on "Latin Escapade," The City Of Westminster String Band, produced and directed by John Schroeder, give first-class instrumentals of such hits as "Say A Little Prayer," "Sugar, Sugar" and "Good Morning Starshine." (Both Pye Stereo) both ★★

HONEYBUS, who shot to overnight fame with "Can't Let Maggie Go," are back with an album, but without the genius of their original songwriter, Peter Dello. However, they still manage to get a bright, rhythmic, and tight sound with material, quite bright, written by Ray Cane. Title is "Story," and it's recommended listening to followers of fresh-group sounds. (Deram) ★★

THE FOGGY DEW-O is a pretty corny name, but when the sleeve doesn't even have the courtesy to tell the listener who he's listening to by name, it's even worse. The music inside is pseudo-folk, with messy vocals and overall poor results on some rather nice songs,

like "Both Sides Now" and "Reason To Believe." The LP is called "Born To Take The Highway." It's awful. (Decca) ★

SAVAGE ROSE, a seven-piece Danish group, recorded an LP in New York last summer called "Travellin'" because they do such a lot of it. Their outstanding and distinctive feature is their lady vocalist, Annisette, who has the most incredible voice. At times it's very strident, at times mellow. All eight tracks are written by the group, all are worthy of a listen, and Savage Rose should progress progressively far. (Polydor) ★★

FOR some real foot-stompin' mountain music, listen to "Grandpa Jones Sings Hits From 'Hee Haw'." Grandpa, a jovial

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

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

PERKINS ROCKS AGAIN

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

ELTON JOHN

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

DOJ RECORDS

ME and my MUSIC



GLEN SWEENEY: Third Ear Band

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

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

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

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

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

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

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

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

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

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

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

Actually we are all a bit dissatisfied with the acoustic thing. I think we're considering going electric, but I'm not too sure about that. The thing is that we only really reach the first two or three rows of the audience. So only they are having a good time, while there might be 500 people behind them who can't hear what's happening.

At the moment I'm using Egyptian tabla, Indian drums and tambourines. We are only working in a restricted area concerning the original thing we got together. It's taken a whole year to get to the point where we have completely explored that area so that we are all dissatisfied with it. But there is all the pressure from the "scene" to go on pushing it out, you know, as a sort of a formula thing. But musically, from the inside, we are getting more and more tired of it. We are ready to evolve again. It's similar to when Dylan went electric.

The point is that people have got us in little filing cabinets in their heads—"Third Ear Band, oh yeah, acoustic." So it might be difficult making that sort of change.

I've been involved in music for 20 years now. I'm older than the average guy in groups but musically I'm retarded. I've never got it together. I should have done it much earlier. I was always doing things that were for tomorrow, until Dave Tomlin dragged me into the U.F.O. in front of 3,000 people. It was a case of play up or get out.

I don't think like your average drummer. But I like everything and everyone. I admire Elvin Jones for the way he completely translated the Indian styles on to the ordinary drum kit. And I like Ginger Baker as the complete intuitive player.

Rock drummers are incredible. I have never been able to play like that. I always managed to change the rhythms and the beats.

The thing about congas and timpani is that there are so many sounds you can get. With a standard drum kit, discounting cymbals which I don't like, there are only three sounds.

I can get three sounds on one hand-drum. I don't like cymbals because I think that gongs are much more effective—the gongs Rick Wright of the Pink Floyd uses are fantastic. With this double-headed thing I've got now I can get bass drum effects at one end and tom-toms and the high-pitched ringing you get with a tabla at the other end. And you can play in tune, you can play the tonic, or whatever, or even a melodic line like a bass guitar does. It's taken me about six months to get into it.

I suppose it's a way of being able to have a pad and some bread. But you can make a lot of money busking you know. I used to do it up the Portobello with Dave Tomlin, but it got bad there about a year ago. People started throwing tomatoes—and they were scoring bull's-eyes!

BUZZ

HEAVY GOSSIP

by
Caroline Boucher
and Roy Shipston



SPOOKY TOOTH PULL OUT

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

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

A tour of Germany has had to be cancelled.

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

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

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

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

Mike Kellie commented that carrying on would have been "a con on the public—and that's the last thing we wanted to do." Harrison, Grosvenor and Kellie were the three original members and had been together for over four years, as the V.I.P.s, Art, and then Spooky Tooth.

