

DISC

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EVERY THURSDAY

USA 25c

Peter Green to join Rascals?

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best-selling
colour pop
weekly

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Mayall plans special date

JOHN MAYALL and Deep Purple are set for separate concerts at Croydon's Fairfield Hall next month. And Mayall is in line for a 10-day UK tour next March.

Mayall, currently on tour in the U.S., is flying home specially for the date—two shows on Friday, November 20.

He said from America this week: "I'm not 100 per cent sure at the moment which musicians I'll be bringing. Hopefully, they'll be the present line-up."

Mayall recently "recruited" ex-Canned Heat men Harvey Mandel and Larry Taylor, and electric violinist Don "Sugar-cane" Morris, featured on the Frank Zappa LP, "Hot Rats."

Said promoter Tony Smith: "This will be John's only British date this year. But we are planning a 10-day tour of major cities for him next March."

Smith is also behind a solo concert by Deep Purple at Croydon on Sunday, November 22.



PETER GREEN may be joining America's Rascals. It is understood that he's being approached to replace **Eddie Brigati**, who recently quit the group.

Peter, who split from Fleetwood Mac last spring, flew to the States last week—"for a holiday." But the move came at the same time as a call from the Rascals' manager Sid Bernstein.

Reveals Mike Berry, boss of the Rascals' UK publishing company: "Sid phoned us last week. He asked me to locate Peter Green. He said he wanted to approach him with a view to getting something together with the Rascals. He was told Peter was in Boston, Massachusetts. And I understand the two of them would be meeting this week."

However, Peter's London representative, Clifford Davis, was adamant in denying the report. "I'm sure Peter wouldn't be interested," he stressed. "He's gone over for a holiday; and to see if there are any musicians around he likes. I know for a fact that he will not be joining any other band. If a band is formed—either over there or in this country—it will be Peter's own band."

Rascals, originally the Young Rascals, have hits like "Good Lovin'," "Groovin'," "Girl Like You," and "People Got To Be Free" to their credit. Last Christmas they appeared in Britain at London's Lyceum on a bill which also starred Beatles John and George, Delaney and Bonnie, and Billy Preston.

Eddie Brigati, one of the founder Rascals in February 1965, left the group recently after admitting that he'd become dissatisfied with his own music. He said he wanted "a rest" and was thinking about studying music formally.

Rest of the group is: Felix Cavaliere, Gene Cornish and Dino Danelli.

ALBUMS GALORE!

Reviewed this week:
**Diana Ross, Three
Dog Night, Eric
Burdon, Stevie
Wonder, Thunder-
clap Newman,
Blood, Sweat
and Tears**
SEE PAGES 10-11

Blow for Freda Payne fans

FREDA PAYNE, still top of the chart with "Band Of Gold," is unlikely to visit Britain this year. Ray Brown, of the Clayman Agency, had hoped to star Freda with the Chairmen of the Board in a short theatre tour at the end of November. But he told Disc on Tuesday: "Freda Payne is now so busy in America that the only time she has available between now and the end of the year are five days in mid-November."

There is a slight possibility that Freda may use those five

days as a promotional visit to Britain, probably to promote her next single "Deeper and Deeper."

Chairmen Of The Board, however, may still play ten days of top ballroom dates here during last week of November/first week of December. Says Brown: "The trip will be expensive, but having heard their next British single, 'Dangling On A String,' I am confident they will still be immensely popular then."

Feature is on page 3

DISC REVIEWERS TAKE A CLOSE LOOK AT A BUMPER WEEK PACKED WITH ALBUM

Stevie loses his wonder

STEVIE WONDER is in danger of losing some of his immense reputation if he allows any more albums like "Live at the 'Talk Of The Town'" to be released. Hot on the heels of the mediocre "Live" LP recorded in America this contains no less than seven tracks already included on the former album. OK, so if you saw the lad at the "Talk" you may like this for nostalgia, but with all due respect a music-reading resident band is no backing for a soul singer and "I Was Made To Love Her" has all the pace of a lame elephant. "Alien" and

the drum solo we've heard before, "For Once In My Life" and "Pretty World" we've also heard before. In fact the only genuine new addition is Stevie's version of "Bridge Over Troubled Water." But that's not worth a whole album. And if Motown will insist on forcing its artists to keep recording live, then for goodness sake let them do some new songs. (Tamla Motown) ★

This war IS good!

ERIC BURDON has certainly come a long way—and moved in an often curiously confusing circle getting here—since the days of the original Animals and those competently commercial, singalong chart successes. Now, backed by a beautiful band, he calls his latest LP "Eric Burdon Declares War."

Obviously they're not war songs at all. In fact, apart from occasional anti-war appeals, they're really unrelated to the subject. Musically the band's magnificent... make no mistake. Thoroughly together and exciting-sounding. And the little Geordie "gnome's" voice is just as raucous and raw as ever. But the lyrical content of the compositions, their veiled definitions and meanings, is confusing. "You must listen to it all the way through to understand" was the tip. An explanatory sleeve-note would have been simpler. However, despite this small point, an imaginative album which improves perceptively with hearing. (Polydor) ★★★

ERIC BURDON: the "raucous gnome"



TDN are heavy...

THREE DOG NIGHT. When you get down to it, the three vocalists are probably the only "heavy" singers, utilising their voices for excellent musical effect rather than the usual pattern of bellowing and screwing up faces for "emotional effect." Back this up with a really tight band, a bit heavy on the organ, but nonetheless one of the superior bands of our time, you have the Three Dog Night sound which is very much their own.

Their sound is very heavy in spite of the rather "pop" image three smiling vocalists out front gives, and not all tracks are as melodic as "Mama Told Me Not To Come" which is included on the album, along with an earlier American hit "It Ain't Easy" and a brilliant take off of ballady rock of the 50's with "Good Feelin' 1957."

Some of the other notable tracks are "Women," "Cowboy" and "Rock-n-Roll Widow" (Prohe)★★★

JODY GRIND, after several personnel changes since "One Step On," have an excellent second album—"For Canal." But suffice it to say on the album Jody Grind consists of Tim, Pete on percussion and Bernie Holland on guitars.

They have a knack of devising a lovely Mozart/Bach-ish theme that will crop up on organ or guitar which gives them a semi-classical sound. On "Vegetable Oblivion," for instance, there are some beautiful instrumental harmonies—whereas they can veer to the other extreme on "Bath Sister" and sound very Cream-ish. All the time beautifully controlled and far more competent than their first album. (Transatlantic)★★★★

JAMES GANG with "James Gang Rides Again" is a very fine album which fully illustrates why Pete Townshend returned from America some time ago raving about this remarkable trio. The album is divided very sharply into two contrasting sides. Side One sounds alarmingly like Led Zeppelin. It's fast, funky, very exciting and has that immediate whoomf.

Side Two has a much more pre-meditated sound, beautifully arranged and constructed numbers opening with a real gem—"Tend My Garden"—with beautiful organ. For a trio, they make an incredibly full noise, and the album as stated is definitely "Made Loud To Be Played Loud." (ABC)★★★★

CHART-BOUND SINGLE



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ALBUMS

Compiled by Disc's reviewing panel
Star ratings

★★★★ Outstanding ★★★ Good
★★ Fair ★ Poor

B. B. KING'S new album is called "Indianola Mississippi Seeds" and has that indisputable King brilliance on guitar and vocals and, surprisingly, strings and brass backing on most tracks.

On side 2 "Ain't Gonna Worry My Life Anymore" has a long instrumental intro before King starts singing with thick strings and sharp brass behind him. "Chains And Things" is one of the best tracks—although they're all good.

It's a first-class album of the usual high King standard, although smoothness replaces his old earthy approach with the presence of strings. But it's very nicely done. (Probe)★★★

DORIS TROY, who deserves a commercial hit as much as any-

one, has celebrated with people like Ringo, George, Klaus Voorman and Stephen Stills for her first album for Apple. The set includes "Ain't That Cute" and "Jacob's Ladder." A very polished and professional performance from a very real vocal talent. (Apple)★★★

LULU proves yet again that she has that remarkable talent to pick just the right songs to show her "rough" (in the nicest possible way) voice off to the best advantage.

On "The World Of Lulu Vol. 2" this Bonnie Miss moves through such "modern standards" as "Dream Lover," "She Will Break Your Heart" and "Heat-wave" with all the energy she can muster. (Decca)★★



CAT STEVENS on "The World Of Cat Stevens" is a collection of old tracks from The Cat and a very good bunch they are too! No one would claim Mr. Stevens has a strong voice but while he is singing his own material he gets along very nicely thank you! On "I Love My Dog," "Matthew And Son" and "Here Comes My Wife" he displays all the old Cat talent that put him high in the chart. (Decca)★★★

LAMBERT AND NUTTY-COMBER'S publicity people are billing this duo as reminiscent of Simon and Garfunkel, and their album—"At Home"—could indeed be likened to very early S & G things.

It's basically very folksy, most unpretentious and makes pleasant listening. All the compositions are their own except for a lovely version of Jerry Jeff Walker's "Mr. Bojangles" which is a credit to any album. (A & M)★★★

B S and T marriage works

BLOOD, SWEAT AND TEARS—3 has been previously reviewed in this paper. But this latest album from America's magnificent jazz-rock marriage is so sparkingly good that another mention won't hurt. Produced by BS&T drummer Bobby Colomby, it includes most of the material played during their all-too-short recent visit. This is the collection featuring works by the Stones, Stevie Winwood and James Taylor. And what immaculate versions this versatile band do!

Who cares if they shy off original material when they can upgrade such gems as "Symphony/Sympathy For The Devil" and "Fire And Rain." Undeniably the most precise and polished group of its kind. A first-class LP.

TRACKS: Hi-De-Ho, The Battle, Lucretia MacEvil, Lucretia's Reprise, Fire And Rain, Lonesome Suzie, Symphony For The Devil/Sympathy For The Devil, He's A Runner, Somethin's Comin' On, 40,000 Headmen, (CBS)★★★★

RELEASES AND TRY TO PICK OUT THE 'BEST BUYS' FROM THE BEST OF THE CROP

LA lose THAT tag...!

LA "New Day." What can we say? Without trying to bring them down but merely by way of explanation for those who missed it or have forgotten: LA are the former Love Affair minus Steve Ellis and plus Auguste Eadon, and they have nothing whatsoever to do with that single "Everlasting Love."

LA's transition from pop to "heavy" has obviously been quite painless and the sound is crisp, the musicianship high. It does seem that Auguste Eadon, who was taken on as lead singer, has influenced the band rather than the other way round, the overall feel of the album being reminiscent of the album by Eadon's last group "The Elastic Band."

Maurice Bacon on drums, Mick Jackson on bass, Rex Brayley on guitar, Morgan Fisher on keyboard are augmented by Eadon with flute. Fortunately they don't fall into the trap of being Jethro-ish by being heavy handed with flute and coming up with a pseudo-Jethro sound, but they do lean heavily towards a Moody Blues impact.

Outstanding if not prominent on the album, is some really excellent keyboard work by Morgan Fisher. (CBS) ★★



Pictured left to right: Andy Newman, Speedy Keene, Jimmy McCulloch.

Newman Thunders back...

KRISTOFFERSON (Kris of Isle of Wight fame) issues his British album of the same name. He gets a poem by Johnny Cash as a sleeve note (sleevenote writing must be Cash's second occupation).

The album mostly meanders through melodic and gentle country flavoured tunes, although it is for his lyrics that Kristofferson could become best known for. On some tracks his voice becomes so deep that it sounds in danger of disappearing down his own throat, but the best and most melodic of tunes is still "Me And Bobby McGee," and most interesting of songs is probably "Blame It On The Stones." Definitely an artist for a specialist market. (Monument) ★★

MARY WELLS was the first Motown artist to make the British chart. The track that introduced

her name and the company's name in 1964 was "My Guy" the title track of Motown's first budget album. For only 19s. 11d. you can have this collection of her "greatest hits" and it's tremendous value. Motown lost a good thing when they lost this girl, she could have been the biggest female vocalist of this era. (Starline) ★★

THUNDERCLAP NEWMAN on "Hollywood Dream" are a bit schizophrenic. On one part heavy psychedelic sounds, broken by Andy Newman's "jolly" pub-type piano, over an incredibly commercial melodic song.

Speedy King, drummer and vocalist with the band, is responsible for all the songs, with the exception of Dylan's "Open The Door, Homer." Keen's lyrics are explicit and socially aware, sung in the manner of a puzzled young man, and time and again the piano cuts across the heavy backing with a backing and/or solo that belongs on an old 78 r.p.m. record.

Andy Newman is credited with an amazing number of instruments through the track notes. Instance: "Hollywood 2" Andy Newman: Piano, vocals, Japanese Battle Cymbal, Three Soprano Saxophones in Harmony, Hand Bells, Indian Finger Cymbals, Chinese Temple Block, Sleigh Bell. And we believe it!

Bassist, who holds on to a really fine, driving sound, is Bijou Drains (Ha, Ha!) and there are pictures of Pete Townshend on the cover. Exciting, new and different (Track) ★★

JIMMY RUFFIN must be the only Motown artist more popular in Britain than in America. Recently he's had two top ten items here "I'll Say Forever My Love" and "Farewell Is A Lonely Sound" while in America his name hasn't appeared in the best sellers since 1967. Obviously "Jimmy Ruffin... Forever" will sell many more copies here. It contains those two recent hits plus 12 new re-

Diana Ross is simply Mmm...

DIANA ROSS is currently enjoying her first taste of solo chart success with "Ain't No Mountain High Enough," but let's face it, the production is selling that song not Diana's vocal prowess. To really appreciate the lady's capabilities listen to her first album "Diana Ross" on which she really gets a chance to sing.

It's a new Miss Ross, with a gentle, rich voice devoid of the squeaks and harsh nasal tones present on her earlier recordings.

You could almost say it's Diana at her most sophisticated—yet there's still soul-aplenty. Listen in particular to "Now That There's You," "These Things Will Keep Me Loving You" and "You're All I Need To Get By." Beautifully sung with lovely arrangements. And while you're bending an ear to the marvellous sounds that the grooves emit you can feast your eyes on a very tasty album sleeve. Mmm. (Tamil Motown) ★★

ISLEY BROS. produced some of Motown's greatest ever records while with the company; tracks like "This Old Heart Of Mine" (which started the re-issue boom back in 1968), "Behind A Painted Smile," "I Guess I'll Always Love You," etc., which were all hits not so long ago. They're all available on "Greatest Hits" for only 19s. 11d. and not to be missed. (Regal Starline) ★★

IKE & TINA TURNER'S "The Hunter" marks their farewell from

the Blue Thumb label. It was recorded before the recently issued "Come Together" set and is far more subdued than that gritty collection. Standout track is the title song, written, but strangely, never recorded, by Booker T. & The MG's. (Harvest) ★

Compiled by Disc's reviewing panel
Star ratings

★★★★ Outstanding ★★ Good
★★ Fair ★ Poor

TONY BURROWS

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... so have we

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The Cream's a Lifetime away.....!

JACK BRUCE is a small vehement Scotsman with a strong loyalty to the homeland, a mania for fast cars and an undisputable musical talent. Mention his name to anyone and the usual reaction is "ah... Cream." A natural enough reaction to a group that became a legend in its own life but a tag that Jack would like to hear a little less of, because now he's totally immersed and content with "Lifetime."

"The first thing that's got to be said is that it's not my idea," says Jack forcefully. "All four of us are completely equal members. We don't want to use the ex-Cream, ex-Miles Davis, ex-John Coltrane thing—we just want to be a group because what we're doing is different."

Lifetime consists of four incredible musicians—Jack, Tony Williams, John McLaughlin and Larry Young. Originally it was Tony Williams' Lifetime who put out an album.

"I heard it round at Pete Brown's flat and was completely knocked out—and it didn't have a bass player on it. I knew that was the band. When I went to New York this guy came up and said 'hello, I'm Tony Williams. I'd like you to play on the record I'm going to do.' The reason he didn't have a bass before was because he didn't think there was anyone who would fit in."

Now they have a tour fixed for this country starting next month and are issuing their own posters to avoid being billed as the "New Cream" or something equally disastrous. On their American tour, says Jack, the billing was dreadful. Until the start of the tour and rehearsals for it, Jack and Tony are doing some car racing. Tony is another car fanatic.

Jack's race to such exalted heights in the music business has been no overnight happening. He's now 27, but prefers to say 26, and was born in Lancashire "at the side of a slag heap." He's a Tauran and says that's why he's so attached to Scotland, it's a trait of that sign.

He owns an island there which as yet he hasn't had much time to visit but has refused grant monetary offers from "lots of moguls

who are trying to buy it from me to turn it into a sort of hip Butlin's. I've told them I wouldn't sell it for a million."

Jack went to 12 primary schools because his father kept moving around. "We've got a sort of nomadic trait in our family."

"WE went to Canada, and America during the McCarthy period and my father got thrown out because he's a dead hot Red—he was doing it then while all the hip people are doing it now. I've got the greatest respect for him; he was blacklisted in Canada. He could have been all right in his semi and everything if he'd gone with the Establishment, but he just fought his little fight. He's a fine man."



