

DISC

and MUSIC ECHO 1s

SEPTEMBER 19, 1970

EVERY THURSDAY

USA 25c

HENDRIX BAND SPLITS AGAIN?



See story
below

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best-selling
colour pop
weekly

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CHRISTIE DRUMMER QUITS

CHRISTIE have lost drummer Mike Blakley, brother of Tremeloes star Alan Blakley. He quit last week to work behind-the-scenes in pop.

His replacement is 23-year-old Paul Fenton, formerly with a group called the Contrasts, from Huddersfield. His first appearance with the "Yellow River" hitmakers was at Scarborough last Saturday.

Says group manager Brian Longley: "The split was quite friendly. Mike will be working for his brother's music publishing firm in future. We're very happy with Paul. Jeff Christie and Vic Elmes have known him for some time."

Paul joins Christie in time to help promote their follow-up "San Bernadino," just released.

This weekend the trio plays dates in Scotland and guests on Dave Lee Travis' Radio 1 show. Next week they fly to Italy for TV.



It's Art . . . but there's a catch!

SEE PAGE 3

JIMI HENDRIX'S British concerts were in jeopardy this week with the shock news that bassist Billy Cox had suddenly flown home to America. Official explanation for his surprise departure is that he's been "ill" . . . but Disc understands that the split followed a heated argument with Hendrix.

Jimi, joined by Cox and original Experience drummer Mitch Mitchell for the Isle of Wight festival last month, has been touring Europe playing festivals recently. He's been hoping also to add some UK concerts to his itinerary.

Last week in London Jimi hinted that there'd been friction between himself and Cox, an old friend from his paratroop days. They had worked together extensively in the States.

Then on Monday agent Dick Katz admitted that Hendrix had cancelled a booking in Holland that night. Billy, it was said, had been unwell since he arrived from America. It was a nervous complaint and he needed a rest.

But sources close to Jimi suggest that there is more to the "split." And at one stage there was talk that Mitchell, faithful since the start of Jimi's career, wanted to leave.

This is the second time Hendrix has had trouble with his backing group. Original bassman Noel Redding quit nearly two years ago, and was later reported to be returning to the line-up. But in an interview recently Jimi revealed: "Noel and I are still friends, and see each other a bit. But he has his own ideas, and musically I want to go somewhere else."

So this week "superstar" Jimi had gone to earth in London—a musician without a band. Last word came from a friend, who hinted: "I wouldn't be surprised to find Jimi working with Mitch and Noel again—the old Experience line-up."

COUNTRY
MUSIC
ROUNDUP

4 page special
pages 8, 9, 10, 11

HAPPENING

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



Silvered

FIRST silver disc awarded to Smokey Robinson and Miracles this week by Disc and Music Echo for over 250,000 sales of "Tears Of A Clown."

Two silver discs for same record for Stevie Wonder. "My Cherie Amour" awarded silver disc November 1969 now other side of disc, "I Don't Know Why" has reached 250,000 sales mark and also qualifies for the award.

It's taken the Carpenters nine weeks to make the chart with "Close To You," the song that sold two million records for them in America and proved the biggest seller in the history of A and M Records. But now they're in at 26 they should head upwards rapidly.

The Carpenters number five: Gary Simms, guitar and vocals; Douglas Strawn reeds and vocals; Robert Messenger, reeds and guitar; Richard Carpenter, piano and vocals, and Karen, his sister, who not only provides lead vocals but also is the group's drummer.

The group was formed as a jazz trio by Richard, Karen, and a bass player in 1966 but changed its style and line-up when they achieved little success in that field. It was Herb Alpert who suggested they record Burt Bacharach's "Close To You" which had already been recorded by Dusty Springfield and Dionne Warwick and wisely they followed his suggestion through.

To be released shortly is an album named after the hit single which contains among the tracks: "Help," "Reason To Believe," "Baby It's You," "I'll Never Fall In Love Again," and "I Keep On Loving You."