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

The other two members Alan Spencer and Henry McCullough joined only a month ago from Joe Cocker's Greaseband—"hopefully for two years." They now seem to be out on a limb and haven't yet decided what to do. Another ex-Greaseband member, Chris Stainton, also worked on Spooky Tooth's final LP but he is now in the States with Joe Cocker's Mad Dogs and Englishmen thing.

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

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

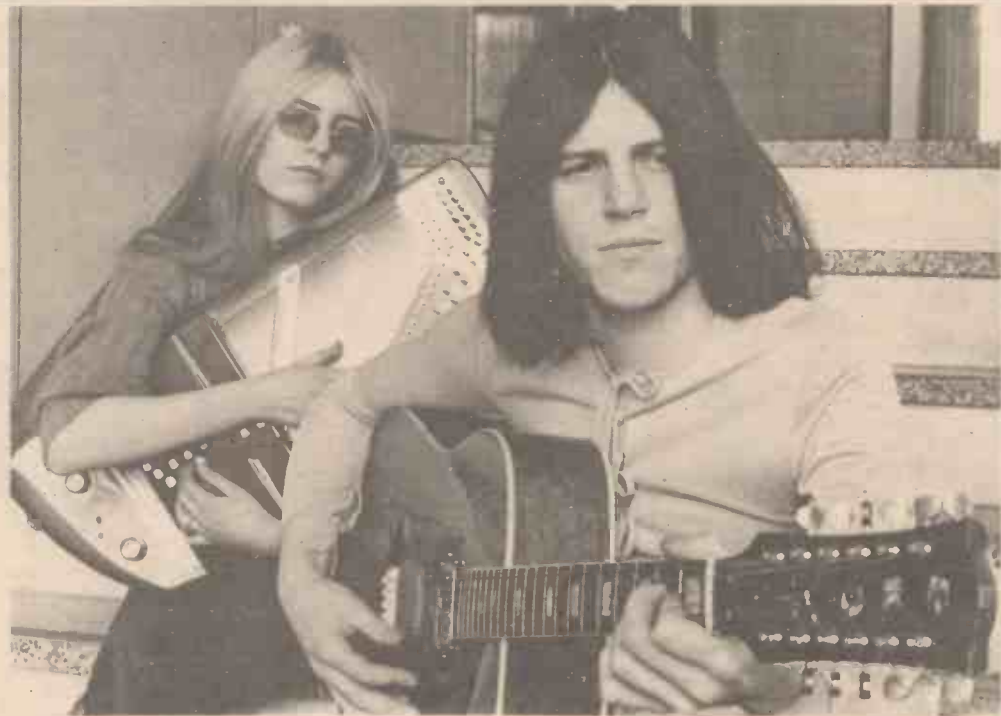
THE New York Rock & Roll Ensemble's album "Reflections" is really worth a listen—if you ever get the chance. It won't be released until they appear here, and then only in limited numbers on import.

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

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

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

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



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

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

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

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

A split in the 'Atom'

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

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

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

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

guitar a chance to have a break each."

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

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

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

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

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

French fun

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

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

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

UNDER CURRENTS

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

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

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

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

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

Next week: Chris Mercer of Juicy Lucy

Chartbusters syndicate!

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



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



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

How they are connected



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



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



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



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

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

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

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

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

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

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

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

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

usually out of all proportion to actual talent.

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

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

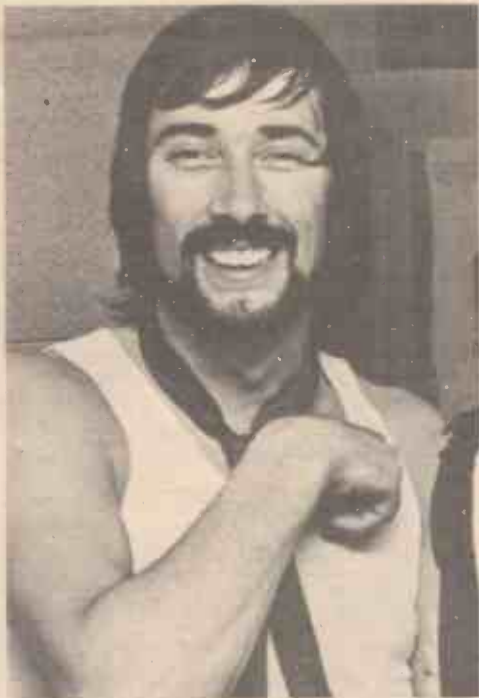
"The person it will hit most is Tony Burrows and that's a terrible shame. He's an old friend of mine and he has a great voice. He's been made to adapt that voice for the current 'in vogue' songs, so I don't think many people realise what a really good singer he is. He could have been a very big

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

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

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

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



ROGER COOK: We're all doing uncreative things

These groups have killed the scene, says King

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

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

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

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

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

pen in the studio.