So Jack went from primary school to primary school—he even went to a Catholic school once because they hadn't finished building the school he should have gone to. Then he went to Bella Houston Academy secondary school "which is a turning out machine for lower class Civil Servants and bank clerks." From there he got a scholarship in composition and piano to the Royal Scottish Academy which he left after about six months.

"The only way I could support myself and play there was to do local gigs which at that time weren't allowed by the Academy. You were allowed to wash dishes but not play music." By this time his mother had bought him his first bass, a white plywood one, and he'd already written his

Close up on Jack Bruce

first string quartet when he was 13, which his music mistress went through and corrected. Since then he's played one of the movements on a pipe.

"When I was about 17 I was playing in the Freddie Riley Trio at the Glasgow Lockarno. We played in the intervals."

After that Jack decided to go to London but only got as far as Coventry where he played in a big band doing Maynard Ferguson arrangements. He went to Italy with this band but got stranded.

He returned to Britain, intent on seeking fame and fortune in London, but ended up in Brighton sleeping on the beach. For some unknown reason he got another gig in Italy—a guy sent him a letter with a twenty dollar bill saying get there by such and such a date to drive the equipment down to Venice.

Jack managed to get there by borrowing some money from a girl in the Paris Consul, and found a 1954 Mercedes with a trailer carrying the equipment waiting for him. The trailer had a wheel that kept falling off but he managed to arrive at the destination on Christmas Eve and worked with the band until he got the sack for playing too much free form stuff.

This time he actually managed to get to London for the first time, and went straight to Archer Street where it was all supposed to be happening.

"I tried to get some gigs but failed miserably and joined Jim McHarg's Scotsville Jazz Band. He was the bass player but the rest of the band fired him to get me in. We were in the post trad boom and did terribly."

One day they did a gig at a Cambridge May Ball, and Jack found a group playing in a cellar with Ginger Baker on drums and Dick Heckstall-Smith. He asked if he could sit in with them, but they told him to come back later which he duly did and announced he was back for his six-in."

"They said, 'oh we're going to do lots of difficult things, we're going to do a

ballad' so I said 'I can play those too.' I blew everyone off the stand and left."

At that time Jack was living in a tubercular flat in Willouden, and had actually got the beginnings of TB. Dick Heckstall-Smith searched London for him for a fortnight, eventually found him and asked him to join Alzira Korner. Jack went to listen to them and said 'oh this is a rock-n-roll band I won't do this,' but joined.

Then he joined Graham Bond which was a trio with Ginger, then John McLaughlin joined and then as the Graham Bond Organisation with Dick Heckstall-Smith

Jack eventually left and joined John Mayall.

"I left him, he didn't give me the sack—that's very important. Only me and Eric ever didn't get the sack. Then this voice drops to an apologetic whisper 'I went with Manfred Mann. I was very poor and I had to pay the rent. Then came Cream and the rest is history.'"

History indeed. Cream existed and reigned for just over two years and although their break up was sad, it was inevitable—the three had very different directions to go in. Jack's contribution to the trio is often underestimated. Not only did he

wrote most of the songs with Pete Brown and do vocals, his bass playing onstage was a vast driving force.

When Cream split in November 1968, Jack was undecided but very determined. Financially he was secure enough to never play another note for the rest of his life, but he wanted to progress. What followed was his solo album—'Songs For A Tailor'—believed by many to be one of the finest records ever released—including musicians like John Huemant, Dick Heckstall-Smith, Chris Spalding and beautiful lyrics by Pete Brown.

"I liked it, I think the

songs are nice, they're reasonably well played and as an album it hangs together pretty well. I've passed that stage of music now, but I suppose my only disappointment was that it went the way of all albums and disappeared it would have been nice if someone else could have recorded some of the songs."

"But that's nice, I don't mind that, it makes me proud. The fact that Cream existed and lots of groups followed in their footsteps is nice. It's nice to be in the forefront of what's happening rather than following in other people's footsteps."



'Lifetime is the best band in the world. In its field Cream was, at the time, but there wasn't any love in the group'

AFTER that Jack began to appear at the beginning of this year with Friends—Larry Coryell, Mitch Mitchell and Mike Mandel for a couple of gigs here and a brief tour of America, but that dissolved to be followed by Lifetime. Jack's enthusiasm for this band knows no bounds—he'll rave about it for hours.

"After leaving Cream I just wanted to progress, just wanted to be able to do what I wanted to do instead of having to do what other people wanted to do until I found this band and they're all so great it's worth submerging your own ego into making something nice. If you get a really good group it becomes four minds joining, not four separate humans."

"This band is the best band in the world. In its field Cream was at the time, but there wasn't the love between the people in the band—we weren't mature enough to submerge our egos. I feel that Lifetime will keep going. I just hope financially it will be possible to do so because we don't want to be like Led Zeppelin and play places like Madison Square Garden."

"Playing with the band is like playing all over again—just like starting again. It just means I can work instead of being carried along. The way this band works is we chase each other along. Sometimes it's John because he's the greatest guitar player in the world—he'll take off, Tony will follow and I'll follow Tony and Larry's just got so much, he's so full of love for everybody he's got tremendous capabilities of lifting people and taking them away."

"It's not going to be an easy band to get into—the biggest problem is going to be getting the sound right because everybody plays so

much, nobody holds anything back. I think musicians are like rubes—you have these mental hang ups and it blocks it up and you hold it back. If you've reached the sort of technical standard when you play as fast as you can and keep the tube clear—then anything's possible.

"Maybe a lot of people will think the technique of the band gets in the way because there's too much of it. It's just that we think in a different way—we think that every musician should be that technically proficient before they should start playing. The Stones technically are hardly able to play at all, but emotionally they have something few others have. We've got both. The band can either sound like the worst noise or the best."



JACK, justifiably, is very anxious as to what the reaction to Lifetime will be. To him it's the ultimate band he could be with and it's only natural he should want his confidence endorsed.

Meanwhile his thoughts and time have been pretty occupied with the arrival of his second son—Malcolm—whom Jack delivered. "It was purely instinctive," he says, "it's just that we've got out of the habit in the West." He married him with a fiancée six years ago after meeting her at the Marquee—she was going out with Johnny Parker.

"She's the divine mother in a Buddhist way," he says.

"She's just a really wonderful person and an example to me."

They live in a converted terrace house near Regents Park with Jack's current range of cars lined up in the road outside. At the moment he's just bought a Ferrari Daytona (over the £6,000 mark) which is capable of doing 160 m.p.h. and which Jack considers to be the ultimate in cars. The fact that there's a 70 m.p.h. speed limit throughout the country seems to add to his enjoyment of the car and he seems quite happy to test it to its full along the North Circular.

Besides the Ferrari he's got a Bentley and says all his other cars seem to have fallen by the wayside. He did have a car specially made for him (1960) but it was unusable and the windows didn't work. "Imagine paying £8,000 for a car and the windows don't work."

He's not able to spend as much time at his Scottish island as he would like, but refuses to sell it because he believes the beautiful countryside round there should be preserved.

"A lot of people want to develop Scotland because everybody's dead and there but everybody's poor and happy. He's typically Scottish like that—loyal, slight, touchy, incredibly determined, and with a traditional drinking capacity. Also one of the finest musicians of our time."

by
Caroline Boucher

Next week: Four Tops, Levi Stubbs

PURPLE DON'T THINK CLASSICS ARE A GAS, ANYMORE...



DEEP PURPLE (from left, back)
Roger Glover, Ian Gillan; (front)
Ritchie Blackmore, Ian Paice, Jon
Lord.

DEEP PURPLE have suddenly reached the highest point in their three-year history, with an album and a single high in their respective charts. They now have the success and recognition that they deserve.

They're a complete group; fine musicians who don't forget that as well as being "in music" they are also part of show business. Though some of their recent antics have met with heated criticism, it's worth noting that there has been a lot more dissent from fans recently about the groups who "just stand there." Purple certainly don't let you feel that you are intruding on a private jam session when they are on stage. They actually ad-

dress the audience and remember that you have paid to see, not just hear.

They are also well established in the pop-classical fusion scene, which has earned them a lot of respect.

It is now over a year since singer Ian Gillan and bass player Roger Glover joined the group and they've hardly looked back since.

"It was a very difficult thing telling Rod, and Nick, our old singer and bass player that they weren't doing what we wanted," says organist Jon Lord. "We were all good friends but we had to do it for the good of the group. We lost six months, musically, because of the change, but those six months changed the group for the better; it was a worthwhile thing. Although, at the time, I thought we'd

... except
Jon Lord
who has only
just begun ...

never get off the ground again."

Although Deep Purple had a hit single in the American charts, "Black Night" is their first 45 success here, one they weren't quite prepared for. It was out nearly three months before it started moving. Says Jon: "It's the first time we've gone into a studio to make a single. The ones before have all been off albums. We thought it would be nice to do one that wasn't on the album. 'I suppose we wanted a hit. It's difficult to work out. I just thought that it wouldn't matter if it wasn't a hit and if it was that it would be nice. But I must say, having got it, it's a great feeling, especially to be in both charts at once.'"

Jon feels that the thing about having a hit single is not to rush another one out straight away. "Black Night" came naturally and they are content to wait for the next one to come along like that.

The group is writing material for the next album and so far they have nine or ten numbers, already enough. "We will want about ten tracks on the next one. They will be shorter so that there will be more variety. Solos will be shorter because the big solo thing doesn't come off on record, it's more of a live thing."

Direction is in rock

The next LP might be out at Christmas. But a lot depends on when they can find recording time in their date sheet, packed with gigs in Britain and Europe. "Deep Purple In Rock" itself is probably the most significant landmark to the group. "We were searching for a group identity. Our previous LPs had been a mess of different styles. And it was also the first, one with Roger and Ian on. It's the only one we've made with a strong direction. On the next one we'll use what we have learned from this one and progress from there. We just want it to be a natural development from 'In Rock.'"

Purple's direction now seems to be very much in rock which, as a unit, is where their strength lies. And Jon says that now

they have found this direction they will work within its limitations. But this doesn't mean that there is a lack of scope. A lot of brilliant music, he points out, was written to the strict regimentation of classical symphonies. Purple will, no doubt, extend rock to its furthest possibilities.

Deep Purple's performances with classical orchestras might be over, but Lord's orchestral writing certainly isn't.

"It was a bee in my bonnet; the rest of the group were kind enough to indulge. The Concerto did us so much good at the time. It was a worthwhile thing. The latest one, The Gemini Suite, we were asked to do. And it's not every day you get asked by the BBC to do something like that. But, as a group, we have decided not to do any more for the time being. Although we might feel like it in a year's time. I don't know. It's not Ritchie's scene.

"But I have written things for orchestra that I'd like to get performed, that's my eventual aim. I'd like to write an organ concerto for Keith Emerson. We did talk about it about six months ago but we didn't have the time.

"We did think about doing a double album—the Nice with an orchestra on one, and us with another orchestra on the other. But the financial problems would have been ridiculous. But I'd certainly like to write something for him—his technique seems to have no limits, but it would be just him and an orchestra, no group.

Classics for Emerson, Lord and orchestra

"The possibilities of rock musicians playing with classical orchestras haven't been explored. The techniques are totally different but both as fine and as marvellous in their own way. I see no reason why they shouldn't be explored.

"I have been asked by the people at the BBC to write something else, to do whatever I want. I don't know what I want to do but I've got till next June. I want to talk to Keith about it. I'd love to play piano with an orchestra. Perhaps it could be Keith on organ, me on piano, and an orchestra. There will be about four or five movements and we could swap over in the middle. It would be great to write.

"These sort of things must be exciting. I don't think it is any good if they are cerebral, intellectual and deep. They must be fun."

There are certainly a lot of difficulties about getting groups and orchestras on stage together. The Gemini Suite had only two rehearsals. Hardly enough, but 70 musicians cost £700 for a three-hour session. And of the success of such fusions Jon says: "I've tried twice and they're not compatible."

As for Deep Purple, their sounds are going to be expanded by the introduction of an electric piano for some numbers. Lord feels he has gone as far as he can go on organ and wants to "renew" himself by returning to more of a piano feel. It's also likely that the noise and violence which usually ends their acts will continue. They aim to be a visual experience and he thinks it is justified if backed-up by musical integrity.

He sums it up best by quoting Mick Jagger—"If you are not going to move about on stage, you might as well play behind a curtain."

Roy Shipston

POLICE ARE READY TO RAID THE CHART



Hamish Stuart

IT'S OFTEN difficult for groups from outside London to make the grade and Scottish groups in particular have had little success.

The Marmalade are an exception, and hoping to be another are the Dream Police, a fourman band from Glasgow. They have been together in their present line up for two and a half years, most of which time has been spent in London.

The basis of the group was formed by Hamish Stuart, who plays lead and rhythm guitar, and Matthew Irving who plays organ. They met at school when they were both 15 — four years ago—and started playing locally.

They were later joined by Joe Breen, the bass player and drummer Charlie Smith, and already have an extensive fan following in Scotland and Sweden, where they have already done a couple of long tours. They were also acclaimed as a bright hope after the tour they did with the Times, as backing group, last year.

"It's hard coming down here from Scotland," said Hamish. "Some of the groups who came turn round and go home if they don't break into the business in a couple of weeks."

Persistence seems to have paid off for Dream Police. Their first single on Decca was arranged and produced by Marmalade's Junior Campbell and was called "I'll Be Home."

Their new record has a stronger more commercial sound, and was released last Friday. Entitled "Our Song," it was written by Hamish and Joe and features an acoustic guitar, sounding a little like Crosby, Stills, Nash and Young. This was unintentional, but is probably a good sign.

It is included on their album which is three quarters finished with all the numbers being written by the group. As yet unnamed, it includes one country track, written by Joe and called "I've Got No Choice."

Tony Blackburn has been playing some of their tapes on his show. The group has recently been playing gigs all over the country, mostly clubs and colleges, and will soon be leaving again for Sweden for a ten-day tour. They hope it will be better than the last one which included a venue at a festival of the Midnight Sun.

"It was a flop," said Hamish. "It was well organised and Canned Heat were there, but not enough people turned up."

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BLODWYN PIGLETS..

EX-BLODWYN PIG'S Mick Abrahams has no idea what his new group is to be called. He DOES know who is in the band; he knows they already have enough material for a couple of albums.

"It might be called even Mike Abrahams and the Follies Bergere," he laughs. Still, when you consider that he knows when their first gig is going to be and that they will be doing a three-week American tour in November, it's not a bad start.

Mick Abrahams and the who-ever-it-is line-up is Mick (guitar), John Darnbrough (violin, keyboards and recorder), Pete Fensome (bass guitar) and Rick Dharma (percussion). They have been rehearsing for a few weeks now and it's coming along nicely.

The name of the group seems to be the biggest difficulty.

"It is very hard," said Mick. "It's got to be Mick Abrahams and something because I'm the only one that's known."

One thing is for sure. The "something" is going to be a hard-working band.

"We want as many gigs as possible. We're doing a short U.S. tour in November—only for three weeks or so, which I'm not looking forward to. You see, I really dig playing in England. I'm a home-loving person. I'm not into this 'Let's go to the States every two months or two weeks.' And I'm a bit fed up with the financial stigma.

At the moment I'm broke—but I'm extremely happy."

Mick's group plan to record their first album in December.

"So many of the things we're doing now I would have liked to have tried with Blodwyn. But they weren't things we could do on stage. And there was no en-

A COUPLE of weeks ago the Keef Hartley Band flew to Amsterdam to do a TV show. They were carefully arranged on the back of a barge chugging up the canals and made to mime.

"They had us all planned out to be what they thought we were and not what we are," said guitarist Miller Anderson gloomily. "Then they had me playing an acoustic number on a beach falling over sand dunes. I don't really see myself like Cliff Richard."

This total lack of understanding is frustrating for a band, although Keef Hartley hasn't suffered as much as some.

The Keef Hartley Band, now two years old, has gone from strength to strength and has just released a very excellent third album—"The Time Is Near," which is more solid, together and confident than anything they've ever done.

"I think it's just been a natural progression," says Miller, who writes and sings the numbers. "I think it's going to change again—we have about three songs, which are much freer than our last album, and Gary, the bass player, is very into Miles Davis and that's coming through. I think the next LP will be more influenced by him, this LP was very much me, and I know Keef wants to be much freer."

The main change over the last year has been a new brass section—Henry Lowther and Jimmy Jewell left to be replaced by Lyle

enthusiasm for them. There is now, in the new band.

"We have three vocalists and John plays piano and we're getting a mellotron, although, essentially, he is a violinist. We were a bit doubtful about using a mellotron but we think it'll work out."

The drummer, Rick, is very elastic. He can play very solid and funky and he also uses all sorts of percussive things—tablas, tambourines, war-cries."

Mick talks about the differences between this and his previous group. He says: "It's going to be a helluva lot quieter and more melodic. That was one of the things I was opposed to in Blodwyn Pig. Not that we won't be loud, but it won't be overpowering. As for direction, I don't know where we'll be because I like so many things. All these horrible titles like jazz-rock-blues are a drag.