A chart surprise 'expected' from The Carpenters

Live

TONIGHT (Thursday): Roy Harper, Trees, Kripple Vision, Rhada Krishna Temple, Adrian Henri and Spontaneous Music Ensemble in C.N.D. Benefit concert at Croydon, Fairfield Halls, 7.30 p.m. Tickets: 17s., 15s., 13s., 10s., 8s.

Deep Purple in concert with Orchestra of the Light Music Society conducted by Malcolm Arnold at Royal Festival Hall.

Tomorrow (Friday): Kinks and Faces at London Lyceum, 7.30 p.m., 15s.

Incredible String Band at Plymouth Van Dyke Club, 8 p.m., 15s.

Yes, Uriah Heep and Information at Eltham Avery Hill College, 7.30 p.m., 15s.

Saturday (19): Slim Whitman in concert at Liverpool Empire, 6.15 p.m. and 8.35 p.m.

Atomic Rooster at Plymouth Van Dyke Club, 8 p.m., 10s.

Sunday (20): Quintessence and Clark Hutchinson at London Lyceum, 7.30 p.m., 7s., 6d.

New Sounds

STEVE ELLIS makes his solo debut with a Jim Webb song, "Evie"—released next Friday (25).

Isaac Hayes and songwriting partner David Porter both have solo singles out next week. Hayes releases a shortened version of "I Stand Accused" featured on his "Movement" album, and Porter issues "One Part, Two Parts" from his "Gritty, Groovy and Gettin' It" album.

Roger Whittaker could make it a hat-trick if "New World In The Morning" is a hit. Clarence Carter could have his first British hit on his hands with "Patches," the song that recently took him to the top of the American chart.

From Jr. Walker and the All Stars comes "Do You See My Love (For You Is Growing)" and from James Brown a track with the incredible title "Get On Up I Feel Like Being A Sex Machine."

Former Edwin Hawkins Singers lead singer Dorothy Morrison covers Elton John's "Border Song (Holy Moses)" for next release. Fat Mattress single is "Highway" and Richard Barnes follows "Take To The Mountains" with "Go North."

Owing to success of "Boys In The Band" film in which song is featured, "Anything Goes" by Harper's Bizarre is re-issued.

All out next Friday (25).

For rush-release tomorrow (18) is Julie Felix single "Heaven Is Here" written by Hot Chocolate Band members, Erroll Brown and Tony White who also penned "Love Is Life."

Tour

DEREK AND DOMINOS Tour with Brett Marvin and the Thunderbolts begins Sunday (20) at Croydon Fairfield Hall and plays Leicester De Montfort Hall (21); Brighton Dome (23); Liverpool Philharmonic Hall (24); Glasgow Greens Playhouse (25); Bristol Colston Hall (27); Manchester Free Trade Hall (28); Bournemouth Winter Gardens (October 7); London Lyceum (11).

Emerson, Lake and Palmer concert tour commences Sunday (21) at Wolverhampton Civic Hall and runs through September playing Hull City Hall (25); London Royal Festival Hall (26); Leicester De Montfort Hall (27); Portsmouth Guildhall (28); Leeds City Hall (October 1); Newcastle City Hall (4); Brighton Dome (7); Glasgow Playhouse (9); Dundee Caird Hall (11); Bristol Colston Hall (19); Bournemouth Winter Gardens (20); Birmingham Town Hall (21); Croydon Fairfield Hall (25) and Sheffield City Hall (27).

Other group formed from split of Nice, Lee Jackson's Jackson Heights starts tour Monday (22) at Oxford Town Hall. Other dates include: Manchester Holdsworth Hall (24); Salisbury City Hall (25); Guildford Civic Hall (26); London Lyceum (27); Leeds Town Hall (30) and Southampton Guildhall (October 5).

"FUNKY CHICKEN" hit-maker, Rufus Thomas, definitely set for British tour later this year. Acorn Agency are arranging for him to play the club circuit from November 1 until November 25.

Tune in

WHITE PLAINS, Raymond Froggatt and Nite People guest on Tom Edwards Saturday Show (Radio 1—1 p.m.).