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

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

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

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

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

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

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



JONATHAN KING: We need crazy, inspired amateurs

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

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

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pop the QUESTION

Groovy! Here's a chance to dance on TOTP

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

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

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



SUE: backing group

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

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

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

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

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

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



BERT JANSCH: Pentangle

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

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

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

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

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



ARTHUR BROWN: new band

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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.

More Cliff—less Jones' exhibitionism

CONGRATULATIONS to Cliff, Hank and Una on their fantastic TV series. It made a refreshing change from the crude exhibitionism of the "This Is Tom Jones" series. Please let's have more of Cliff & Co. on TV soon!—Brigitte Bristow, 12 Boyne Terrace Mews, Holland Park, London, W.11.

MAY I appeal to all with a leaning towards the revolutionary to leap along to their nearest wax-disc vendor and order a copy of the amazing Edgar Broughton Band's next single, "Exorcism?" What a truly magnificent sight it would be if the normally restrained Top Of The Pops audience were allowed to jump and writhe to this exciting record. — Alastair Jamieson, 2 Lincoln Crescent, Billingham, Teesside.

SINCE "fade out" endings were first introduced in the late fifties they have increased to such an extent that the majority of recordings released today are saddled with this tiresome fashion. Why? Is it because musical directors or arrangers are too lazy, incompetent, or unimaginative to invent suitable, diverse endings? — Wolfgang-Gerhard von Jurgen, 111 High Road, Leyton, London, E15.

UNBELIEVERS! Anti-fans! Do you still not comprehend? Nothing and no one can coerce Scott into doing what he does not wish to do. Respect him for that! He takes a measured time to renew himself, and then, like the phoenix, rare and beautiful, he will appear again to delight the world and enhance a scene made dull and meaningless by his absence. Have patience — await the rebirth of the phoenix! — J. Roberts, Macclesfield.

IN her report of the Eurovision Song Contest Caroline Boucher a few times wrote "if England had won." Does she forget that last year's joint winner for Britain was Scottish. This year's singer was Welsh, and Sandie Shaw's winner was written by a Scotsman and an Irishman. So come off it Caroline — united we stand, and don't forget it. — J. Drummond, 9 Hazel Grove, Craigshill East, Livingston, West Lothian.



Cliff and Hank: their TV show is a refreshing change

CAROLINE HALL is a name to remember. Anyone who thinks the time of girl superstar singers finished with Brenda Lee, should give Caroline a listen — and they'll think differently! This girl, only 12½ years old, has a voice much matured beyond her years, and the style usually seen only in singers of the Brenda Lee standard. Caroline Hall has a great new record on Major Minor called "Dream Boy." — Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry.

GENE NEEDN'T CHANGE —HE'S GREAT NOW!

THIS IS a protest to Mr Phil SYMES from a devoted Gene Pitney fan!

What he described in his Gene Pitney concert review in Disc (28.3.70) is exactly what the fans expect and love.

Does he think we don't want to hear Gene's many late, great songs? Is it unnatural for fans to take an interest in their idol's family, or want to listen to that dreamy voice reading out his fan mail?

Gene Pitney has looks, charm and class. What's more, he's a professional, and he can sing. What more can anyone ask for?—M. Wild, 305 Middleton Road, Heywood, Lancs.

I CANNOT understand the popular opinion that the LP "Bridge Over Troubled Waters" is the best offering yet from Simon and Garfunkel. I would not place it in the same class as "Bookends," "Cecilia," "Bye Bye Love" and "Why Don't You Write Me" are all very mediocre tracks. — Ian Malin, 28 Malcolm Avenue, Erdington, Birmingham 24.

VAN MORRISON has a rare talent for writing and singing songs of an unpretentious depth unrivalled by many of his more "in" colleagues.