"But I shall definitely not be playing 'Cat Squirrel' any more. I'm sick to death of that."

Mick is also taking his time about getting the new band on the road because he doesn't want to rush things. Blodwyn Pig was on the road after a week-and-a-

half of rehearsals, which was, he says, a bit daft.

The new group isn't just going to be an excuse for four musicians to have a blow. Mick says they don't intend doing songs "purely as vehicles for big scenes." He says: "We want songs to stand out as themselves and just fit solos into the framework without being pretentious or boring."

Since rehearsals began a month ago the band has been at it from 10 a.m. to 8 p.m. most days.

The group starts gigs next month.

BLODWYN PIG hardly stopped to breathe to become Blodwyn and be back on the road again. After only three weeks of rehearsals they started doing gigs—Newcastle, Wolverhampton, London's Marquee, Romford, and then a four-day Scottish tour.

They go into the studios to do their first album in November. In February they will probably set off for America. In the meantime they are doing as

many gigs as they can in England.

Says saxman Jack Lancaster: "We just want as many people as possible to see us." Apart from p.a. trouble on their first couple of appearances, the only problem they have run into so far is that they tend to play for too long!

"We have been over-running quite a bit. The trouble is that if a promoter books you for an hour he only wants you to play for a certain time. Well, you can't accuse Blodwyn of not giving you your money's worth. And the old group always used to give value for money. So, what are the differences?"

"It's quite a bit different. For a start, it's much more melodic. Most of the heavy blues feel has gone since Mick left. Pete's guitar playing and Barry Reynolds' singing make quite a difference. It's not necessarily what I want to do, but it's what the band as a whole wants. We're more melodic and quieter now. Mick never said to me that he wanted to do more of that sort of thing. We just couldn't get together about it."

"We're doing all new material and we write as a whole group; it's more of a collective effort. Someone might do some lyrics, someone else will think up a melody line and then we'll all throw it around."

"We hope to go to the States in February, probably for a couple of months. We record in November but the album won't be out until a couple of months afterwards."

"We have most of the material for it and there are a lot of new numbers in the offing. But Jack still thinks that three weeks was long enough to rehearse



Mick Abrahams



Jack Lancaster

work—particularly the new members. "Pete left Yes about three months before he joined us and he hadn't been playing all that time. He couldn't wait to get back on the road. And Barry hadn't been doing much lately either. They make a lot of difference to us because Pete's a very individual sounding guitarist, and Barry's a very good guitarist in his own right, but he wants to concentrate on singing."

Jack doesn't think Mick Abrahams' departure has had any detrimental effects on Blodwyn. They've been drawing big crowds, getting great receptions.

All in Blodwyn have a lot of enthusiasm, and with two radio shows already recorded—"Top Gear" and "Sounds Of The 70s"—it's not hard to predict that you are going to hear much more of them.

The death of Blodwyn Pig and of "Cat Squirrel" said though it may have seemed at the time, was a good thing. Now we have two fine new bands!

Roy Shipston



Miller Anderson

HARTLEY IMAGE PROBLEM

Jenkins, and Dave Caswell from Galuard.

The split—not very amicable—has been further complicated by Henry returning to do arrangements and play with the 13-strong Keef Hartley Big Band—which is used for some gigs.

"The Big Band was Keef's idea," says Miller. "I think all of us prefer it as a small band—it's

nice to have all that brass sound behind you but it takes away your freedom."

The next change in the band is the permanent addition of organist Peter Daines.

"He was actually in the band when I joined," says Miller, "and he played on 'Habit Breed,' the first album, and then left and went to America for a while. An organ will be good as an anchor for everyone—because if I'm playing a guitar solo I'm playing on single strings, and it's a single note brass so there's no chord."

Miller has always been very folk influenced, and has always written songs in this idiom. Being Scottish he's also influenced to an extent by Gaelic music. When he first joined Keef it was more of a blues band and nobody liked his songs except for Keef. For the "Battle Of North West Six" album Miller wrote the songs under his wife's name.

"There's been a lot of change of opinion in the band. Keef's opinion is we'll keep the band going as a solid entity, but I think everybody would like to play with other people—on albums, anything. It's very interesting to play with other people. I'd like to play with James Taylor if I ever got the chance."

Although Miller writes and sings most of the songs, and Dave Caswell does the brass arrangements, Keef is still very much the leader.

Keef's the leader in so much as that I'm writing the songs and if he didn't like them I wouldn't even be in the band.

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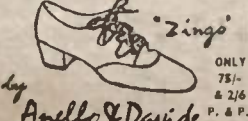
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Led Zeppelin (left to right) John Paul Jones, John Bonham, Robert Plant and Jimmy Page, looking pleased with themselves. Not quite so pleased with their recent performance at Madison Square Garden was Lisa Mehlman.

The audience was not of the same opinion however. An evening concert by Zeppelin was a sell-out. And a sell-out at Madison Square Garden means a 22,000 strong audience.

New York Reporter

Zeppelin play for the tots



Lisa Mehlman

I FINALLY got to see the "number one group in the world"—Led Zeppelin—this past weekend at Madison Square Garden. It was perhaps not the best of circumstances for me to see them, for it was in the middle of the four-day Grateful Dead marathon at the Fillmore East, and my mind was already blown!

But the Zeppelin certainly excited the crowds that were there. As Danny Fields said, "for a lot of these kids it is perhaps the first hard rock group they've heard," and very definitely the crowd was young. I saw many seemingly ten-years-old-and-under tots running around!

For once the sound system, usually an abomination at the Garden, was excellent. The group played many of the popular songs from their first two albums as well as some new ones from the LP that is about to be released. When they went acoustic for a few numbers it was with apologies to the audience.

"That's The Way" featured Jimmy Page on acoustic guitar and John Paul Jones on mandolin, and "Since I've Been Loving You" had John Paul Jones on organ. I clocked the longest drum solo by John Bonham at 15 minutes!

Actually, there were two concerts—one in the afternoon that was about three-quarters full (still a lot for a concert as the Garden holds about 22,000 people), and one at night that was sold out.

I found the group sort of flashy but dull, somewhat contrived and certainly not high energy excitement. I must add that that was not the opinion of the audience, however, they loved them, rushing the stage at the end and all that. But to me, Led Zeppelin play loud, clean fun, with very little behind the surface chords and rhythm that they set up.

He's done it again!

Little Richard has done it again, this time he has put down a piano track for the Jefferson Airplane's newest album. Richard played piano on a song written by drummer Joey Covington of the group, and the song will appear on the LP released after the release of "The Worst Of The Jefferson Airplane" which is actually a collection of their hits. (Prior to both of these albums coming out will be Paul Kantner's, entitled "Blows Against The Empire.")

More Airplane news—the group was pleased to be singled out by Vice-President Agnew in his speech about the drug influences in rock music, but they feel that he should be brought a bit more up to date. So they are sending him a bunch of albums to listen to, including their own "Volunteers," "Crown Of Creation," Crosby, Stills and Nash's "Deja Vu," the Dead's "Workingman's Dead," "Let It Bleed," some Fred Neil LPs, and the Country Joe and the Fish cheer.

AMERICAN CHARTS

Top Twenty singles

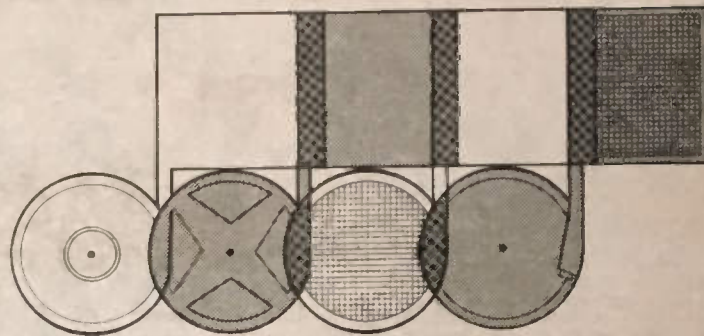
- 1 (2) LOOKING OUT MY BACK DOOR
Creedence Clearwater Revival, Fantasy
- 2 (1) AIN'T NO MOUNTAIN HIGH ENOUGH
Diana Ross, Motown
- 3 (5) CANDIDA
Dawn, Bell
- 4 (7) CRACKLIN' ROSIE
Neil Diamond, Uni
- 5 (3) JULIE, DO YA LOVE ME
Bobby Sherman, Metromedia
- 6 (12) SNOWBIRD
Ann Murray, Capitol
- 7 (9) (I KNOW) I'M LOSING YOU
Rare Earth, Rare Earth
- 8 (15) I'LL BE THERE
Jackson 5, Motown
- 9 (6) WAR
Edwin Starr, Gordy
- 10 (16) ALL RIGHT NOW
Free, A & M
- 11 (14) GROOVY SITUATION
Gene Chandler, Mercury
- 12 (4) PATCHES
Clarence Carter, Atlantic
- 13 (13) RUBBER DUCKIE
Emic, Columbia
- 14 (—) INDIANA WANTS ME
R. Dean Taylor, Rare Earth
- 15 (11) I (WHO HAVE NOTHING)
Tom Jones, Parrot
- 16 (17) IT'S A SHAME
Spinners, VIP
- 17 (18) JOANNE
Mike Nesmith, RCA
- 18 (—) OUT IN THE COUNTRY
Three Dog Night, Dunhill
- 19 (—) EL CONDOR PASA
Simon and Garfunkel, Columbia
- 20 (—) NEANDERTHAL MAN
Hotlegs, Capitol

COURTESY OF "CASHBOX"

Top Twenty albums

- 1 (1) COSMO'S FACTORY
Creedence Clearwater Revival, Fantasy
- 2 (3) MAD DOGS AND ENGLISHMEN
Joe Cocker, A & M
- 3 (2) WOODSTOCK
Original Soundtrack, Cotillion
- 4 (4) CHICAGO
Chicago, Columbia
- 5 (5) BLOOD, SWEAT AND TEARS 3
Blood, Sweat and Tears, Columbia
- 6 (7) CLOSER TO HOME
Grand Funk, Capitol
- 7 (9) NEIL DIAMOND GOLD
Neil Diamond, Uni
- 8 (10) STAGEFRIGHT
The Band, Capitol
- 9 (8) TOMMY
Who, Decca
- 10 (11) DEJA VU
Crosby, Stills, Nash and Young, Atlantic
- 11 (13) SWEET BABY JAMES
James Taylor, Warner Bros.
- 12 (17) QUESTION OF BALANCE
Moody Blues, Threshold
- 13 (6) LIVE AT LEEDS
Who, Decca
- 14 (18) AFTER THE GOLD RUSH
Neil Young, Reprise
- 15 (19) DIANA ROSS
Diana Ross, Motown
- 16 (14) JOHN BARLEYCORN MUST DIE
Traffic, United Artists
- 17 (—) ECOLOGY
Rare Earth, Rare Earth
- 18 (20) JAMES GANG RIDES AGAIN
James Gang, ABC
- 19 (15) ABSOLUTELY LIVE
Doors, Elektra
- 20 (12) ON THE WATERS
Bread, Elektra

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DISCUSSION

BRUCE BARTHOL
talks about
his favourite
albums



BRUCE BARTHOL is bass guitarist with Formerly Fat Harry, a group he formed nearly a year ago. He is American, homesick at times for California, and used to play with Country Joe and the Fish. He lives in a South Kensington house with a variety of friends and visitors, including a drooling tabby cat that drops by. He can only remember favourite records by eras, and how they influenced him at the time. His first influences were records by the Carter Family.

"That was when I was getting into country music, and I remember old Carter family records — they recorded in the '20s and '30s. There was A. P. Carter, June Carter (she married Johnny Cash), Mother Maybelle and one other. They were Southern White music from Virginia and I related to their first album very strongly.

"Also at that time I listened to the New Lost City Ramblers, Mike Seeger and Woody Guthrie — especially the album with Sonny Terry. And Pete Seeger's 'Gazette' album.

Then Dylan came along. "I was still listening to country music and Dylan was close to Pete Seeger and Woody in my mind—he was the new voice but essentially out of the old framework. I think I've liked him very persistently since I first heard him, the last album I need some time to get into — I didn't like Nashville Skyline at first but now I do, also 'John Wesley Harding.' I think the time when electricity came in, Dylan's change was a change a lot of people went through. Maybe it was looking for something that was closer than country music.

"His lyrics were a whole sort of spiritual revival that Dylan was part of, it was just amazing to look around and find this guy who began to voice the things that I was feeling, it was very surreal music."

Byrds' "Mr. Tambourine Man": "This album knocked me out when it came out, that's when I started to play bass and joined the Fish. Also at that time I was listening to Bach — harpsichord inventions, and Joseph Spence, a Bahaman guitar player."

The next big flash was "Sargeant Pepper."

"The Fish were playing by then and it was so good to see the Beatles picking up the standard. That album was fantastic, the bass playing was incredible, and the overall concept of it was so integrated. 'Sargeant Pepper' was an album in capital letters. 'Abbey Road' is incredible too in that there're themes that go in and out of that — things that have an effect but are very subtle.

Next week: Ian Hunter of Mott the Hoople

"'Rubber Soul' was another big flash, and I think in a sense it was a progressive rock album, although that may sound a little stupid. I mean instead of being mainly skilled vocalists, the Beatles really began to create with that one."



DYLAN: influence

Bruce's next influences were West Coast bands—Big Brother and the Holding Company, Butterfield Blues Band, etc.

"Grateful Dead I really like, especially their second and third albums — I've got 'Live Dead' but I don't think it's one of their best albums.

"Then there's Doctor John's first album — 'Cre Cre' which I listen to a lot, I think there's a lot of freedom in Doctor John, a lot of funk."

Then while Bruce was studying at evening classes at the San Francisco Conservatory he got turned on to Cecil Taylor, a black Chicago free jazz pianist. Miles Davis — "In A Silent Way," and "Bitches Brew": "It's very difficult to say what I admire in him — I'm inclined to say it's maybe the best band in the world."

"I like the Band's second album in particular, the drumming is similar to Ringo Starr's."

B. B. King: "There's an album I've heard once of his that's half live and half in the studio which really impressed me."

Stevie Wonder, "I Was Made To Love Her": "That's a single I like because the bass player in that knocks me out. Also Smokey Robinson's 'I Second That Emotion' has an incredible bass player."



Roger Saunders, Walt Monaghan and Bobby Harrison—all set for U.S. success?

Freedom set to make it in the U.S.?

FREEDOM seem to be the latest British group to make it on the other side of the Atlantic, even though they haven't been there yet. Their first LP, "Freedom," is about to enter the U.S. charts.

Line-up is Roger Saunders (lead guitar), Walt Monaghan (bass) and Bobby Harrison (drums). The album comes out here next month.

Says Harrison (formerly with Procul Harum): "We got together about a year ago. There were a group of guys doing some music for a film and Freedom emerged from that. It is incredibly difficult getting the right people to knit together musically and socially but we're more or less there now. And we've got a very good management so we're very happy at the moment.

"I suppose what we do is heavy rock, with a blues influence. We do all our own material. I write 80 per cent of the lyrics and Roger and Walt write the music."

Bobby says the album is very representative of what they are. They've already recorded a second LP which won't be released until sometime like March. At the end of November they take off on a six to ten-week American tour, hoping to consolidate their success there.

Prison bans Mott the Hoople..!

MOTT THE HOOPLE were to have done a gig at Wormwood Scrubs on October 4 but the Home Office have stepped in, over-ruling the prison Governor, and preventing those inside from a dose of rock.

Hoople were going to do a rock-n-roll show, including two specially written prison numbers, in the Scrubs' chapel. They had the consent of Governor and Padre. But a certain national newspaper reporter tipped off the H.O.—who didn't know anything about the concert—and officials there decided they couldn't allow it. It's all right for Johnny Cash in St. Quentin, but not MTT in Wormwood Scrubs. Pity, because the group would certainly have had a captive audience.

Looks like they'll have to get busted, as they say, and work at the idea from the inside.

ARTHUR BROWN showing signs of getting himself together at last, and from the depths of his hideaway in Puddehewton comes rumblings of a new group — Kingdom Cum. People are: Dave Ambrose — guitarist from Brian Auger's band; Bob Elwood on guitar and Mike Harris on organ—both from Arcadium; Rob Tait, ex-Piblokto, on drums; and Pete Kelly on percussion. Tapes of

BUZZ

ABOUT PROGRESSIVE SOUNDS AND PEOPLE



By Caroline Boucher and Roy Shipston

their rehearsals are said to be very interesting.

MEMBERS OF Clouds are busy with solo projects. Billy Ritchie is doing a solo album, Ian Ellis has made a single, and drummer Harry Hughes is writing a book on drum technique which will be accompanied with a demonstration LP.

SKIN ALLEY landed the job of doing music for two Italian films. The first one is "Stop Verushka" — an autobiographical film of the model, and the second one is "Bali Bali," about the island of the same name. They got the break after a Rome film man heard their first album. Their second album is out soon and their line-up now includes ex-Atomic Rooster, Nick Graham on bass and vocals, and jazz drummer Tony Knight.