Faces, Hawk Wind, Moon and Brett Marvin and the Thunderbolts are introduced by John Peel in Top Gear on Saturday (Radio 1—3 p.m.).

The Humblebums and Butter-scotch can be heard in Chris Grant's Saturday evening show (Radio 1—6.45 p.m.).

Blue Mink and Christie pop up on Dave Lee Travis's Sunday Morning show (Radio 1—10 a.m.) and later in afternoon (4 p.m.) John Peel introduces Humble Pie in concert.

The World and Trees start Sounds Of The Seventies off on Monday (Radio 1—6 p.m.) and guests for remaining week's programmes are Quatermass and Alan Bown (Tuesday); Humble Pie (Wednesday); Incredible String Band and the Natural Acoustic Band (Thursday) and Walrus with Soft Machine (Friday).

Ray Morgan, Christie, Raymond Froggatt, Vanity Fare and the Searchers are featured in Jimmy Young's show between Monday and Friday (10 a.m.).

Tony Brandon Show plays host to Gerry Reed, Flirtations and Pickettywitch Monday to Friday (2 p.m.).

Look in

BLUE MINK first guests in new Basil Brush series tomorrow (Friday) night (BBC 1—4.55 p.m.).

Kenny Everett whose "Explosion" series ended last week returns tomorrow (Friday) in "Making Whoopee" a new series in which he joins up with the musical madness of the Bob Kerr Whoopee Band. (LWT—7 p.m.).

Millie and the Tremeloes guest in Ed Stewart's "Stewpot" on Saturday (LWT—5.10 p.m.).

Noel Harrison makes a rare British television appearance on Harry Secombe's Saturday night show (BBC 1—8.15 p.m.).

Mike Harding introduces this week's Disco 2 programme on Saturday which features the Straws, Caravan and Kris Kristofferson. (BBC 2—7.45 p.m.).

Nancy Wilson is the star guest in Carol Burnett Show on Sunday (BBC 2—8.15 p.m.).

Wayne Fontana, Kiki Dee, Lois Lane and Danny Street are some of faces appearing in this week's "One More Time" on Monday (BBC 2—10.10 p.m.).

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.. Catch 22

Disturbing, explicit, bloody, with nightmarish humour. The film of the year.

To the thousands of fans of Joseph Heller's book, a vast amount of this story is missed out and a few of the characters are dismissed with a couple of shots, but the important parts left are magnificently filmed.

Yossarian (Alan Arkin) is the hero—a bombardier who just doesn't want to fly any more after an air incident that keeps coming into the film as a nightmarish flashback.

Arthur Garfunkel (Art to S & G fans) is Nately, pilot of Yossarian's plane. He is still in his teens, from a rich family, naive and in love with a whore from one of Rome's brothels. His part is not a big one, but unless Art is a naive teenager from a rich family, he acted very well.

Nately is in love with a whore who is very apathetic about his love, although the prospect of being taken to America with him after the war appeals to her.

Ex-Midnight Cowboy John Voigt is Milo Minderbinder, a

The "catch" applies in all walks of life but the prime example governs the time of this film and the flyers who went bombing from a Mediterranean island in 1944, and wanted to be grounded.

"To be grounded you have to be crazy, and you must be crazy to fly.