If this great talent is to be dismissed as a "pleasant sound" by an insensitive reviewer who is too apathetic to find out that Morrison's hit in America was "Brown Eyed Girl" and not "Brown Eyed Handsome Man" then we will surely lose this great artist to the shores of the Continent to which we virtually banished him four years ago.—Kris Attfield, Alan Payne and Miles Kirke, 12 Chedworth Street, Greenbank, Plymouth.

THERE'S a beautiful track on Dusty's new LP called "Never Love Again" — and if you haven't heard it, then you just haven't lived! The whole album is a masterpiece, but for me that is the outstanding track.—Carole Cockett, 14 Oaklands Avenue, Barrowford, Nelson, Lancs.

ON EASTER Sunday I visited the Country Club at Hampstead — and there I found Billy Fury and a band called Legend. What a fantastic night! Billy Fury was great as always, and as for Legend, they were fantastic.

Please let's have more surprise shows. More, more, more. — Rocking Bob, Hollingdale Road, London, N4.

JOHN PEEL, apart from playing extremely varied and exciting music on his show, is a natural and interesting person, which I certainly cannot say about my good friend Tony Blackburn.

Peel preaches tolerance — knockers take heed! — Miles Fielding, Whitelaw House, 4 Millmorton Road, Rugby, Warwick.

SUGGESTION for John Peel: how about releasing a Dandelion sampler? We never hear Dandelion artists on the radio and therefore are reluctant to buy their records. A sampler would change all this and I'm sure many more people would buy Dandelion records. — Mick Teague, 1 Crawford Street, Motherwell, Lanarkshire.

I MUST comment on Mike Pinder's view of the fate of the world expressed in Disc (28.3.70). Although his sincerity is undoubted, the cosmological "facts" he states are completely untrue — and therefore his conclusions are suspect.

The earth is not "on the very edge of the galaxy"—our galaxy is not in any constellation (there is an obvious confusion of terms here, and the galaxy does not vibrate).

Any philosophy must ultimately agree with established fact and so I advise Mr Pinder to read a little more cosmology and, perhaps, consequently to revise his opinion somewhat.—L. Cegielska, 19 Spendmore Avenue, Coppull, Lancs.

CLUES ACROSS

- "Band" single (3, 4, 3)
- What Jan and Dean do on the wild surf? (4)
- Steve of "Booker T. and the M.G.'s" (7)
- Mr. Cash (6)
- The poet Lee? (5)
- "First I Look at the —" (Contours) (5)
- Miss Houston (6)
- "— Love" (Association) (5, 2)
- What you have when "You've Really Got A Hold On Me"? (4)
- "— Burning" (10)

CLUES DOWN

- Colour featured twice by the "New Christy Minstrels" (5)
- Spoil a remarkable extract (3)
- "No —" (Beatles For Sale) (5)
- Latest "House Of The Rising Sun" group (6, 4)
- "Hot Rats" man (5, 5)
- "— No More" (Ben E. King) (3)
- "Aquarius" show (4)
- "Rice Is —" (Lemon Pipers) (4)
- "— Sides Now" (4)
- "Ain't Nothing Like The — Thing" (4)
- Vaporous Group (5)
- "— Soldier" (Four Seasons) (3)
- Scots town part of Motown group? (5)
- Mr. Monro, we hear, is floored (3)

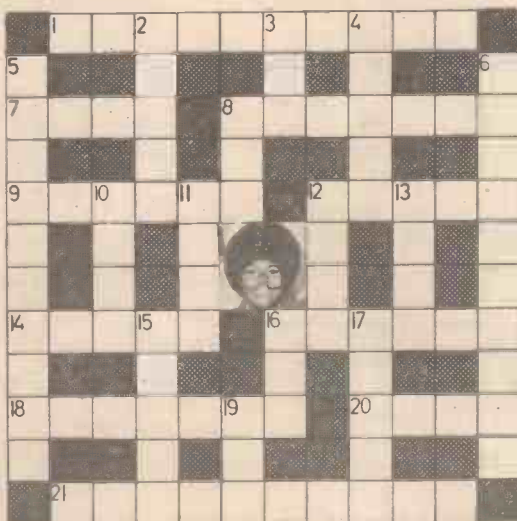
LAST WEEK'S SOLUTION
ACROSS: 3. Plum. 7. Elope. 8. Equat. 9. Neil. 10. Bolan. 11. Lilly. 12. Yuro. 14. Water. 16. Taste. 18. Last. 20. Piano. 22. Ascot. 24. I. Can. 25. Iveys. 26. Dream. 27. Easy.
DOWN: 1. Herb. 2. Collins. 3. Penny. 4. Mellow. 5. Bull. 6. Players. 13. Steppin'. 15. Teacher. 17. Eloise. 19. Tandy. 21. Apes. 23. Time.