NEW Pink Floyd album "Atom Heart Mother" is released soon. Side one is "Atom Heart Mother" the work with a choir they performed at Bath and Hyde Park. Main titles on side two are "If," "Summer 68," "Fat Old Sun," and "Alan's Psychodelic Breakfast."

GORDON TURNER spent the weekend in the country working on the script for his album, "Sleep and Dreams." By the end of the month he will have two LPs finished, "Sleep and Dreams" and "Entirely On Astral Projection," both produced by Shel Talmy and both released on Charisma.

HEAD records—silent since they released a Mighty Baby album last November—have

made a new distribution deal, this time with CBS instead of Pye—and release a single and album by Heavy Jelly next month. Heavy Jelly are now defunct, but never mind, the music's good.

IF YOU can afford the air-fare, New York's Fillmore East would be a good place to be on October 12 when Bill Graham is holding an auction to raise money for peace candidates. Items up for auction include a Pete Townshend battered guitar, Ian Anderson's flute, and a 1966 black Cadillac that has carried amongst others—Beatles, Aretha Franklin, Janis Joplin, Eric Clapton, Airplane, Dylan, Band and Jane Fonda.

CREEDENCE Clearwater presented a £2,000 motor boat to a tribe of struggling Indians living on Alcatraz island a few months ago, to carry their supplies from the mainland.

AFTER a tremendously successful tour of America where they were called better than Blood, Sweat and Tears, if return on November 6 for month's tour. Their second al-

bum — "If 2" — is due out mid-November.

MUDDY Waters tours this country in November—his first visit here for two years, and his first major tour since his car accident earlier this year.

Backing him are Pinotop. Dates at the moment without definite venues are: Queens University, Belfast (November 10); Dublin (11); Leeds (13); London (14 and 15); Continent from November 20—30; back here for college dates from December 1—7 or 8.

ALEXIS KORNER and South African vocalist Mattha M'denge team up with the Brotherhood of Breath for a Jazz Centre Society concert at the Notre Dame Hall, Leicester Square, on Friday.

Line-up is Harold Beckett, Mark Charg (trumpets), Mongezi Feza (pocket trumpet, Indian flute), Malcolm Griffiths, Nick Evans (trombones), Dudu Pukwana, Ronnie Beer, Mike Osborne, Alan Skidmore (saxes), Louis Moholo (drums), Harry Miller (bass), Chris McGregor (piano, African xylophone) and Korner and M'denge (vocals).

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SMOKEY ROBINSON and the Miracles: people need sad songs. (From left) Bobby Roger, Smokey Robinson, Pete Moore, Ronnie White.

Smokey says: A hit song must tell the truth!

SMOKEY Robinson, leader of the Miracles and one of the most prolific songwriters in pop, appears to be a very sad sort of person. That's the impression one gets when listening to his songs. Most of them, like the group's recent hit, "Tears Of A Clown," deal with heartbreak and tears.

Consider a few of his titles: "My Girl Has Gone," "Tracks Of My Tears," "Girl Why You Wanna Make Me Blue" and "The Love I Saw In You Was Just A Mirage."

But when Smokey hasn't his song-writing pen in hand he's a cheerful person without a glum thought in his head.

"In fact I'm a particularly happy person. I write that type of song because today, more than ever, people want to be able to identify with song lyrics. As sadness prevails more over the world than happiness, people identify more easily with sad songs.

"The most popular songs today are the truest ones; the more they pertain to life the more successful they are. The Temptations' 'Ball Of Confusion' is a good example. I really think that song deserves a Grammy because it really tells what's going on in America today."

Smokey himself writes principally about love—something everyone in the world can identify with. His Inspirations for songs come from the Lord, he says.

"Ideas just come to me out of the air so I believe they're from the Lord. Song ideas come to me when I'm riding down the street, walking through the park, or playing basketball; in fact anywhere. If I'm not in a position to stop and get the song down, on tape or paper, I make a mental note of it—but a lot of songs have got away like that! I sometimes wish I had a tape recorder built inside me so I could take down ideas as they come!"

He never stops writing and his backlog of material keeps building.

"I've got this big cabinet at home in which I keep all my songs. I tried to count how many I have in there but there were too many. There must be a couple of hundred completed ones, and one hundred I've not finished. I doubt if I'll ever get around to finishing those; they'll probably end up in the refuse!"

Old songs

Smokey is coming up with new ideas all the time yet it appears Britain doesn't want his new songs—only his old. Both his biggest hits were with old songs.

"I've tried to figure out why this is so, but can't put my finger on it. It has been suggested that British record buyers are a couple of years behind America but I don't think that's so. Most of the new music trends start in Britain and spread to America.

Album track

"But whatever the reason, I'm glad people are buying our records. The success of 'Tears Of A Clown' was phenomenal. It's now being issued as a single here in America as a result of its success in Britain. No-one here ever thought it was good enough. I thought it was a good album track when we made it a couple of years ago, but that was all. But then I've never been much good at assessing my own songs. When I recorded 'My Girl' with the Temptations, some girl in the studio thought it was fantastic and the engineers agreed. I couldn't see why. I thought it was pretty ordinary. Now it's become a standard!"

Other than from the hand of

have so many of their own, these have to be returned without even being looked at.

"The reason why there are so many old tracks on albums is that specific producers are assigned to album projects and naturally those producers want to use as much of their own material as possible."

On the subject of albums: Smokey and co. have one for release shortly. Apty titled "A Pocketful Of Miracles," it contains versions of "Something You Got/ Something" and "Get Ready," which was written by Smokey for the Temptations five years ago and which he's only just come to record.

"But I've done it differently from the Temptations' version. How? That you'll have to wait and hear! You should be surprised."

a PHIL SYMES Exclusive

Smokey not much new material has been coming from Motown recently. The current British hits of Martha Reeves, Jimmy Ruffin and Diana Ross were all written some years ago. And Motown albums now invariably contain re-hashes of old Motown songs. It would appear the company is having trouble coming up with good, new material.

Own material

"That's not so. Thousands of songs are sent to Motown every day to be considered, but because they

LAST HOPE SUNK!

... but she goes out like a heroine!

ANOTHER CHAPTER closed on the history of off-shore commercial radio last week. Amid rumour and confusion Radio North Sea ended its short and troubled nine-month life at 11 a.m. on Thursday morning.

The shutdown came as a complete shock to listener and disc-jockeys alike. First news was broken to the DJ's on Wednesday evening who in turn told listeners the station was closing the following day as a result of moves in the Dutch government to ratify the Strasbourg Convention outlawing offshore stations.

Said DJ's: "We are closing down tomorrow to enable Radio Veronica, so much loved by the Dutch people, to survive."

Explains station director Larry Tremaine: "The first I heard of the news was also last Wednesday when Edwin Bollier (one of the two Swiss owners of the ship) received a telephone call from the Dutch Post Office advising him that the Dutch Government was poised to put a bill to the vote outlawing pirate radio stations.

"We subsequently decided that as Radio Veronica was the ship closest to the Dutch people's hearts, we would be jeopardising their future if we stayed on the air. We hoped that if we stopped broadcasting, the government would quickly forget their plans."

And from what we understand, North Sea appears to have made the right move. According to Paul Harris, author of "When Pirates Ruled The Waves" who is in Holland, the future of the station will undoubtedly be influenced by the meeting tomorrow (Friday) of the Dutch cabinet.

"Ministers are meeting to discuss possible legislation against offshore radio. If they decide to legislate the present coalition government in Holland will undoubtedly fall. And free radio is such a major issue here it will definitely influence any future election.

A poll conducted by Holland's top daily paper the 'Telegraaf' on Saturday showed that 80 per cent of the country was against action to take Radio Veronica off the air. I expect the plans and discussions to be quietly dropped."

Thus the selfless attitude of Radio North Sea is to be immensely admired, but at the time the loss of Britain's only remaining pirate ship is very sad.

So what is the future of RNI? Says Larry Tremaine: "At the moment we really don't know. The ship is up for sale at £800,000 and we do have one buyer very interested. There is also the possibility that it may sail to the Mediterranean and broadcast to an African country. The DJ's have all been paid up to the end of this month and unfortunately will now have to find other work.

"But there was no question of financial difficulty as many people have suggested.

"There is the faintest possibility that we might be back on the air off Holland in the next month or two. If things go well, if the government makes no further move to outlaw us and if the ship is not sold, we could just be back."

RNI first came on the air in January this year. Right from the start it was beset with problems, mostly technical. After several changes of wavelength, the owners decided in June to move the ship closer to England. The British Government of the time stepped in with its now notorious "jamming" signal.



The last pirate crew: Left to right, RNI's Spangles Muldoon, Michael Lindsay, Andy Archer, Carl Mitchell, Alan West

Then former Caroline boss Ronan O'Rahilly was called in to plan a radical election campaign over the air.

It was only in the last six weeks that RNI's future looked settled for the first time. Its music was coming through to Britain loud and clear and the organisers were looking ahead in years rather than months.

Now it has gone the large gap in British radio has returned. Our local commercial

stations are still a very long way off and there is once again a complete monopoly in daylight broadcasting.

What did RNI achieve? Says Tremaine: "I shall look back on the last six-months as a wonderful experience — to have been part of the history of radio in Europe. This is something I shall never forget."

David Hughes

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HAPPENING

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

Look in

Kenny Everett, Robert W. Kerr and the Whoopie Band are let loose again in "Making Whoopie" tomorrow (Friday—LTW, 7 p.m.).

In the final programme of his series, Ed Stewart introduces Peter Noone and Herman's Hermits, Roger Whittaker and Dana (LTW—5.10 p.m.) on Saturday.

Bobby Gentry, over here to record her third TV series for the BBC, is Harry Secombe's guest on Saturday (BBC 1) and Show Of The North features Alan Pries, Tommy Makem and Alex Campbell.

Disco 2 is introduced by Mike Harding on Saturday (BBC 2—7.45 p.m.) and features a film of Eric Burdon's pilgrimage back to Newcastle, new band Mark Almond and Orange Bicycle doing tracks from their new LP.

A new series begins on Sunday, called "Sing A New Song," introduced by Cliff Richard, replacing "Songs Of Praise" (BBC 1).

Samantha Jones and Barbara Ruskin make an appearance on "One More Time" on Monday (BBC 2—10.10 p.m.).

The Tremeloes appear on the Basil Brush Show on Friday (BBC 1).

On BBC 2, Joni Mitchell leads a new series called "In Concert" (Friday—10.15 p.m.). The series will be devoted to artists who write songs as well as perform them.

Among her numbers, she will sing "Cheese Morning," "For Free" and her new single "California." In coming weeks, will be Tom Paxton, Pentangle, John Sebastian, Tim Hardin, Crosby and Nash, James Taylor, Randy Newman, Elton John and Tony Joe White.

Mink make it No. three

"OUR WORLD" makes it a hat trick for Blue Mink; three releases and three hits. Not bad going for a group who most people regarded as a "one-hit-wonder" when it broke into the chart late last year with "Melting Pot."

But despite its obvious popularity Blue Mink intends to stick to its policy of "no live appearances." Group only works together on television and every Monday when members get together to record a couple of new tracks. Says Madeline Bell: "If we record two tracks every week

that's a hundred in a year, from which we should be able to salvage two albums."

Group's next album should be in the record shops in November when Madeline also intends to issue a solo single.

Blue Mink opposite—left to right (back), Roger Coolan, Alan Parker, Roger Cook; (front) Herbie Flowers, Madeline Bell and Barry Morgan.



Tune in

THERE has been a rash of changes at Radio 1, which begins with an extension of half-an-hour to the Rosko Show, October 3 (Radio 1—12 noon to 1.30). It comes live from the Paris studio, with Blue Mink.

Scene and Heard, introduced by Johnny Moran is now on Saturday (Radio 1—1.30). Next is Folk On One, formerly Sunday At Seven, features Pentangle (Radio 1—2.30), followed by Top Gear, introduced by John Peel with guests Blodwyn Pig and Everyone (Radio 1—3 p.m.).

Speak-Easy is extended by 15 minutes and is introduced by

Jimmy Savile (Radio 1—5 p.m.) and then Mike Raven comperes his R & B Show with guests Brett Marvin and the Thunderbolts (Radio 1—6 p.m.).

On Sunday, the Dave Lee Travis show guests Vanity Fare (Radio 1—10 a.m.) and later, Johnny Moran introduces a new show All Our Yesterdays. It's the first-ever regular golden oldies show on Radio 1, with songs from the 50's and 60's (3 p.m.).

Cash At Four has a new slant, with Dave talking to guest personalities and interviewing people in the news. This week features Dusty Springfield, Jake Holmes and Vanity Fare. (Radio 1—4 p.m.).

In the Sunday Concert, John Peel introduces Quintessence and Cochi (repeated in Wednesday's Sounds Of The Seventies) (Radio 1—7 p.m.), followed by Pete Drummond (Radio 1—8 p.m.).

Moody Blues and Justine are guests on Monday's Sounds Of The Seventies. Guests for the rest of the week are Peter Bardens and Rock Workshop (Tuesday), Fairport Convention and Bill Fay (Thursday) and Blodwyn Pig and Mogul Thrash (Friday) (Radio 1—6 p.m.).

Among the guests on Jimmy Young's show (Radio 1—10 a.m. Monday to Friday) are Slade, Swinging Blue Jeans and Peanuts.

Barry Mason takes over for three weeks from Tony Brandon who is on holiday, introducing Lulu, Tony Burrows and Johnny Johnston and the Bandwagon on the Monday to Friday show (Radio 1—2 p.m.).

Terry Wogan introduces the Casuals and the Equals among his guests on the Monday to Friday show (Radio 1 and 2—3 p.m.). What's New continues from Monday to Thursday, compered by Gary Taylor, and in its place on Friday is Rosko's Round Table (Radio 1—5 p.m.).

Silvered

FREDA Payne receives first silver disc from Disc and Music Echo for over quarter million sales of "Band Of Gold."

Live

Today (Thursday): Groundhogs at Derby Clubs Club, 8 p.m. 10s. Alan Bown at London Leicester Square Factory Club, 7 p.m. 10s. Juke Lucy in concert with Wishbone Ash at Hornsey Town Hall, 7 p.m. 10s. 6d. Jethro Tull tour plays Dundee Caird Hall, 7.30 p.m. 17s., 15s., 13s., 10s., 8s., 5s. Taste, Stone The Crows and Jake Holmes at Southampton Guild Hall, 7.30 p.m. 20s., 15s., 10s. Emerson, Lake and Palmer in concert at Leeds City Hall, 7.30 p.m. 20s., 17s., 15s., 10s. Aardvark at East Ham, The Hounds, Plashet Grove, 7.30 p.m. 6s. Tomorrow (Friday): Fotheringay and Elton John at London

Royal Albert Hall, 7.30 p.m. 25s., 20s., 15s., 10s., 5s.

Mighty Baby at Fagins Club, Barking Road, London E16, 7 p.m. 8s.

Derek and Dominoes at Nottingham Shakespeare Trent Polytechnic, 8 p.m. 15s.

Edgar Broughton Band, Mattheys Southern Comfort and Writing On The Wall at Lancaster University, 8 p.m. 16s.

Bread at Polytechnic of Central London, 8.15 p.m. 12s.

Four Tops at London Finsbury Park Astoria, 6.40 p.m. and 9.10 p.m. 25s., 21s., 17s., 14s., 11s.

Jethro Tull tour at Glasgow Green's Playhouse, 11.30 p.m. 18s., 14s., 12s., 10s., 8s.

Saturday (October 3): Pentangle at Birmingham Town Hall, 8 p.m. 17s., 14s., 10s., 8s.

Mott the Hoople and Stonefeather at Lancaster University, 8 p.m. 8s.

Family, Climax Blues Band and Julian's Treatment in concert at Bromley Technical College, 7.30 p.m. 16s.

Taste at Ewell Technical College, Surrey, 8 p.m. 12s.

Four Tops at Birmingham Odeon, 6.30 p.m. and 9 p.m. 25s., 21s., 18s., 15s., 13s.

Jethro Tull play Manchester Free Trade Hall, 12 p.m. 18s., 16s., 13s., 10s.

Sunday (4): Four Tops at Liverpool Empire, 5.30 p.m. and 7.30 p.m. 25s., 20s., 15s., 10s. 6d.

Jethro Tull at Bristol Colston Hall, 7 p.m. 21s., 15s., 13s., 11s., 9s.

Taste, Stone The Crows, and Jake Holmes at London Lyceum, 7.30 p.m. 20s.

Tours

THE WHO begin tour with James Gang on Tuesday (6) at Cardiff Sophia Gardens and play Purley Orchid (8); Birmingham Theatre (11); Leeds Locarno (13); Stoke Trentham Gardens (16); Lewisham Odeon (18); Stockton ABC (22); Glasgow Green's Playhouse (23); Liverpool Empire Theatre (25); Hammersmith Palais (29).

Colosseum with new member Chris Farlowe begin first tour at Manchester University on Saturday (3). Other dates are: Barking Technical College (10); Sheffield University (17); Barry Memorial Hall (22); Exeter University (23); Southampton University (24); Oxford Town Hall (27) and Nottingham University (31).