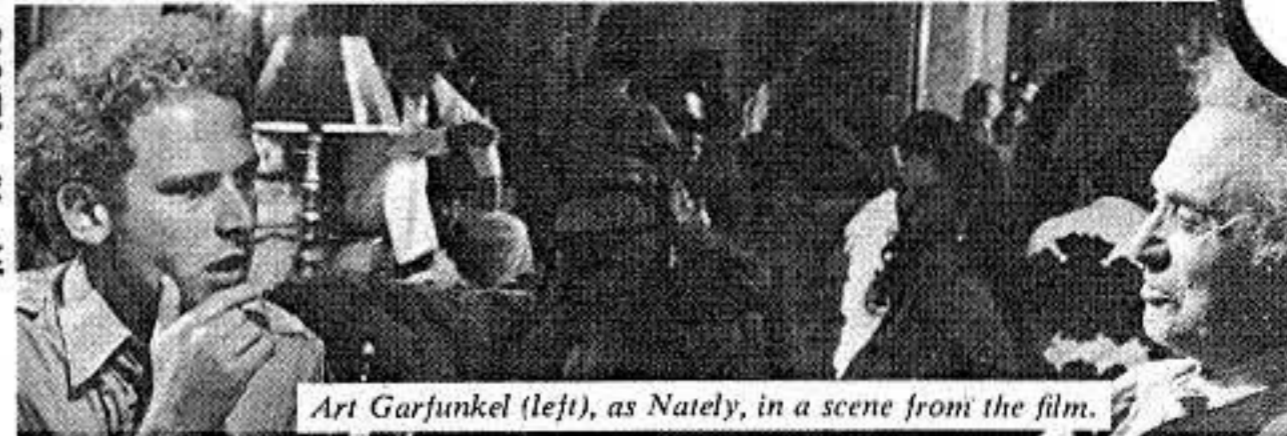
"But if a pilot asks to be grounded, it means he is not crazy any more and has to keep flying."

That is Catch—22.

whizz kid, who turns war into big profit by turning the officers' mess into a big money-making organisation importing the best of food, drink, clothes, at the expense of the flyers' parachutes and morphine.

Eventually Milo's enterprise gets so big that he has the "MM" insignia replacing the "U.S." signs on the aircraft he commandeers, and he has his own private army.

It even reaches the point where he hires the US Air Force to do a bombing raid for the



Art Garfunkel (left), as Nately, in a scene from the film.

By Gavin Petrie

German Luftwaffe . . . on his own airfield!

It is during this raid that Nately is killed.

And it is after Yossarian tells Nately's whore the bad news that the best of the nightmarish horrors that seem minor in Yossarian's life take place.

As with "The Graduate," also directed by Mike Nicholls, there

is a joyous end to the film. Yossarian's friend Orr, always crash-landing his planes and ending up in the sea, disappears after his latest crash. Yossarian discovers that these were deliberate crashes to experiment with the possibilities of sailing a life raft to Sweden—where Orr turns up 16 weeks after the crash—and where an American pilot can sit out the rest of the war in neutrality.

To Yossarian, this is the only loophole in Catch 22, and he

grabs at the opportunity, and a liferaft, and heads for freedom.

The film carries on with the anti-war message without being militant. The characters are unbending caricatures of what bureaucracy would have human beings be if they weren't human beings.

The characterisations are magnificent, the message is clear, and the film is great entertainment.

Money—the root of a big pop evil

THEY SAY that money is the root of all evil; they say that money breeds money and countless other ominous phrases. But at the rate the money's soaring in the music business at the moment, it looks as if we'll all be back at the Palais for 7s. 6d. to hear the hits being churned out by the resident band.

Exactly where the blame lies is difficult to pinpoint, but the blunt fact is that top groups have begun to outprice themselves. Consequently for the past year or so, little clubs have been forced to close because they simply cannot afford the prices asked by the named groups that kids want to hear.

"Quite soon," says Douglas Smith of Clearwater Productions, who handle Hawkwind, Cochine, High Tide and Skin Alley, "top groups are going to seal up the bottle for themselves in this country. It'll become sterile, with hardly any venues, and it'll just be studios only."

Certainly one factor that has upset the whole economy of the business is festivals. Remember the figures that were bandied about for the Isle of Wight? £12,000 for Joan Baez, £12,500 for Jimi Hendrix, everybody had a different and more astronomical set of figures to talk about. The only reason festival promoters can afford that sort of money is the huge paying audience.

"I think the advent of festivals has got the artists' prices out of all proportions," says Barry Marshall, director of Arthur Howes Association. "The artist is worth what he can do in the box office and that's all."

"Three years ago a top act would go out for £400, they'd do perhaps a half-hour spot whereas groups today will play for longer but on the whole for a much higher fee. And as the money has gone up, the size of audiences that can be accommodated indoors hasn't."