LAST WEEK'S WINNERS
Brian Jones, 15 Rheidol Close, Penparcau, Abersytwyth, Cards; Stuart Riley, 9 Courtneys, Selby, Yorks; Duncan Baker, 3 Claytons Way, Huntingdon; Jill Howe, 5 Cardigan Road, Hollinwood, Oldham, Lancs; B. Butolph, 16 London Road, Wymondham, Norfolk; Miss W. Davies, 12 Wheatley Avenue, Ben Rhydding, Ilkley, Yorks.

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Jones, Tom	Bogart	James Coburn
Lulu	Bonnie & Clyde	Mao Tse Tung
Move	Brando	Marx Bros.
Presley	Burton	Charlie Chaplin
Scott Walker	Eastwood	Laurel & Hardy
Engelbert	Chris Jones	Deneuve, C.
Barry Ryan	McQueen	Lee Van Cleef
Glen Campbell	Newman	Peter Fonda
John & Yoko	Lee Marvin	
Ringo Starr	Stamp	
Hells Angels	Monroe	
Castro	Lulu	
Dracula	Dean Martin	
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*Scene

MADLINE BELL expecting her first baby in late autumn.

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

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

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

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

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

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

REMEMBER

5 YEARS AGO

FROM DISC APRIL 10, 1965

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



ENGELBERT: in a scene from his new TV series

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

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

Their success is strange—a hit

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

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

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

And that's what Black Sabbath are all about!

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

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

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*Front Seat

DISC reviewers at the big shows

Humperdinck's show comes in with a whimper

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

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

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

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

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PETER WINS 'EM OVER

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

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

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

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

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

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

JULIAN JAMES

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BRITAIN'S TOP SINGLES REVIEWER

Valentine

SPINS THIS WEEK'S NEW DISCS



Soon hooked on Hollies

I Can't Tell The Bottom From The Top (Parlophone): This is the Hollies first single since their classic "He Ain't Heavy"—and as such is a slight disappointment on first hearing. It hasn't got quite the incredible impact that "Heavy" had on my mind but, in true Hollies style, it is a piece of solid competence.

Written by Guy Fletcher and Doug Flett it starts with piano and vocal only. Luckily Alan Clarke's voice is slightly harder and more demanding than McCartney's or Garfunkel's, so it doesn't sound quite the same as the host of piano/vocal records that have streamed upon us.

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

TOM JONES

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

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

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

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

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



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

BLACK SABBATH

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

Still, others did and for those others here's the single; full of key changes I've heard a million times before and a lot of dirty aggressive lyrics I don't mind if I never hear again.

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

J. VINCENT EDWARDS

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

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

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

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

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

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

ALAN JEFFERS

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

I like it because it reminded me of the dear old Lovin' Spoonful days—it has the same lazy feel as though it was all too easy to make. Which means that it probably took ages.

A very summery feeling and nice sifting almost jazzy backing. Lovely strings too.

VANITY FARE

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

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

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

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

Three Dog make Beatle madrigal

It's For You (Stateside): From their album "Three Dog Night" this incredible American group take the famous Lennon and McCartney song and make it something new and staggering and strangely beautiful.

In many ways I find their treatment reminiscent of the madrigal unaccompanied stuff we did when I was in the school choir a hundred years ago

(I WAS, honest!)

Most of the track is just beautiful fast tricky vocals tumbling over each other with simply hand clapping; after that it's mainly just a rhythm section, and it doesn't get the full guitar treatment until a couple of seconds towards the end when it comes in—bang—and ends.

A really clever intelligent record, beautifully done.

JACKSON

Something's Gotten Hold Of My Heart (Pye): Made famous by Gene Pitney this Cook/Greenaway song was always one of their best. Now Roger Cook takes a singer called Jackson, a mammoth orchestra and—aided and abetted by that excellent man John Cameron—turns it into a whole new song.

He takes it much faster to start with and adds a concise rhythm and backing sound, then suddenly it breaks up into a slow "West Side Story" passage.