Hawkwind play Blackpool St. Anne's Tennis Club tonight (Thursday); University of East Anglia (3); London's Ronnie Scott's (5); Liverpool University (9); and Stoke-on-Trent All Sages College of Further Education.

Cochi at Croydon Greyhound (tonight Thursday); High Wycombe Blues Loft (2); Hornsey Hill Floral Hall (3); Preston Amethyst Blues Club (8); Cardiff University (10).

Johnny Johnson and his Bandwagon begin British tour Wednesday (7) at Bristol Top Rank and continue through October at Hereford Flamingo (9); Nelson Imperial Ballroom (10); Watford Top Rank (12); Reading Top Rank (14); Llandudno Cafe Royal (16); Birmingham Swan Hotel (17); Swansea Top Rank (19); Brighton Top Rank (21); Croydon Top Rank (22); Nottingham Newark Showground (24); Hanley Place Club (25); Chester Quaintways (26); Grimsby Beachcomber (27).

Incredible String Band tour opens at Sheffield City Hall on Wednesday (7) and then plays Kent Keynes College (8); Brighton Dome (10); Croydon Fairfield Hall (11); Glasgow Civic Hall (16); Edinburgh Usher Hall (18); London Royal Albert Hall (20); Nottingham Albert Hall (21); Oxford Town Hall (22); Lancaster University (23); Manchester Free Trade Hall (24); Bristol Colston Hall (26); Liverpool Philharmonic Hall (28); Leeds City Hall (29); Newcastle City Hall (30) and Birmingham Town Hall (31).

Fairport Convention tour begins Saturday (3) at Nottingham University and continues through Bradford University (6); London Albert Hall (7); Portsmouth Guildhall (9); Manchester Free Trade Hall (10); Leeds City Hall (14); Sheffield Oval Hall (16); Cardiff Sophia Gardens (17); Birmingham Town Hall (19); Brighton Dome (21); Hull City Hall (23); Liverpool Philharmonic (24); Newcastle City Hall (25); Glasgow City Hall (30); Edinburgh Usher Hall (November 1); Portsmouth Polytechnic (4); Cambridge Rex Cinema (5); Bristol Colston Hall (7); Leicester De Montfort Hall (8); Oxford Town Hall (9); Canterbury Rutherford College (13); Uxbridge Brunel University (14); and Croydon Fairfield Hall (15).

Country

JOHNNY CASH American TV series gets four-week trial run from October 15 on BBC-2.

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PERSONAL

MALE, 40, seeks girlfriend, any age, to go on holiday with. London or Edinburgh. All expenses paid.—Box DE.1325.

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LONELY MALE, 19, seeks sincere girlfriend, Manchester/Rochdale area.—Box DE.1331.

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MAYFIELD'S MULE Fan Club.—Janet and Linda, 41b Silvester House, Sceptre Road, London E2.

• More classifieds on p. 21



Mystery of disappearing Dave Dee?

What has happened to Dave Dee? Is he still carrying on by himself, or staying out of pop for good? — Robert Williams, 20 Maes Yr Haf, Holyhead, Anglesey. Says manager Bob James: "Dave is on holiday at present, but he is still recording and has just completed his first album for Fontana. He has also completed some singles, and one will be chosen for release around the middle of October. The LP should be out before Christmas."

I am an American musician and I intend to live here in Britain. How can I join the Musicians' Union? — Dennis Wiley, c/o 12 Elmtree Close, Ashurst, Southampton.

Mr. Ben Norris, Assistant Secretary of the Musicians' Union, says: "Foreign musicians are not eligible for membership of the Musicians' Union, but can apply after they have been resident in this country or Northern Ireland for at least one year."

Mr. Norris added that he would welcome any further enquiries if you write to him at The Musicians' Union, 29 Catherine Place, London SW1.

Will Jethro Tull release a single in the next couple of months. And what were the titles of their last three singles? —Michael Devlin, 2 Bolam Shields, Northumberland.

Jethro spokesman says: "They are not recording any more singles. Instead, they are concentrating on albums, and will have a new LP out after they complete their current tour at London's Royal Albert Hall on October 13."

"But after taking their 'no more singles' decision, they did release one. This was 'Inside', from their 'Benefit' album, but it was only a limited issue mainly for promotional purposes. The singles before that were 'Witch's Promise' and 'Teacher'—a double 'A' release—and before that, 'Living In The Past'."

Where can I write to Eric Burdon and War? And is his single "Spill The Wine" out here?

Write to Eric, c/o Three's Company, 14k Stuart Towers, 105 Maida Vale, London W9. "Spill The Wine" has already been issued by Polydor.

Which Motown artist or group sang "I Don't Know Why I Love You"? —Miss Cynthia Gunn, 18 The Plashets, It was Stevie Wonder.

What are the names of Des O'Connor's racehorses? —Miss Elizabeth Bennett, 40 St. Michael's Road, Warwick.

Here's the very information "straight from the horse's mouth."

Says Des O'Connor: "I have four horses—Bemondsey, who's won six races for me since I bought him; then there are Baby Spot, Resolved and Golden Viking. I hope to get one more horse to do some riding to prepare for the Amateur Derby next year. So I'm looking for a good quiet horse to train on!" His horses are stabled at Newmarket with trainer Dennis Rayson.

Is there a Deep Purple Fan Club? —A. Hoskins, 63 Dee Road, Dundee, Scotland.

No, but you may write to them c/o Tony Barrow International Ltd., Abbott House, 1 and 2 Hunover Street, London, W1.

Could you tell me who sings the record featured in the BBC documentary "The World Of Georgie Best"? —S. Atkins, 40 Woodside Road, High Wycombe, Bucks. The song is called "Belfast Boy" and it was sung by Don Dardan on the Youngblood label (YB 1010). Flip of the disc is "Echoes Of The Cheers."

Is Eleanor Bron, the actress, related to Gerry Bron, the record producer? —A. Adamson, 13 Fisbon Terrace, Dentons Green, St. Helens, Lancs. Yes, Eleanor is his sister.



DAVE DEE: still around

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PAUL SIMON, three Beatles (McCartney was missing), and Elizabeth Taylor supposed to be among star-studded audience for Blood, Sweat and Tears' Thursday Albert Hall concert last week.

Good news for Keith Skues: his stolen Sunbeam Rapier (mentioned in this column a few weeks back), found relatively in one piece in a ditch at Barnsley.

Former EMI press officer Pat Pretty has left Tony Barrow International to take over new press office of Herb Alpert's A & M label in London.

Ed Stewart, on Sunday's "Junior Choice," dedicated record to "little Dobby and Kenny going to Australia." He was referring to popular EMI boss Ken East and wife Edna off Down Under to new appointment.

Stories still circulating insist that former Motown man Eddie Holland lead singer of Chairmen of the Board.

Bobby Colomby (BS & T) bumped into his favourite drum-

Scene

mer, Tony Williams (Lifetime band) at London "Speakasy."

Ringo uncommunicative when he attended Mike Nesmith's First National Band press party with wife Maureen last week.

Tony Blackburn boasts that Tony Burrows' single "Every Little Move She Makes" shipped as result of his show.

For the collectors, last record played on Radio North Sea last Thursday was their theme tune "Man Of Action" by the Les Reed Orchestra.

Capital Radio, RNI's companion ship on the North Sea, at present in harbour for repairs, but plans to be back on the air by the weekend.

JUDGING by the audience at Croydon, Four Tops have taken over from reggae as skin-heads' delight.

Edwin Starr's "War" ... amazing.

Ragged Edge playing the Four Tops' tour are apply named!

Good luck Andy Archer, Alan West, Mark Wesley, Carl Mitchell, Michael Lindsay, Spangles Muldoon and other RNI renegades in your unexpected search for work.

BBC's Radio London, due to start next Tuesday should be a gas — with NO needle-time at all!

Fairport Convention's Dave Swarbrick had his hair cut while undergoing ear treatment in London clinic.

Colin Petersen made his first TV appearance since being sacked by the Bee Gees over a year ago at "Top Of The Pops" last week when he taped spot for his new group Humpty Bong.

Amazing melodic similarity between Clarence Carter's "Patches" and Jim Webb song "MacArthur Park."

Johnny Moran and producer Bernie Andrews want "Suzanna" as name of new "First Gear" series ... Instead of "Uncle Tom" title "All Our Yesterdays." Hear! Hear!

Only a matter of time before Roy Young Band makes it!

JOHN LENNON has had an artificial lake built at his Sunningdale home — complete with island in the middle. Cost: £30,000. Now he wants an antique summerhouse on the island ... which means necessary material will have to be ferried across.

Family's Johnny Weider (ex-Animals) says he's finally found the band he wants to play with. "This is the group I've been looking for for years."

Necklace from an anonymous fan sent to Disc this week will be buried beside Jimi Hendrix — as requested.

Stevie Wonder's next single to be "Heaven Help Us," and Temptations' will be "Ungena Za Ulimwengu (Unite The World)." ATV proudly announcing the impending arrival of new series, "The Gold Diggers," in which, and we quote: "Dean Martin will introduce 10 young ladies who sing, dance and do all sorts of other things with Marty Feldman guesting." Oh, really?

Strangely ironic—New Seekers score smash hit in America with Melanie's "What Have They Done To My Song," while Melanie has hit here with Rolling Stones' "Ruby Tuesday."



FORMER Monkee Mike Nesmith meets Beatle Ringo Starr. And they share a common interest—Mike's launching his Country band and Ringo's Country LP "Beaucoups De Blues" is currently on release.

E. C. RYDER

by J. Edward Oliver



Next week: October 4th — October 10th

Remember?

OCTOBER 2, 1965

Rolling Stones begin their British package tour at London's Finsbury Park Astoria. And their new single is announced as "Get Off Of My Cloud" and due for release on October 22.

Pete Brady becomes first Radio London DJ to leave the ship. He plans to freelance on land. Dave Cash takes over his coveted "breakfast" show. Everly Brothers arrive for their tour with Cilla Black, promoted by Radio London. Also on the

bill are Billy J. Kramer and Paddy, Klaus and Gibson. Released this week: Searchers—"When I Get Home," Fortunes—"Here It Comes Again," Yardbirds—"Still I'm Sad," Toys—"Lover's Concerto" and Roy Head—"Treat Her Right." In the chart Ken Dodd's "Tears" makes number one.

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Cream "Pull Cream" (Fresh Cream) LP, 19/11.
Lovin' Spoonful "Greatest Hits" LP, 29/10.
Capl. Beehears "Dropout Boogie" (formerly "Safe as Milk") LP, 19/11.
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Thanks, Fairport, for this optimism

I do believe that "Now Be Thankful" (Island) is Fairport's first single since the great reshuffle. It's very much an "All Things Bright And Beautiful," a secular hymn of praise and optimism, simply sung, and backed with equally simple piano chords. And in this era of "Doomwatch" and "Future Shock" et. al. it's about time we had a few notes of optimism around. There's more fun on the other side with an eightsome reel-type instrumental, title of which runs to 38 words!

Always were illiterate, these colonials—"It don't indeed! But despite the grammar, "It Don't Matter To Me" (Elektra), is a vital single for Broad, the second hit they need to consolidate the success of "Make It With You."

For me, it's the wrong choice. Another David Gates ballad, re-recorded from the first LP with unnecessary additions of strings, it's rather too similar. In contrast I feel they should have chosen a fast song like "Why Do You Keep Me Waiting."

Mind you, Broad are such a good group that I hope to be proved wrong.

Troggs

The Raver (Page One)

Take one bass drum, one jew's harp, one guitar playing a simple six-note phrase and a set of lyrics comprising merely 20 words... and the result is, the Troggs are back in business.

Inspired obviously by Hotlegs' success, this is simplicity gone mad, but I think it's going to work. The Troggs' evil sound is there, plus those few words — "A

Bread pick the wrong follow-up

boy's not a boy and a man's not a man till he's been with a girl like my Joanne"—but the record's not long enough for anything to get monotonous. I think we're going to be surprised by this.

Edwin Starr

War (Tamla)

Unbelievable! It's quite the most amazing thing Edwin Starr has ever produced, a thunderous, mean cannonball of a song, first released on the Temptations' "Psychodelic Shack" LP.

"War, what is it good for

(nothing)... nothing but a heartbreaker... friend only to the undertaker"; that's the message and Edwin's found such a big voice for it I mistook him for Presley at his nastiest! Behind him the band punches home the message sounding rather like a battleground itself. Out next Friday — a monster smash.

Atomic Rooster

Tomorrow Night (B and C, stereo)

By far the best thing they've ever done. Written by Rooster's Vincent Crane, it's of slightly dodgy sentiments, but with a splendidly different jazzy, jerky tune. Opening with piano (notice how pianos are back in favour) and cow-bell percussion, the double-voice vocals punch in well. Production is good and tight, Crane's organ solo is kept under control, and the whole thing is very promising.

Dorothy Morrison

The Border Song (Elektra)

I suppose the highest praise I can give this Elton John song is to say it sounds like traditional gospel. It is tailor-made for Mrs. Morrison who, since leaving Edwin Hawkins Singers, seems to have had a lean time.

Her voice is restrained and she avoids the old gospel

SINGLES

The pick of the week's releases



reviewed by
David Hughes

trap of letting the song run away with her. Controlled, yet extracting every ounce of feeling.

than one occasion—mainly, I would guess, because of a lack of agreement as to what musical line they were to follow.

Dr Marigold's

Prescription

Sing Along, Sing Along, Sing Along (Bell, stereo)

If John Fogerty only knew what he started with "Proud Mary!" After Christie, Dr. Marigold and his men are next for a hit with the rolling beat.

Chooging piano which opens is not enough on its own—what makes this different is the deliberately extraordinary accent of yer singer—sort of an attempted deep white southern whine. Having got the voice to secure our attention, then the piano break in the middle is OK. Nice and crisp and short.

Fat Mattress

Highway (Polydor)

Poor Noel Redding has had his problems during the last year, what with one thing and another. His Fat Mattress got off to a very shaky start and has almost been declared "split" on more

All of which makes this song even more of a surprise, for it's about as heavy as my bank account! Rippling piano blends into organ, then Neil Landon takes the clear sharp verses before the soaring harmony chorus. I've no idea what it's all about, and maybe it does drag towards the end—but they're getting somewhere at last.

Clarence Carter

Patches

(Atlantic, stereo)

I've always been a great admirer of Clarence and was bitterly disappointed he didn't get better treatment on last year's soul package.

But all that will change now when he repeats his American number one here—a tremendous, almost autobiographical song (though we know that cannot be) with an emotional, yet tasteful spoken verse and real from-the-heart chorus. All about the death of the father and fight by the son to keep the family going—full of the real Christian values, yet not corny. Smash hit.



FAIRPORT CONVENTION (from left) Dave Mattacks, Dave Pegg, Richard Thompson, Dave Swarbrick, Simon Nicol (front).

QUICK SPINS:

Hayes, David Porter has nothing original to contribute. So "One Part-Two Paris" falls flat—a boring straight reggae soul non-starter. (Stax).

YOU have to hand it to Jack Good, he never forgets his friends. "Put Out The Light" might have been a hit for Chris Farlowe—much more like the lad we used to know with a slow smoky chorus and fast verses. But as he's now gone to Coliseum now it all rather loses its point, which is a

great shame. (Polydor-stereo).

Holland's Golden Earrings go "Back Home"—a heavy tune as simple and unnumbered as anything Free have done, with the addition of some effective flute passages. (Polydor-stereo).

It's the Beatle-like harmonies on Baskin and Copperfield's "I Never See The Sun" which make it stand out. The song's very like "Here Comes The Sun" (oo, and with the big string backing they might just creep into

the bottom of the chart. (Decca).

"Be Careful When They Offer You The Moon" is one of those titles that sticks in your head without even hearing the music. When you hear Pete Atkin singing it'll stick even harder. An excellent little song. (Philips).

WILL it never end. Now Kathy Kirby gives her heart strings and vocal chords a pounding on "My Way." What's the point of it all? If Dorothy Squires and Samantha Jones can't make the chart, then Kathy certainly can't. Extraordinary! (Columbia).

They've re-released "Any-

thing Goes" by Harper's Bizarre because it's in a film, I'm told. That's nice, for it's a jolly arrangement, delicately sung. (Warner Brothers-stereo).

Of White Lining I have never heard, but "Back In The Sun" is a nice dreamy sound, very in the "Je T'Aime" pattern with church organ and soaring voices. (Parlophone-stereo).

Ray Charles gets landed with some very dull songs these days, and some shocking slushy arrangements. "Fill I Can't Take It Any-more" is one such, but the master manages to make even this sound presentable. (Stateside-stereo).

FOUR TOPS' Still Waters (Peace "and" (Love)) was apparently in the shops at least a week ago, but somehow the review copy's only just arrived. It comprises two mood-setting tracks from their current LP. They're not really songs at all as such, simply atmosphere things for which the group itself's only half responsible. Not a wise choice for single and consequently not a hit. (Tamla)

Jimmy Ruffin is definitely beginning to suffer from lack of material. "It's Wonderful (To Be Loved By You)" is the third track to be taken from his "Ruff'n Ready" album. Pleasant enough album track but without the

catchy chorus so vital for his success. (Tamla-stereo).