Another factor Barry blames for the escalation of fees asked by groups is the American market. "The American market is good for British acts, and I think they're only prepared to do dates in this country where they can recoup the same sort of money."

The money paid there to British groups is high because of the higher cost of living, and the enormous venues. Conversely, American groups coming over here have a harder time and are not helped by our devaluation. Unless they come for a festival when it's possible to afford their air fares and huge freight charges for flying in equipment, plus a high wage, an American group must be content with much less money than they are accustomed to. The MC5, over here recently, were struggling to pay their hotel bill, let alone anything else.

Mecca is a company who has witnessed most of the musical phases come and go. Says Phil Tate of Mecca promotions:

"One of the reasons for the lack of bookings is, I feel, because the groups don't relate their price to their drawing power,



Special investigation by Caroline Boucher

ARE GREEDY GROUPS AND CASH-HAPPY PROMOTERS KILLING THE GROUP SCENE? DISC EXAMINES THE THREAT

which after all is the essence of show business. We used to book name groups at our Bristol Locarno on Thursdays, for instance, but we had to change that a year ago to our own resident band and it's going far better than it did before."

To blame the huge prices demanded by top groups, solely on those groups is unfair. Maybe in some cases it is pure greed on the part of the groups, who are perhaps justified in wanting to make as much as they can while the going's good in such a dicey career. In any case, a group never sees all the money that's paid to it—a large proportion goes on fares, hotel bills, rent, roadies, and varying percentages to managers, agents, etc.

Douglas Smith at Clearwater

reckons it costs £200 a week to keep a four-piece band alive and in petrol. His groups have a somewhat alarming habit of going to the other extreme and playing for free, although he likes them to go out for between £75 and £100.

"Hawkwind invariably like doing gigs for good causes," says Douglas. "They dig playing, the only hang up is it's a great idea to do the occasional free gig as long as you are earning a certain amount of money anyway."

A feeling that's fairly common among smaller club owners is that if they do a group a favour in the first place by letting them play when they're unknown, they expect favours in return—and that when the group who has made it should come back and do their club cheaply.

The Who, who still go out for an affordable price, have returned favours like that for the Marquee Club, where they started.

"Groups should support me, considering I supported them," says Stuart Lyons of Hampstead Country Club. "I gave Jethro Tull gigs when they didn't mean anything at all, but try and get them back—no chance. Agencies will happily let people build their groups up for them—and then that's it!"

"Whereas Fairport Convention play here now for less than £200."

One of the bookers for Chrysalis agency said he preferred not to speak about exact figures of money. "That's the artists' personal affair."

A lot of the up-and-coming groups realise the dangers of pric-

ing themselves off the road, and keep their fees down. A lot of them go out for a percentage—i.e. If will go out to clubs for between £50 and £75 against a percentage of the door, which means they'll get £50 anyway, but if their cut of the door equals more than that they'll get that much more. And Daddy Longlegs, who are earning a good name for themselves, will usually do clubs for £75 against a percentage.

Bruce Barthol, with Formerly Fat Harry, but previously with Country Joe and the Fish in their American heyday, can remember going out for up to 3,000 dollars a night, and playing a terrible gig but still getting paid and applauded.

"I reckon that was bad for us morally, because we'd do a terrible set knowing we'd be paid that enormous sum of money. And because the audience had been led to believe we were good they'd applaud, and that made us hate our audience, which is bad."

But one organisation which doesn't consider phenomenal fees a bad thing is the Musicians' Union. They've been criticised by a lot of people for being out of touch with the pop business.

"We don't think that anybody is overpaid," said an official. "But we're not so sure that these vast sums of money are being paid out and that groups are earning what they claim they are."

"Of course the top boys are still in the big money bracket but that only applies to about 10 groups—perhaps a few more. We don't really get a lot of information about this. But as for middle-of-the-road groups saying they go out for £500 a night, I would think that fees are far below that. Some of them have to give 60 per cent of their fees to managers and all the rest of it. Sometimes they have to pay 50 per cent performing rights to some tin-pot publishing company."