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

GARY PUCKETT

Let's Give Adam And Eve Another Chance (CBS): I had begun to despair at Gary Puckett ever giving his lungs a proper airing again. After a mournful collection of songs about some blasted young girl he had on his mind he seemed to sink into sunset never to be heard again.

Here he is though, sounding a lot better and much happier. I have always thought he had a rather wasted voice because it is at least individual and at worst in tune.

This is rather a well-made record. But I did faint slightly at the lyrics on the chorus which make up the title. It rather ruined the record for me.

Still let's give Mr. Puckett another chance—he deserves it.

PHIL FLOWERS

Every Day I Have To Cry (A & M): Mr. Phil Flowers keeps popping up with nice little soul tracks. Not being an ardent admirer of the more harsh soul style I've wanted to give him more room than in the past, and this is an admirable opportunity.

I've always thought Flowers sounded a lot like Ben E. King in style and phrasing—which puts him among the leaders of really good, easy soul. Here he takes the old Arthur Alexander song and makes it instantly a much more interesting proposition than before.

Nice strings and rhythm section and he weaves his voice tightly round the lyrics. Not stunning but easy to listen to.

QUICK SPINS

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

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

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

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

BLUEBEAT

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

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

CUSTER'S TRACK

On The Run

MM698



Geraldine Hunt

NEVER NEVER LEAVE ME



RO515



DISC

and MUSIC ECHO 1s

APRIL 11, 1970

EVERY THURSDAY

Chart Service

TOP 30 SINGLES

- 1 (1) ● **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
- 2 (2) **CAN'T HELP FALLING IN LOVE**
Andy Williams, CBS
- 3 (5) **KNOCK KNOCK WHO'S THERE**
Mary Hopkin, Apple
- 4 (4) **YOUNG GIFTED AND BLACK**
Bob Andy and Marcia Griffiths, Trojan
- 5 (3) ● **WAND'RIN STAR** Lee Marvin, Paramount
- 6 (7) **THAT SAME OLD FEELING** Pickettywitch, Pye
- 7 (18) ▲ **SPIRIT IN THE SKY** Norman Greenbaum, Reprise
- 8 (21) ▲ **ALL KINDS OF EVERYTHING** Dana, Rex
- 9 (11) **SOMETHING'S BURNING**
Kenny Rogers and the 1st Edition, Reprise
- 10 (6) ● **LET IT BE** Beatles, Apple
- 11 (14) **FAREWELL IS A LONELY SOUND**
Jimmy Ruffin, Tamla Motown
- 12 (8) **NA NA HEY HEY—KISS HIM GOODBYE**
Steam, Fontana
- 13 (19) ▲ **I CAN'T HELP MYSELF** Four Tops, Tamla Motown
- 14 (24) ▲ **GIMME DAT DING** Pipkins, Columbia
- 15 (9) **EVERYBODY GET TOGETHER**
Dave Clark Five, Columbia
- 16 (10) **DON'T CRY DADDY** Elvis Presley, RCA
- 17 (23) ▲ **WHO DO YOU LOVE** Juicy Lucy, Vertigo
- 18 (12) ● **I WANT YOU BACK** Jackson 5, Tamla Motown
- 19 (17) **YOU'RE SUCH A GOOD LOOKING WOMAN**
Joe Dolan, Pye
- 20 (26) **WHEN JULIE COMES AROUND** Cufflinks, MCA
- 21 (13) **YEARS MAY COME, YEARS MAY GO**
Herman's Hermits, Columbia
- 22 (29) **NEVER HAD A DREAM COME TRUE**
Stevie Wonder, Tamla Motown
- 23 (16) **LET'S WORK TOGETHER** Canned Heat, Liberty
- 24 (30) **GOOD MORNING FREEDOM** Blue Mink, Philips
- 25 (15) **INSTANT KARMA** Plastic Ono Band, Apple
- 26 (—) **TRAVELIN' BAND**
Creedence Clearwater Revival, Liberty
- 27 (27) **SYMPATHY** Rare Bird, Charisma
- (—) **HOUSE OF THE RISING SUN** Frijid Pink, Deram
- 29 (20) **RAINDROPS KEEP FALLING ON MY HEAD**
Sacha Distel, Warner Bros.
- 30 (—) **RAG MAMA RAG** Band, Capitol
Two titles "tied" for 27th position.