Dave Berry is the latest to try a Hotlegs song and production. "Chaplin House" is a wistful, rather quaint little ballad with words I don't pretend to understand. (Decca).

JUNIOR Walker keeps to the "How Sweet It is" hit formula for "Do You See My Love (For You Growing)," a mid-tempo thing with rather more vocals than normal. But again, it lacks that vital hook to implant it in your memory. (Tamla).

Very disappointed with Harmony Grass whose desire to get more with it has been completely thwarted

with "Stand On You Own Two Feet," a very half-hearted and tuneless offering. (RCA).

While those interested enough are still wondering what happened to his "Teenage Opera," here comes Mark Wirtz with an excerpt from another great opus "Philiwit and Pegasus." Pretty pointless as a single. (Chapter One).

"Know Who You Are" can do nothing but good for Shade—an aggressive pulsating number with good contrast. Not a hit I fear, but with such a tight sound all they need is the right song. (Polydor).

Unlike his partner Isaac

HARRY LUCKY

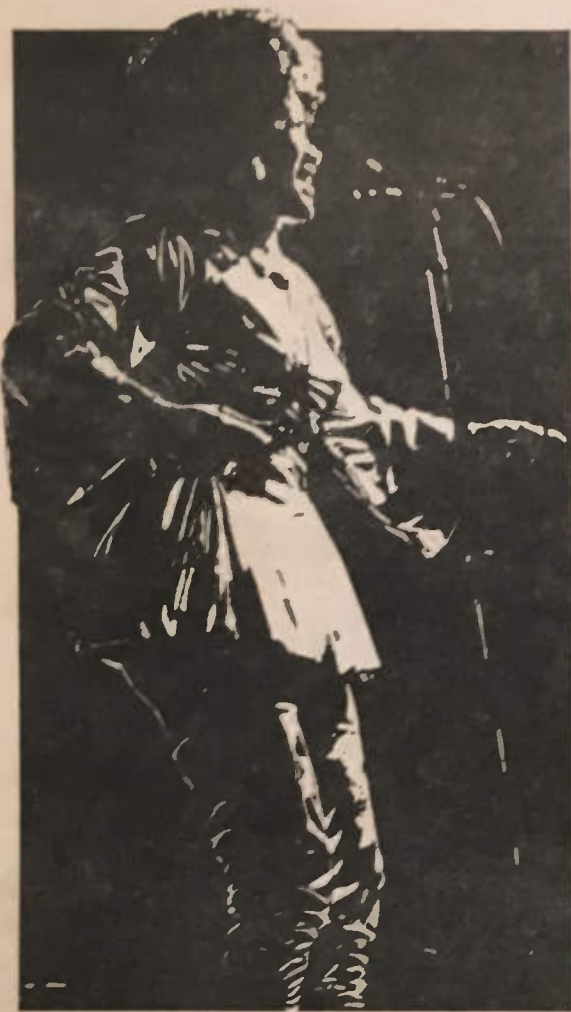
BY

CAROL GRIMES

AND

DELIVERY

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FREDA STRIKES GOLD FIRST TIME AROUND

THE SUCCESS of Invictus as a company is astounding in that the company's first two U.K. releases have both reached the very top of the British chart. Freda Payne's success is even more interesting as it is her first ever British release.

Freda is an experienced entertainer and has been singing professionally for seven years during which time she has recorded for the Impulse and MGM labels before signing with Holland - Dozier - Holland's Invictus label in Detroit last year.

She explains: "Before I actually signed with Mr. Holland, I was stubbornly trying to establish myself as a non-pop singer. In fact, the records I cut for both MGM and Impulse were more jazz than pop because that was how I wanted to sing. But Eddie Holland has been telling me for years that I should try singing pop and finally last year I decided to take his advice.

"My first single for Invictus was actually 'The Unhooked Generation' and, although it didn't actually get very high in the Hot 100, it did establish me with the R&B fans. Then, of course, came 'Band Of Gold' and before I knew what was happening, I had the top record in America. Since then, I've been touring the States and doing TV shows—things that I didn't seriously consider a few months ago. "I'm happy to say that

both the album and the new single, 'Deeper & Deeper,' are doing well for me and, of course, I'm very happy that the British public have accepted 'Band Of Gold.'

"When I first started to learn 'Band Of Gold,' I thought that it wasn't really my type of song—you know, the lyric seemed to be more suited to a much younger girl. But everybody at Invictus was convinced that I should sing it, so I did. I'm pleased now of course and I admit that maybe I prejudged the song wrongly.

"Personally, though, I much prefer 'Deeper' because, to me, it's a prettier song. I don't consider myself to be a hard Rock singer so I do prefer the

singalong material like "Deeper."

Although few people are aware of it, Miss Payne has actually appeared in Britain. In 1967, she made a short European tour that included two clubs in Manchester. She was then entertaining as a jazz singer.

The future? "I'm naturally hoping to come to Britain, especially now that I have a hit record to promote. I understand that there is a good chance that the Chairmen and I will make a promotional visit later this year."

Certainly, the British fans will react favourably to the beautiful Miss Payne, who looks even better than she sings.

Reggae is not my scene says Honest Horace

Honest Horace

"HONESTY is the best policy" advises a well known old saying. One person who concentrates on living his life along that line is Horace Faith, the gentleman currently enjoying success with his version of "Black Pearl."

Horace, Jamaican born, Canadian bred, and now a resident in Britain, firmly believes everyone should be totally honest.

"Truth is the ultimate trip; no one can go wrong by telling the truth. If you're honest then you've got to happen one day."

So being the truthful person he is, Horace admits the reggae, the sound that put him in the chart for the first time, is not exactly what he's into.

"I'm not knocking reggae—it's beautiful music and anyone who says it's not must be stupid—but I don't want to be labelled, a reggae singer because I'm not."

To demonstrate what he is into he says he used to have a group which he toured with and the guitar player is now a member of Gospel Oak and his ex-drummer a member of Arrival. He toured the country doing R and B things until he realised that there was no point in continuing unless he got a hit record. So he spent the last six months working as a session musician to make a living until that hit record came along.

But he wouldn't like those who've already bought his record to feel he's cheated on them.

"At the time of doing the record I was into reggae and I could well do some more, but at the moment I feel that I want to do my own thing."

He describes his "own thing" as a mixture of blues, folk and rock.

"I'm going to do whatever makes me happy. I believe everyone should do what they want to otherwise they're not being honest with themselves."

But don't get the idea that he doesn't want to be associated with this record.

"At the time of doing it I really sang my heart out on it so how can I disassociate myself with it. I'm very grateful to the people who've made it a hit and hope they'll respect whatever I do from now on."

His plans at the moment include forming a group so he can

tour again, writing more songs and recording them.

"From now on I want to put out material that represents me. I want to show people what I really am capable of."

He also wants to record songs of other honest people around who aren't known as well as they should be.

"I want to help honest people as much as possible. I'll record their songs and would also like to have a chance to produce records for them. I think next year I'll really get into it. There's already one singer in Canada I'm planning to do things for."

It could be that Horace will ultimately concentrate more on producing and writing than actually singing.

It all depends on what is more successful—what makes me the happiest, and what makes other people happy. I want to bring as much happiness and peace of mind to people as possible."



HORACE: truthful

"I had spots on my face and my chin"

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says Christine Rance



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DDD

HAVING a million seller with a first single is enough to make anyone's head swell, but not so Oliver. He's a quiet unassuming guy, and despite propaganda to the contrary there's more to him than his clean all-American boy image suggests.

Born in North Wilkesboro, North Carolina, 25 years ago, he stuck his neck out by going for a career that didn't necessarily offer a steady, lucrative future.

After family objections had been ironed out, it was decided that his full name, William Oliver Swafford, was too difficult to manage, so he became Oliver.

"I'm glad that I worked everything out with my family before "Good Morning Starshine" was a success. I would be pretty bitter if I got their respect because I led a couple of hits," he said from his London hotel room this week.

A graduate of the University of North Carolina (BA in Radio, TV and Motion Pictures), he first became interested in music when he was at Junior High School. He played acoustic guitar in burger shop quartets and local folk groups, until he joined a trio, the Virginians. The group had some local success with their recording "It's A Long Walk Back To Paradise."

When he and the other two members of the group graduated, they went with their manager Bill Cash, to New York and then spent a year on the road with the Mitch Ryder show.

The group broke up, so Oliver formed another with a composer-singer Jim Dawson and called it Good Earth. They made appearances at the Carnegie Hall and Palladium East, before that, too, broke up.

It seems that Oliver has had more success as a solo singer. He opened at New York's famed Copacabana last Christmas and stayed for three weeks—an unusual occurrence as even Tom Jones only did a two-week stint.

He plays both electric and acoustic guitar and writes a



OLIVER: 'A goodie' in search of a new image . . . !

lot of his own material. His first single, "Good Morning Starshine" from the rock musical "Hair" sold a million and a half.

His follow up was "Jean," the Rod McKenna song from the film "The Prime Of Miss

Jean Brodie." He has a single just released in Britain "I Can Remember" and an album called "Oliver Again."

"I didn't like the first album very much and I like this one even less. The songs are all right but I don't like the producing or the arrangements."

"I was abroad when it was released so I didn't have a chance to do anything about it."

"My next album is going to be much better."

"I don't want to sound as if I'm backing my wounds, but I suppose that's what I am doing."

One of the things Oliver feels strongly about is hard line drugs. He made one tape for a radio station, after talking to various people about the drugs. Since then, the incident has been blown up to massive proportions by press and police, anxious it seems, to latch on to anything or anyone to help them fight the problem.

He was presented with a plaque by the select committee on crime of the House of Representatives, Congress of the United States for his outstanding public service broadcasting and in appreciation of his role in educating young people in the dangers of drugs.

"Shooting up by 12-year-olds has been going on for years in the ghettos, but people could turn their backs on it. But when it happens to responsible middle-class youngsters in junior high school it frightens them."

Oliver would like to abandon the clean cut image for good and it annoys him when people tell him they like him because he's clean.

"If that's the nicest thing somebody can say to me, that I'm clean, then there's really not much going for me."

He still doesn't think that he is well known enough to attempt a British tour. He thinks "Starshine" wasn't followed up quickly enough. It is thought, but says he will wait and see how the new single goes and perhaps next year. . .

CHART DROPOUTS

Whatever happened to all those big names who led the beat boom? Disc finds out . . .

THE TROGGS guested on "Radio 1 Club" last week from, of all places, the Orkney Islands.

So what, you may say? Well, what about the monster hit group who, when the hits stopped suddenly and for no apparent reason, did not give up in disgust, but carried on bravely working up and down the country?

And they're not the only ones—even though most of the old hit groups have split and quit the business entirely or gone their separate ways with differing degrees of success.

But a handful still remain—the Fortunes, Fourmost, Freddie and the Dreamers, Rockin' Berries, Searchers, Swinging Blue Jeans and Troggs—all big hit groups in their time, but all now having apparently abandoned the chart race to concentrate on earning a living on talent alone.

WHAT keeps them going; what work are they in fact doing now and have they stopped trying to make hit records?

"People who bought our records see us at clubs and ballrooms," says present and original Searcher leader Mike Pender. "They're amazed we're still working and still looking young!"

Searchers are in fact living two lives—one on the cabaret circuit, the other in the ballrooms.

People who bought our records when we were a big name go to cabaret clubs now. We reckon to do two weeks cabaret a month, the rest in ballrooms."

Of the truly original Searchers only Mike and John McNally remain, though Frank Allen joined in very early days. Billy Adamson completes the line-up.

"We've recently recorded our own version of Bread's 'Don't Shut Me Out.' It's the first time we've produced our own record

and we're quite hopeful about it. We're very grateful for that hit-making period and of course we'd like another hit now."

FREDDIE and the Dreamers are probably best known now for their children's TV shows, but on the pop scene may just be poised for a comeback.

"We met these two fellas Kasenz and Katz," says Freddie, who incidentally was in the process of clearing out his tropical aquarium! "They'd had some success in America with bubblegum music but its popularity had passed, so they were in Britain to see if there were any groups who might be interested in them. We decided to join them in case they could do something for us."

The net result is that the pair behind the Fruitgum Company, Ohio Express, etc., have now given Freddie and the Dreamers their biggest international hit for years—"Susan's Tuba." It's not yet released here, but again the group has high hopes.

"It really doesn't worry us too much if it isn't a hit here," says Freddie, "but it would mean a bit of national popularity again. At the moment we work almost entirely in the North—the South of England just doesn't want to know.



In their heyday—the Fortunes (from left) Shel Macrae, Barry Pritchard, Rod Allen

"But basically we're not really a pop group any more anyway. Our cabaret act is 99 per cent comedy with 'I'm Telling You Now' at the start and 'You Were Made For Me' at the end. It's no use going into cabaret still relying on your old hits—they'll never ask you back.

"We really just developed our old fooling-around thing into a proper comedy act and although I frankly don't enjoy life as much now, it is far more satisfying.

"In the old days we just fooled

around to have a good time—it didn't really matter too much if we gave a good show or not. Now it's all much more of a job and I often come off stage feeling miserable.

"Why have we stayed together for so long? Simply because we know each other so well. Apart from Derek Quinn, who left earlier this year to go into the agency business, we're still the same band. In fact we decided not to replace Derek at all. Although he was lead guitarist we're not a group that features lead guitar very much.

"But give up? Never. I want to get an MBE before I call it a day!"

FOURMOST'S Billy Hatton now says with a grin: "We're sticking numbers in our dance act that we used to play in the very early days in Liverpool—stuff that's about 12 years old. And everyone's going potty over it. We keep getting these pseudo hippy rockers coming up to us asking where we found that song, man. What they don't realise is that they're the only songs we know!"

"The reason the hits stopped for us was because we had a number of setbacks. One of our lads—Mike Millward—died, and then Brian Epstein, our manager, died.

"We tried to manage ourselves which didn't work and then signed with an agency which could get us cabaret work.

Now the Fourmost have teamed up with the hit Hotlegs trio and their next single will probably be produced by Eric Stewart and recorded in Manchester.

"But we might put it out under a different name. There's nothing more difficult than being a former hit group trying to have hits again.

"But we'll stick together—we're so corny we even go on holiday together!"

ROCKIN' Berries, believe it or not, have just finished their own summer season at Lowestoft.

"We produced it ourselves, topping the bill for 10 weeks," says Bobby Thomson, "and we were knocked out with it.

"Apart from that we've been mostly in cabaret, and of course, on our regular four-week Easter season in Bermuda. We've been going there for five years now.

"But we've almost forgotten what a single's like. Our last one was over two years ago and the record company were so adamant that we should carry on with the falsetto stuff, we left them in disgust.

"We were asked to sing 'Poor Man's Son' the other week and forgot the words! At one time it was our firm intention never to record again, but now our mana-

ger is negotiating a new contract and we'll give it another try."

SWINGING BLUE JEANS—now with only Ray Ennis and Les Brad from the original group—make just one concession to their hit past—"Hippy Hippy Shake" which, says Ray: "We're almost forced to play everywhere we go.

"Our record contract with EMI ran out about a year ago and we decided then it was time to actively bring the group up to date. Apart from Terry Sylvester who left to join the Hollies, I'm sorry to say we had to fire the lads and gradually replace them with others who could keep up with the trends. We're now playing 50/50 ballrooms and cabaret and I suppose we've been influenced by the Band more than anyone else. Now at last we've been given ample studio time to really work out the right material for the band—with Decca.

THE FORTUNES, too are hot on the hit trail again.

They've just signed a new recording deal with Capitol records following their American hit with the Pickettywitch smash "Same Old Feeling."

"We haven't really done too much here over the last couple of years," says Rod Allen. "Much of our work has been on the Continent, though we're now best known for our Coca-Cola TV jingles.

"We nearly broke up last year when things were getting really down, but we stuck through it."

The lads—Rod, Shel Macrae,

.. about seven groups who've been to the top and bottom and are ready to climb again!

Barry Pritchard and Andy Brown—will be under the production wing of hitmakers Rogers, Cook and Greenaway, so a brighter future is predicted.

AND lastly the Troggs, the group which sparked off the whole idea.

Coincidentally they too have a new record out this week, very much in the Reg Presley vein and catchy enough to bring them back to the chart.

"Our last single was nine months ago," says Reg, "and we're very pleased to be back where we started again.

"In the interim period, we'd all been doing different things on our own, with little success. Frankly it didn't work.

"We've been playing abroad a lot over the last two years and were frankly getting a little stale. But we recently got a new bass guitarist in Tony Murray—he was with Plastic Penny—and he has really revitalised the group.

David Hughes



TROGG Reg Presley: new single



EMI

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BST are OK, and not with CIA...

BEWARE Blood, Sweat And Tears, went the whisper, are American State Department approved... CIA-backed... in the employ of the Establishment.