"You see, the problem is that all these small agencies which start up form a publishing company, then a record label. They sign dozens of groups without any guarantee of work. When the groups get fed up and arrange their own gigs these companies clean them out for all they earn."

"The trouble is that as we are involved in the whole music scene we are not necessarily genned up on pop music as much as we ought to be."

The M.U. view is that top groups are earning more than they have ever done, the middle league fees are dropping, and for bottom groups—"the bottom is dropping out."

As for groups appearing for free: "We don't know of any that do, but if there are any and they were union members we would take it up with them. We have a minimum, you know."

The solution to the whole problem is up to the individual groups. Eric Clapton's done his bit getting Derek and the Dominoes round the smaller clubs, Jethro and Ten Years After are keeping British fans alive by doing a tour. But to spawn a host of good groups, support them, buy their records and then lose them to the gold fields of America for two-thirds of the year while the scene caves in on itself here is tragic.

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'Taste split'—rumours revive

RUMOURS that Taste will split at the end of their current tour blew up again this week when it was discovered that no more bookings are being made for the group after the tour ends next month.

The group's agents, the Robert Stigwood Organisation, admitted that no more dates have been set after the tour. A spokesman said: "We are waiting to see how the tour goes. I haven't heard anything about them splitting up."

Taste's record company, Polydor, repeated that they know nothing about the group breaking up.

"As far as we are concerned everything is sailing along beautifully. It is one of the best-organised, and happiest, tours for some time. It doesn't finish until the middle of next month and, I suppose, by then, things could change. Who knows what's going to happen in a month's time?"

Taste appeared at Leicester on Monday and are now in Scandinavia for concerts at Copenhagen, Stockholm and Aarhus. They do seven dates in Germany and then one at Zurich before returning to Britain for Birmingham (September 30), Southampton (October 1), London Lyceum (4) and Guildford (5).

The tour may be extended by further Continental dates.



Rolling Stones: we want to do shows in Britain

MICK JAGGER confirmed this week that the Rolling Stones definitely want to play British dates in December. And he revealed that title of the group's new LP would be "Sticky Fingers."

Speaking in Aarhus, Denmark, last week, Jagger admitted that he hoped a string of concerts here could be arranged before Christmas. "We've not appeared onstage in Britain for three years—apart from Hyde Park and last Christmas—and we want to work there again. But the final plans are not yet set."

MICK JAGGER: plans for a new album—and a string of dates for British fans.

And about the album, he added: "After the Continental tour we're going back into the studios. One of the tracks may be 'You Got To Move' (tipped as a likely single). I really like that one. It's just the sound of 'Prodigal Son,' from our 'Beggars' Banquet' LP. The next album will be titled 'Sticky Fingers,' and I hope it will be issued before Christmas."

The Stones' current European dates are being hailed as their greatest-ever. In Helsinki, Finland, nearly 1,000 fans broke into the concert arena without paying. And at Hamburg this week nearly £3,000 worth of forged tickets were discovered.

Engel concerts

ENGELBERT Humperdinck will decide next week whether or not to do British concert appearances this autumn.

Pressman Chris Hutchins told Disc: "Engelbert is home for about 10 days to finish recording an LP. There will be talks to sort out if he'll accept a 'Palladium' booking and/or some concerts for a three-and-a-half week period which he has free."

Humperdinck arrives home from Sydney, Australia, tomorrow (Friday). After his recording session he resumes his U.S. bookings which, apart from the autumn break, have now been extended till April 21, 1971.

TOP OF THE POPS

TONIGHT'S Top Of The Pops is introduced by Tony Blackburn and features The Hollies, Martha Reeves and the Vandellas, Peter E. Burnett, Black Sabbath, Doris Troy, Horace Faith, Bobby Bloom, Tremeloes, Labi Siffre, Deep Purple and Freda Payne.



PAUL FENTON (left), new drummer with "Yellow River" hit-makers Christie, with fellow group members Vic Elmes and Jeff Christie—story page 1.

Everett in talks with the BBC

KENNY EVERETT confirmed this week that discussions are taking place about his future with the BBC.