● Silver Disc for 250,000 British sales
▲ This week's Top 30 zoomers

American charts
are on page 13

Hit Talk by Juicy Lucy's PAUL WILLIAMS

"BRIDGE Over Troubled Water" is great. Vocals are by far the best I've heard from Art Garfunkel. A beautiful song, but I didn't think people would take to it so much.

Andy Williams was ob-

viously helped by his great TV show. Not much to say about it except he sings well. "Knock Knock Who's There" is commercial but I'm not knocked out by it.

Next week: BOB ANDY

"I Can't Help Myself" is a classic in its time but I'm surprised it's done so well second time around. Definitely one of the Four Tops' best.

Dana's "All Kinds Of Everything" is dreadful. I don't see why Eurovision songs always have such awful lyrics and melodies. We seem to be going back 10 years with this sort of thing in the chart.



ELTON JOHN
sings BORDER SONG
on DJM
released 20th March



TOP 30 ALBUMS

- 1 (1) **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
- 2 (2) **PAINT YOUR WAGON** Soundtrack, Paramount
- 3 (4) **EASY RIDER** Various Artists, Stateside
- 4 (3) **LED ZEPPELIN II** Led Zeppelin, Atlantic
- 5 (5) **FILL YOUR HEAD WITH ROCK** Various Artists, CBS
- 6 (6) **TAMLA MOTOWN CHARTBUSTERS Vol. 3**
Various Artists, Tamla Motown
- 7 (7) **ABBEY ROAD** Beatles, Apple
- 8 (8) **FROM MEMPHIS TO VEGAS — FROM VEGAS TO MEMPHIS** Elvis Presley, RCA
- 9 (10) **CHICAGO** Chicago, CBS
- 10 (12) **HELLO I'M JOHNNY CASH** Johnny Cash, CBS
- 11 (9) **HOT RATS** Frank Zappa, Reprise
- 12 (23) **WILLY AND THE POORBOYS**
Creedence Clearwater Revival, Liberty
- 13 (17) **JIM REEVES GOLDEN RECORDS** Jim Reeves, RCA
- 14 (14) **BLACK SABBATH** Black Sabbath, Vertigo
- 15 (13) **BASKET OF LIGHT** Pentangle, Transatlantic
- 16 (11) **TIGHTEN UP Vol. 2** Various Artists, Trojan
- 17 (—) **ANDY WILLIAMS' GREATEST HITS**
Andy Williams, CBS
- 18 (24) **JOHNNY CASH AT SAN QUENTIN** Johnny Cash, CBS
- 19 (15) **FUNNY GIRL** Soundtrack, CBS
- 20 (20) **WORLD OF VAL DOONICAN Vol. 1**
Val Doonican, Decca
- 21 (—) **LET IT BLEED** Rolling Stones, Decca
- 22 (26) **THE SOUND OF MUSIC** Soundtrack, RCA
- 23 (16) **CANNED HEAT COOKBOOK** Canned-Heat, Liberty
- (—) **MIDNIGHT COWBOY** Soundtrack, United Artists
- 25 (22) **WORLD OF MANTOVANI Vol. 2** Mantovani, Decca
- 26 (21) **AMERICA** Herb Alpert, A & M
- 27 (25) **OLIVER** Soundtrack, RCA
- 28 (—) **A BEARD OF STARS**
Tyrannosaurus Rex, Regal Zonophone
- (19) **VOLUNTEERS** Jefferson Airplane, RCA
- 30 (—) **BUDDY HOLLY'S GREATEST HITS** Buddy Holly, Coral
Two LPs "tied" for 23rd and 28th positions.

Advertisement

BUBBLING UNDER

MAMA CASS
"New World Coming" Stateside SS8039

RUFUS THOMAS
"Do The Funky Chicken" Stax Stax 144

JULIE FELIX
"If I Could" (El Condor Pasa) Rak Rak 101

BOX TOPS
"You Keep Tightening Up On Me" Bell BLL 1097

THE BAND
"Rag Mama Rag" Capitol CL15629

GLADYS NIGHT AND THE PIPS
"Didn't You Know" (You Have To Cry Sometime) Tamla Motown TMG 728

JOE SOUTH
"Clock Up On The Wall" Capitol CL15636

TONY BURROWS
"Melanie Makes Me Smile" Bell BLL1103

ROGER WHITTAKER
"I Don't Believe In If Anymore" Columbia CB8664

GENE PITNEY
"A Street Called Hope" Stateside SS2164

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