And consequently on the band's return from an Iron Curtain countries tour this summer it was greeted with a barrage of abuse from extremists. At a Madison Square Garden date people paraded with posters proclaiming "Blood, Sweat And Tears—Bull...!" leaflets were distributed urging fans not to buy their records, and manure was even thrown at them onstage.

"It was weird," recalled BS&T drummer Bobby Colomby, attempting to explode the myth which currently surrounds the band. "We're getting this thing thrown in our faces everywhere now. And it's all because we ASKED to be allowed to play gigs in Eastern Europe."

"We wanted to play these places originally because we like to do things which haven't been done before. And in a world where everything has been done so much—it's a good feeling to do something new."

**By
Mike Ledgerwood**

"It was the same in Vegas," he added. "They said we were 'jive'—selling out—by working there. But we wanted to because we'd never done so before; and we wanted to see what it was like. And anyway, we went there at a time when people weren't hiring rock bands. So we figured if we went along and went down OK it might start things moving again. It did. It made a big difference to a lot of people."

So when the band decided it would like to take its music behind the Iron Curtain earlier this year it not unnaturally contacted the State Department to smooth the way.

"We just thought it would be nice to play to people who probably never hear nice music," said Bobby. "We rang up the State Department with our request and they nearly went berserk when we told them what we were called. You see, our band, as far as politics is concerned, and in comparison with what's happening in the States today—is Left."

The tour was approved—Yugoslavia, Poland and Rumania—and interviews and a huge State Department reception in Washington was laid on in their honour.

"It was unbelievable," chortled Bobby. "They'd never had a long-haired person in there. And we took along some beauties. The freaks of freaks!"

"But everybody was nice to us. They all acted very normal. And we made the point in all the interviews that we were not going over to endorse the Government's thinking. We were going because we wanted to play to those people. And no American band had been before."

"The whole thing was a tremendous success."

"Personally, I'd expected the State Department to say 'You can't do this' and 'You must not do that.' But the only advice we were given was to steer clear of drugs, and not to try

and exchange money—because there would be spies watching our movements."

Bobby, a very talkative, intelligent and well-informed young man who studied psychology at graduate school, was very moved by what he saw and the people he encountered during the tour. He grinned. "I remember David (Clayton-Thomas, BS&T singer) telling them that he was against 90 per cent of Nixon's philosophy. And then being asked if, therefore, he was in favour of the ten per cent!"

One vivid memory was meeting a young draughtsman, who like his countrymen, was terrified of talking in public. "It was the same everywhere. In hotels, in taxis—they all clammed up! But you get them away from it all—out in the country, in the woods—and they really open up to you."

"I learned a lot from speaking to the students. A lot about life in general. You know—America is really the 'Utopia' for those people. They actually dig Americans. All the propaganda comes from Russia, of course. It stifles them."

"I met this guy. A really nice guy. We talked a lot about many things. But when I went to take his photo before we split, his face fell, and he said: 'You're taking my picture so's you can report the person who has been telling you everything, are you?'"

Back in the US, Blood, Sweat and Tears were confronted with further interviews. "We didn't have a band meeting or anything beforehand. Or agree to all say the same things," revealed Bobby. "Yet every single person had the same impressions. How could be be false if nine guys and their wives all say the same things?"

Bobby conceded, however, that while BS&T weren't exactly despised by American people, there were extremist parties, who continually put the band down. One particular paper even went as far as quoting them perfectly—but presented the interview in a malicious manner. The issue had become, he believed, somewhat distorted. "But we can hardly go to each individual person to straighten things out, can we?"

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Tribute to Jimi

CLAPTON, BURDON AND EXPERIENCE MEN AT FREE MEMORIAL SHOW

ERIC CLAPTON, Eric Burdon, Delaney and Bonnie and Experience stars Noel Redding and Mitch Mitchell are among a galaxy of top stars assembling in Seattle, America, this week to attend a mammoth free commemorative concert for Jimi Hendrix.

And Jimi's last public appearance in Britain has been specially filmed for inclusion in a new pop documentary.

The Seattle show, scheduled for the city's huge Coliseum venue on Wednesday, is believed to have been arranged by Jimi's musician friend Buddy Miles. He's reported to have telephoned Clapton direct—and the ex-Cream star immediately cancelled UK dates this week to fly out.

And Jimi's road manager Gerry Sückles, who accompanied the guitarist's body home to Seattle on Tuesday, revealed: "A huge concert is being got together as a tribute to Jimi. The 'Coliseum' in Seattle is about the only place suitable. I know Clapton's flying over. And Delaney and Bonnie are among other names mentioned. Who knows who else will want to take part."

Eric Clapton was taking his Derek and the Dominoes band with him when he flew out on Tuesday and said before leaving: "There are not many reasons that I would ask to be released from other dates at the last moment. But I'm sure everyone will understand that this means a lot to all of us."

Eric Burdon, with whom Hendrix made his last London appearance before his death, was back in the States last weekend. Said a representative: "I'm certain Eric will want to do the Seattle concert if he can. Although he is booked solid in the States now."

Mitch Mitchell and Noel Redding, both original members of Jimi's Experience backing group, are also understood to be taking part in the concert. Noel is already in the US; and Mitchell is reported to be forming his own group soon.

Agent Dick Katz, who represented Jimi here, told Disc: "This is the first I've heard of the US commemorative concert. There are certainly no plans for a British show."

Jimi's last British public performance—at the Isle of Wight Festival on Sunday, August 30—is to be included in a new full-length feature film produced by former Radio Caroline boss Ronan O'Rahilly.

The film, as yet untitled, is a documentary on the "underground scene in all its forms. It is currently in the final 'cutting' stages and expected to be completed before the end of the year.

British Lion, for whom Ronan produced the highly successful Marianne Faithfull/Alain Delon movie "Mid On A Motorcycle" last year, are to release the film on the full cinema circuit.



ERIC CLAPTON: Hendrix memorial "means a lot."



NOEL REDDING



MITCH MITCHELL

POPPY, LOVE AND MC5 VISITS SET

Burdon tour; BST for 1971

BLOOD, SWEAT AND TEARS unlikely to be back in Britain for over a year. Eric Burdon and War tour for six weeks in January. Poppy Family for promotion dates soon. Chicago's London concert set. America's Love here in November. And Motown's Rare Earth visit confirmed.

Blood, Sweat and Tears, whose final UK concert at Manchester's Belle Vue was cancelled last Sunday, will probably not appear in this country again until at least October.

1971. Says impresario Arthur Howes: "They want to come back. But it's unlikely to be till around next October. And they'll probably only do two or three concerts—like this time."

"They were forced to cancel last weekend's Manchester date because singer David Clayton-Thomas had trouble with his voice."

Howes will also handle visits by Chicago, Love and Rare Earth. "I know Chicago want to play several UK dates—but there don't seem to be any theatres suitable. The only concert set so far is London's Albert Hall on December 7," he explained.

Love tour Europe for two weeks from November 14. And Rare Earth begin a three-week European tour—with four or five British dates—on January 21.

Eric Burdon and War, recently a smash success at London's "Ronnie Scott's" club, return in January for six weeks of UK and Continental dates.

Poppy Family, up to No. 7 this week, are still expected over in November for a short promotion visit. Arthur Conley, also returns for a month of cabaret and one-nighter dates in November. And MC5, last here in August, visit from November 4-24.

Jon Lord, Ashton 'pop-classic' film score

DEEP PURPLE's Jon Lord and Tony Ashton (of Ashton, Gardner and Dyke) are writing the score for the film "The Last Rebel," starring American football star Joe Namath.

Lord is to do the orchestral music and Ashton is providing three or four songs, including the main theme and some of the incidental music. He has already written three of the songs.

Said Tony Ashton: "Neither of us have ever done any film music before and it's really great. They have given us so much freedom."

"The Last Rebel" is the first Western with a rock music theme and the first film score for group and orchestra.

Farlowe in the arena..

CHRIS FARLOWE'S first public appearance since joining Colosseum will be at Manchester University this Saturday (3).

Chris, who will be strongly featured on group's next LP "Daughter Of Time" released November, also appears with the band at Barking Technical College (Oct. 10), Sheffield Memorial Hall (17), Barry Memorial Hall (22), Exeter University (23), Southampton University (24), Oxford Town Hall (27), and Nottingham University (31).

His London debut will be at the opening of "Sisters," new club in Finsbury Park's Seven Sisters Road on October 16.

CSN, Joni Mitchell TV

BLOOD, Sweat and Tears, Crosby Stills, Nash and Young, Joni Mitchell, and the Miracles are among top American names set for guest appearances on TV's "This Is Tom Jones."

Complete line-up of guests for next seven weeks is: Robert Goulet, Lulu, Kenny Rogers and the First Edition (October 4); Blood, Sweat and Tears, Diannah Carroll, Bob Darin (11), Miracles, Barbara McNair (18), Crosby, Stills, Nash and Young (25), Joni Mitchell, Paul Anka (November 1), Joe Cocker, Leslie Uggame (8), Ray Charles (15).

Dominoes single withdrawn

ERIC CLAPTON'S first single as Derek and the Dominoes has been withdrawn at the last minute because of the group's dissatisfaction with the recording.

The number "Tell The Truth" has been deleted—and replaced with two tracks from Eric's solo LP, "After Midnight" and "Easy Now."

Said a spokesman: "The group re-recorded 'Tell The Truth' during their studio time in Miami, for inclusion on their new double album. When they compared the two they were so unhappy about the original that they asked Polydor if they could withdraw it."

"We suggested 'After Midnight' as single release because of pressure from DJs and fans."

SATCHMO'S FAREWELL...

LOUIS ARMSTRONG, Tony Bennett, Sandie Shaw and Ronnie Barker star in a special gala variety show at Finsbury Park Astoria this month, introduced by David Frost. Frost hopes the show will raise £25,000 for the National Playing Fields Association, of which he is president.

The show, on October 29, will be relayed direct to cinemas in Manchester, Birmingham, Southampton, Nottingham, Norwich, Ipswich, Bristol and Bradford by closed-circuit television.

Armstrong says it will be his farewell British appearance.



SANDIE SHAW: with Louis on last date.

Star names planned for Geronimo show

RADIO GERONIMO, still dependent entirely upon the generosity of listeners, is to stage three London concerts for its own benefit.

Dates set are LEWISHAM Town Hall (November 22 and 29) and LONDON School Of Economics (December 12).

Only artist so far set for the concerts is the Edgar Broughton Band for November 29, but, says Geronimo's Hugh Nolan: "A number of artists, including a well-known American blues singer, have expressed their eagerness to help, and we

are anticipating top class name artists for each concert."

British reception of Geronimo is expected to improve shortly when Monte Carlo technicians make adjustments to the station aerial. After the adjustments, signal is hoped to be three times its present strength.

This Friday station features debut LP by band producer Rodd Rundgren, and Saturday

(October 4) features "Barrett," new album by ex-Pink Floyd Syd Barrett.

TOP OF THE POPS

APPEARING on tonight's (Thursday) Top Of The Pops, introduced by Tony Blackburn, are: Birds Of A Feather, Tremeloes, Four Tops, Carpenters, Quartet, Desmond Dekker, Bobby Bloom, Temptations, Hollies, Julie Felix, and Teda Payne.

Review

CLIFF JUST GETS BETTER

HAD Cliff Richard had today's style with yesterday's songs in his bygone days as Britain's second rock-n-roller, he would probably have out-beated the Beatles.

At London's Talk of the Town this week, he bounced onstage in an immaculate and fastidiously blue suit, and was the individual Cliff Richard — our saviour from the computerised American-style cabaret artists we suffer from.

With excellent vocal backing from a trio of girls called the Cookies, with ex-shadow Brian Bennett on drums and looking after the direction, he launched into a medley of rock-n-roll songs and generated an excitement that was reminiscent of the TV show of a bygone age. Oh, Boy, (only better) in a mood which he once starred as in woody rock-n-roller.

Cliff's humour is the refreshingly comical, down to earth type—and includes poking fun at himself and his conversion to Christianity.

Finally, after a medley of hits, he left with a great surge up on "I Saw The Light." He only gets better!

—GAVIN PETRIE

DISC NEWS

edited by MIKE LEDGERWOOD

+ IN BRIEF +

MOVE'S next single, and possibly last under that name, released next week. It is a Roy Wood song, title "When Alice Comes Back To The Farm." Wood, Lynne and Bevan have now formed Electric Light Orchestra and are in studios next week recording tracks for first album.

JUDAS JUMP planning "mini-tour" of Britain later this month. Group makes first American tour in November.

BALLS' British debut will now take place before their London Lyceum date on October 18. Group plays Nottingham Trent Polytechnic on October 9 and Leicester University (10). Their record label is expected to be announced later this week.

CHRISTIE leader Jeff Christie collapsed with nervous exhaustion as weekend following hectic four-day Continental and Scandinavian tour. New drummer Paul Fenton suffering from hand-bleisters

and group has cancelled all bookings for 10 days.

CARAVAN, who finished their successful concert tour with Jackson Heights on Sunday, plan further tour in December.

RALPH McTELL'S solo London concert at Festival Hall on October 15 to be filmed by Granada TV as part of 45-minute documentary about the singer. Ralph's new single, self-composition titled "Spiral Staircase," is released next Friday (9).

PENTANGLE'S next LP now completed after eight months' work. Released November 15 and produced by former Byrds producer Bill Leader, it is titled "Cruel Sister." Also due for release shortly are new solo LPs from group's John Renbourn and Bert Jansch.

NICKY THOMAS, whose new single "God Bless The Children" is released Friday, returned to Britain on Monday for six-week tour. Dates already fixed include Bobby's Club, Manchester (October 9), California Ballroom, Dunstable (10), Northampton Drill Hall (16) and Aylesbury Social Club (17).

KEEF HARTLEY Band rejoined by organist Peter Dines, who was in original line-up. He was on the "Half Breed" album and then left group.

TYRANNOSAURUS REX's new single triple A-side "Summertime Blues"/"Ride A White Swan"/"Is It Love" out October 9 on new Fly label.

JULIE FELIX planning week of British concerts around December/January.

John Peel writes every week in Disc

On the rare occasions when I can be persuaded to go to the theatre I don't want to get up on stage with the cast and members of the Royal Family and dance and sing. Neither do I want members of the cast, dressed only in loincloths if at all, to leap from the stage and ask in a loud voice whether I'm embarrassed.

In other words, because of my retiring disposition, I'm not too keen on what should be called the Theatre-of-Confrontation. I'm even confused by the crowds outside the BBC's studios for the Sunday-Repeated-On-Wednesday-Show. Should I shuffle past silently or will people interpret that as my being too proud to speak. On the other hand, it's a bit show-bizzy to glide by with a "Hi there, fans" sort of patter.

Bearing all of this in mind I was fairly reluctant to go along with "Top Gear" producer John Walters, the legendary right-back, to a reception to mark the impending "Come Together" (a series of avant garde plays and music) at the Royal Court Theatre in Sloane Square, London. The first person we encountered there was Alan Price, in whose group of minstrels John was once employed fumbling with a trumpet, and as Alan is an amiable sort of person hardly given to setting fire to your trousers to unleash your hidden boisterous tendencies, I felt better.

John had been giving the Royal Court a measure of advice about the groups they might gainfully employ on their musical

evenings and Fotheringay were already scheduled and the Royal Court's Bill Bryden was negotiating with the Soft Machine.

It was rumoured that Sandy Denny would be at the reception and, leaning against a pillar gingerly eating a green mince pie (coloured food, I mean different coloured food, seems popular this month), I reflected that a room with Sandy Denny in it would be a comfortable sort of room in which pretension would be hard-put to find a resting place. In the end she didn't turn up but there were some other nice people there instead.



The situation started to deteriorate when one of the London evening papers, which later described me as "the cult DJ" which caused a lot of merriment, insisted that I be photographed with a lady who was described to me as a "famous actress".

She had the obvious assets of many "famous actresses" and, without actually appearing to be talking to me (you know what actresses are like—well, you



probably don't and I don't have too clear an idea myself), asked which was my good side.

The prospect of having the two halves of my already bewildered body plunged into the conflict until one side or other emerged victorious and could claim the garlands of conquest, and the title of "Good Side," and the hand of my daughter in marriage was a curious prospect and I said so.

"Are you trying to up-stage me, young man?" she cried, and I vanished in haste for one of those non-conversations that are a feature of receptions — this time with Chris McGregor of the Brotherhood of Breath and other enterprises.

Chris wisely slipped away the first time I paused for breath

and I wandered downstairs feeling fairly miserable. Alan had disappeared and John was half way through one of his longest stories for the benefit of a horde of theatrical folk who will probably include him in a play one of these days — sort of Falstaff crossed with W. C. Fields is how he sees himself, I suspect.



A lady called Jill was sitting on the stairs, and I sat at her feet and found out that she's part of "The Other Company" who will do something called "The Journey," described as an "experiment in environmental theatre" which is the sort of idea which keeps me at home watching "Up



Pompeii." However, Jill seemed remarkably unlikely to pelt me with rotting vegetation in the name of "art," either dressed or naked, and admitted that she was "quite shy" herself which made me feel much better about "Come Together" than the crowds of people upstairs had done.

When Jill went another lady appeared who was something to do with the theatre's sound-system. She sat on the stairs, and was very nice too, although I forgot to ask her name. Confidence in "Come Together" was pouring back into my drained body.

Looking further down the list of runners I saw the Cartoon Archetypal Slogan Theatre and remembered playing football with some of them in the streets of Leeds several years ago. People who play football aren't going to force me into unwanted confrontations in front of smug and sniggering audience — at least, I don't think so.

Also involved at the Royal Court, or thereabouts, are the Alberts, aided by Prof. Bruce Lacey, the People Show, the Gentle Fire who perform electronic music and a horde of other people. If they're all only half as friendly as the ladies on the stairs I suspect a lot of time

may be spent at "Come Together" events between October 21 and November 9.



If you'd like a good record that your friends won't have try the new LP by Jimmy Campbell on

Verigo. It's playing now and is well worth a haul of listens. Next week's column will be all about music and the True Story of the Nite Belgian Nuns, who Set Out To Row an Altar Across the Pacific. A Harrowing Tale of Cannibalism and Knitting by the Survivors with Dramatic Pictures of Totally Unrelated but Scantily Dressed Air Hostesses.

Love, John Peel

RADIO 1 DJ REPORT—AND THE OUTLOOK IS . . .

RADIO 1's third year is up next Wednesday and in the last quarter of the year it's marvellous to be able to report some real progress in programme planning.

At last after centuries of bad programmes simply spun round the name, good or otherwise, of a disc jockey, the men at the top are finally beginning to actively plan programmes for content rather than for competence!

Three such shows begin this week—the hideously titled "All Our Yesterday's" and the equally uninspired "Rosko's Round Table" and "Cash At Four." But, titles apart, they should be three imaginative shows.

DAVE CASH

"CASH At Four" is Dave Cash's personal baby—a sort of radio Simon Dees Show with chat and music. Dave successfully tried it out on the unsuspecting public during the summer when he replaced Jimmy Saville's "Speakeasy" for a few weeks.

Says Dave: "It's more based on the American Johnny Carson Show which is heard on radio as well as TV. I used to work with Johnny as a script-writer and picked up a lot of ideas. I'd been trying to get a show like this for years."

There was, you will remember, an outcry of no mean proportion when Dave was "dropped" from Radio 1 last year, but the man himself feels no bitterness.

"I was the best thing that has happened to me for a long time. I gave me a real chance to pursue some of my other interests."

These include forming his own music publishing company, Groovy Music, which looks like having two hits in the row. The first was "Groovy Baby" by the famed Microbe, and now Lubi Sidre is poised to make the chart with "Make My

Day." Dave's also been producing records of his own, and one such by the group Sky will be released shortly.

The new series, though, is very exciting. It's far more challenging than a daily 'strip' show on which I was beginning to stagnate anyway.

"Cash At Four" will be interviews linked with music and the whole thing will be live.

"I hope the interviews will be intelligent and interesting. We'll choose people from all walks of life, not necessarily and in fact not often from the pop business, though I hope we've got Tom and Dusty Springfield for the first show."

"Of course I hope these shows will show my ability to do something more than play records, and that they may be a way towards TV. Mind you I far prefer radio to TV. It's less time-consuming and more rewarding. To me radio is television for people with imagination!"

JOHNNY MORAN

JOHNNY MORAN, at the helm of "All Our Yesterday's," is not yet sure what the show will involve.

"Obviously it's inspired by the success of 'First Gear' but whether it will follow exactly the same lines I really don't know. I only heard I'd got the show last week and the producer, Bernie Andrews, is on holiday!"

Johnny has taken over from Steve Merike.



DAVE CASH, back on Radio 1 with a new chat show, pictured when he opened an inter-factory private radio station run by a biscuits firm to entertain its employees.

.. it's getting better all the time!

"The success of 'First Gear' was overwhelming," says Johnny. "I got far more letters in those four weeks than I'd ever had before. For me it's especially good to be back 'live' behind the microphone again."

"I don't live entirely in the past musically, but naturally I have a good selection of my own favourite odds which I'm always playing."

"And I'm very pleased Radio 1 has decided to do more specialist shows. It's great to have a show

with a definite beginning and end instead of these seemingly endless chat things."

I gather the powers that be are trying to give "Yesterday's" (a title Johnny and Bernie are fighting hard to change) a far broader scope than "First Gear."

EMPEROR ROSKO

THE inimitable Rosko is one of Radio 1's men of principle, but

even he realises you can't argue with the decision of a monopoly. Thus the three-year-old Saturday Rosko show goes live from London's Paris Studios this weekend.

"Really all we're doing is to change the location and add one live group," he says. "None, one live group: the first is Blue Mink—NOT tapes. I refused point blank to have tapes on my show. We'll warm up the audience with a discotheque show every week. I hope we're making the right move."

"Basically, the first hour will be just like the old show, and the live group comes on in the extra 30 minutes. They could play for anything up to 20 minutes, and I hope the budget will run to some really good American bands, as and when they visit Britain."

Rosko's second show, "Rosko's Round Table"—in which DJs discuss singles—is so named because it's his own idea. The purpose is twofold . . . let listeners discover exactly what musical taste the Radio 1 DJs have, and to give DJs themselves a chance to get to know one another.

"Nobody on Radio 1 knows anyone else," he says, "and this show should remedy that. It'll also give them a chance to say exactly what they want about records. We'll have two jocks live and about another seven on tape—rather like 'Juke Box Jury' only I hope a little bit more professional."

Rosko has also just completed a special 30-minute interview show with Dusty Springfield—a far cry from the raving Soul King of the air. "I'm trying to get away from the wild thing now—the more wild you get the more you tend to forget."

David Hughes

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D.J. Jerry Floyd — Lights Cathode Elysium.

2,000 converts

WHAT a performance. What an initiation for the unconverted—if there were any.

Emerson, Lake and Palmer launched their first nation-wide tour at Leicester's De Montfort Hall with two hours of explosive sounds which are transforming the whole pop scene. Three musicians individually brilliant and together — just sensational.

It must have been something of a gamble to introduce this unique trio to the Midland scene (London, of course, have had this breed of underground music for some time).

Was it a success? Ask the 2,000 or so wildly enthusiastic fans who danced in the aisles, stood applauding on their chairs, and demanded two encores.

As one steward commented: "We haven't had scenes like this since Beatlemania."

The opening number, "Pictures From An Exhibition," confirmed what remarkable musicians Keith Emerson, Carl Palmer and Greg Lake really are.

Emerson, who steered the Nice to great heights, launched the number on Leicester Corporation's huge pipe organ used three days earlier for a symphony concert. The item lasted 35 minutes—each one packed with action.

"Barbarian" gave Emerson the chance of showing his ability on the piano and some great guitar exhibitionism by Lake.

What a refreshing change to be able to hear every word from a vocalist. "Take A Pebble" had some beautiful lyrics sung so pleasantly by Lake.

It was a pity it came to an abrupt end—Palmer dropped both his drum sticks. There was silence and then Emerson quipped: "Now we begin part two of 'Take A Pebble'."

"Rondo," the old Nice favourite, features a seven-minute drum solo, had the audience in hysterics, it proved such hot work for Palmer that he shed his shirt.

for ELP...

Emerson and Lake came in for the finale—and the former caused a stir amongst the audience by creating a continuous deep pitched note by plugging a dagger into one of the keys.

The trio received a standing ovation and were rewarded with two encores from Nutteracker Suite.

Emerson, Lake and Palmer left them wanting more.

THE FOUR TOPS held a "sing-in" at Croydon's Fairfield Hall on Sunday—and you've seen nothing quite so exhilarating and exciting outside last Night Of The Proms! Not content just to sing their way through the many hits, Levi and friends encourage their audiences to do likewise, and we only need a quartet of singers and a pretty fine band) this will take some beating.

But let me not in my enthusiasm overlook the other surprise, Esther Marrow, an unknown girl from New York who showed complete professionalism, class and grit with "People Get Ready," "Chain Of Love" and "Rainy Night In Georgia." Maybe a little too sophisticated in contrast with the guts of the Tops, but in a different setting and with better backing this girl is really going to happen.

David Hughes

The Tops are a 'sing-in' sensation!



Exhilarating—FOUR TOPS Lawrence Payton, Levi Stubbs, Renaldo Benson, Abul Fakir (front).

'Off-peak' BST show the way

FRONT SEAT

DISC reviewers at the big shows

AFTER WITNESSING the British debut of the dynamic Blood, Sweat And Tears band — I'll say that they certainly sort the men from the boys.

BS and T at London's Albert Hall last Thursday came close to being rated one of the great concerts of this year. The show undoubtedly ranked beside gigs by Creedence and Crosby, Stills and Co.

The band alone is beautiful. A deep, rich, burning brass section, blasting your mind. A brace of grooving guitars, tight and together, particularly the beefy bass. And percussion and keyboard instruments precise and polished. It's like a highly-trained military unit. Determined and disciplined.

Vocalist David Clayton-Thomas, by comparison, is loose and restless. He prowls the stage lion-like, almost menacing his musicians at times. And he sings with a power-house voice.

Clayton-Thomas is in a class of his own as far as showmanship goes. He's not a dainty dancer, rather ungainly, swaggering back and forth, in his sweat-stained leather pants and tie-dye shirt, lashing out the lyrics. But he provokes atmosphere

and excitement. Highspot of his performance is the head-spinning "J. Arthur Rank" routine of bashing a giant gong.

The material was everything we expected—and more, with the obvious naturals like "And When I Die," "Spinning Wheel," and "You Make Me So Very Happy" served up as cunningly-anticipated encores. And new LP material like James Taylor's "Fire And Rain," Traffic's "40,000 Headmen," "Smiling Faces" and the sensational symphonic version of the Stones' "Sympathy For The Devil."

True, there's a heavy leaning towards jazz and some of the solos (Lew Soloff's trumpet pieces are immaculate) were a little laboured. But even so they didn't detract much from the enjoyment.

Later one of the band lamented that they'd been too screwed up to give their best. The next night would blow everyone's mind, he promised. Well, if that was BS&T on an "off" night—I wish I'd gone again.

WHAT a performance. What an initiation for the unconverted—if there were any.

Mike Ledgerwood

Jethro Tull

NEWCASTLE City Hall was packed on Sunday evening for Jethro Tull, Tir Na Nog and Procol Harum. Although the audience were waiting to see Tull, Tir Na Nog, opening, received a very warm welcome.

Tir Na Nog are a two-man band featuring acoustic guitars, bongos and tabla. They opened with a gently rhythmic Indo-blues number with Leo O'Kelly guitar and vocals and Sonny Condell on bongos.

Their set was a pleasing mixture of Irish and Indian flavoured folk.

Procol Harum were disappointing although they started with an exciting hard rock song with some inspired lead guitar work from Robin Trower. The slow numbers were rather melodramatic and Gary Brooker's vocals lacked sufficient moodiness. They finished on another rock number which left the audience shouting for more.

Jethro were almost swept away by their overwhelming reception. They started with a new song "My God, which was loud and tight and had the band acting as a vehicle for Ian Anderson's flute. However, Ian did not hog the stage and there were interesting feature spots from John Evan on piano and Martin Barre on lead guitar.

Pentangle

"TRYING to describe The Pentangle's music is like trying to describe a sunset. To appreciate The Pentangle you have to listen." So read The Pentangle's programme for the Albert Hall concert on Saturday night. And listening was just what the near capacity audience intended to do.

But Pentangle's music is not complex, nor by Saturday night's reckoning is it very tuneful either.

Individually they are excellent but together they seem to lack excitement. Was it just coincidence that one of the loudest applause of the evening came for the most "poppy" of their songs "Light Flight" (the theme from Take Three Girls) ...?

Apart from Jacqui McShee's beautiful unaccompanied "When I Was In My Prime" and Danny Thompson's clowning on "Blue Monk" the majority of the concert was made up of well known Pentangle "favourites."

But it was the spellbinding voice of the willowy Miss McShee which salvaged the evening. Whether she was singing the pleasing "Rain And Snow," "The Hunting Song" or "Sally Go Round The Roses" her rich voice was a joy to hear.—BILL KELLOW.

Caravan Jackson Heights

THE CARAVAN, Jackson Heights, Trevor Billmuss tour played London's Lyceum on Sunday with Van Der Graaf Generator added to the bill. Between them they made a good, contrasting show.

One-man entertainer extraordinaire Trevor Billmuss opened with a selection of his rather quaint songs. Then came Van Der Graaf whose set—although loudly applauded—seemed too long. Their music was blurred through volume, and the breaks were too rambling and inopportune.

By contrast, Jackson Heights (next onstage) have a well rehearsed, well-timed act that finishes before it reaches peak saturation point and leaves the audience still thirsty.

For a new group they're very together, their sound well balanced and their numbers short, and well presented. Dave Watts is an excellent organist, and Charlie Harcourt an excellent lead guitarist. Their overall sound with Lee on bass and vocals and Tommy Stone on drums is a sort of country rock that moves nicely.

Caravan's set seemed very short, but in fact they were on for 40 minutes and did three long numbers—"Where But For Caravan Would I" off their first album; "For Richard"; and the title track and single off their current album—"If I Could Do It All Over Again I'd Do It All Over You."

Their act is a strange mixture of theatrical whispers and screams, Pink Floyd-ish head-filing techniques, and a basic and very effective driving rock-jazz. Their basic themes are good, very individual and cleverly tinkered with during the free form breaks. Pye Hastings besides being an excellent lead guitarist has a good and commanding vocal range.—CAROLINE GOUCHER.

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AFTER 10 years of building up a steady reputation in pop, the Tremeloes are finding their name is their biggest hang-up. Think of Tremeloes and you think of hits like "Silence Is Golden" and "Here Comes My Baby"—an image which the group now wants to lose.

"We're more serious now than we ever were," said Len Hawkes. "We're still in it for the money, of course, but not to the same extent."

Their new single, "Me And My Life," which went into the charts last week, is part of the change in style that has been happening very gradually over the past few months.

Said Alan Blakely: "We can't say overnight that we're into a different scene; it has to be a gradual process. We didn't think before that we'd get away with changing our style."

Now, they think they have enough money without having to concentrate on the commercial market, and can afford to make the kind of music they've always wanted to.

Written by Alan and Len, their new single is an indication of the Tremeloes' new direction. They've also written all the material for their new album, due out in November.

"Apart from a couple of albums made up of rubbishy kick-out tracks, we haven't had an album out for two years. We'd never have sold albums. Would you have bought one? If you mentioned a Tremeloes LP a couple of years ago, everyone would have said 'yeuch! And I see why they do that.'"

Now the Tremeloes are finding it hard to gain acceptance by the underground fans who still think of them as a teenybopper group. They have tried to change their stage act for a couple of appearances, but fans who turned up expecting to hear all the old favourites complained when they got a selection of the Tremeloes' own compositions, in a completely different style.

"College audiences are the best," said Alan. "They sit and listen. We still suffer from screaming birds and the novelty has worn off."

If the new album goes well, they will start work on another straight away, then work out a new stage act, doing 50 per cent of their own numbers on stage, for occasional shows.

The new album will be called "Master," and will not have the name of the group on the cover. Instead there will be a reproduction of an old master nude lady, perhaps one of Goya's. And that's quite a way from the traditional Tremeloes' image.

"All we ask is for people to listen to it with an open mind," said Alan. "Then if they don't like it, well they don't and that's all right."

They think the comparative failure of "By The Way" was due to the fans of heavier music not accepting it for what it was. Even though it wasn't a hit, they feel that it helped towards their change.

Disheartened

"We were disheartened with the last single," said Alan, "because we thought it was good. It was actually intended as an album track, as was 'Call Me Number One.' That one sat in the recording studios for two years because we didn't have enough confidence in ourselves to release it."

They are going all out to make sure that the album is heard by as many people as possible. It'll be plugged like a single on the radio, the style being similar to "Me And My Life," which has already been

After 10 years of building up a big name ..

TREMEL WANT TO THROW IT ALL AWAY!

By Rosalind Russell

sung live by other groups on the radio.

"Now that we've done this," said Alan, "we hope that people will show a bit of interest in the LP. We hope to go over completely to the album scene."

They spend a lot of time writing, and Len admits freely that they have been influenced a lot by the Beatles, like most other groups, who don't admit to it.

The Tremeloes are also three-quarters through an album which is the score for a film starring Jane Birkin, called "May Morning." It has been shown in Italy, and the album will be released in Britain when the film comes.

"They did try acting themselves a while ago. They made one film in colour and another in black and white and both of them ended up in a waste paper basket."

"We thought it was great," said Len, "until we saw it. We were terrible. Rick is the only one who would maybe make an actor. We were all dancing around on the beach at Brighton, dressed in old-fashioned bathing suits and hobnail boots and carrying umbrellas, in the freezing cold."



Pictured before their recent tonsorial clean-up—the TREMELOES (from left): Dave Munden, Alan Blakely, Len Hawkes, Rick West (front).

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