He told Disc: "My agent is having low level talks with the BBC but I can't say anything because I don't know anything."

Kenny is starting his own series of half-hour shows on Radio Luxembourg (on Fridays at 10 p.m.).

"I'm just recording it in my little studio next to the bedroom. The shows are going to be mental. I'm going to have Freda Payne's next single and Jonathan King on the show so we can have a bit of 'live' music on the airwaves."

Also tomorrow, Kenny can be seen on London Weekend Television in the show replacing his "Explosion" — he completes "Whoopie" at 7 p.m.

His own new TV series, which starts in six weeks, is to be called "EV."

Apple cartoon

BEATLES' Apple office was tight-lipped this week about a cartoon film currently in production.

Disc understands that the film is based on a robot character called "Timothy Travels," created by Apple men Brian Lewis and Bill Tims.

It is being made as a 20-minute colour cartoon, for sale to television companies.

Musical content is expected to be contributed by Doris Troy, who told Disc: "The original music wasn't enough, so they called me in to write some new stuff. Madelene Bell, Nanette and I sing in the background

Fame, Price, Purple, Bruce, Cocker dates

GEORGIE FAME and Alan Price to team up for concerts. Deep Purple dates include a Scottish tour. Jack Bruce's extra club and concert venues confirmed. Joe Cocker may play concerts here during his "holiday." And Fairweather want to get on-the-road soon.

GEORGIE FAME and Alan Price, stars of a successful joint BBC TV series last year, are to give two concerts with the Maynard Ferguson Big Band next month.

Dates are: London's Festival Hall on Monday, October 5; and Newcastle City Hall (12).

On September 28 Georgie begins a week at Sheffield Fiesta.

DEEP PURPLE, in the chart at no. 28 this week with "Black Night," plan a four-city Scottish tour next month.

Scottish dates are: Edinburgh Eldorado (October 12), Glasgow Electric Garden (13), Aberdeen Music Hall (14), and Dundee Caird Hall (15). Other dates include Dagenham Odeon (September 25), Liverpool St. George's Hall (26), then Cardiff (October 2), Southampton (3), Leeds (6), and Manchester (17) universities.

Tonight (Thursday) Purple premiere their specially-composed

"Gemini Suite" at London's Festival Hall, accompanied by Malcolm Arnold's Light Music Society Orchestra.

JACK BRUCE'S British club dates, preceding his already-announced concerts, are now confirmed. Jack, joined by Lifetime, starts at:

Lancaster University (October 2), then plays Dagenham Roundhouse (3), London Marquee (6), London Speakeasy (7), Leytonstone Chez Club (9), Sutton Coldfield Belfry (10), Tottenham Sisters (16), and London Hampstead Country Club (25). Additional concerts are now at Bristol Colston Hall (November 2), Oxford Town Hall (3), Liverpool St. George's Hall (December 3), Chelsea College (5), then Birmingham Rebecca's (10—unconfirmed), and Windsor East Berks College (18).

JOE COCKER, expected back in Britain this week for a holiday at his Sheffield home, may form an impromptu band during his stay for selected concert appearances. An Island label spokesman said: "Joe's coming in from the States alone. But we know he's been thinking about re-forming a band here to work a bit."

FAIRWEATHER are hoping to fix UK concerts on their return from German TV promotion next week.

Top Tamla visit soon?

JACKSON FIVE, Smokey Robinson and the Miracles, and Rare Earth are among Tamla Motown names being lined-up for British visits. Stevie Wonder was married last weekend. And the Four Tops for UK cabaret.

Says Bill Fowler, Carlin Music promotion boss, just back from Tamla's 10th anniversary celebrations in the States: "Nearly all the acts I met want to come to Britain. The Jackson Five are bursting to come over. But their problem is the age thing."

But Fowler confirmed that plans are definitely in hand for Smokey Robinson to play a London "Talk Of The Town" season in January.

RARE EARTH, Motown's first white group singing, are also set for Britain. Adds Bill: "They're absolutely enormous over there. There's talk of a promotion trip next month. But January dates, including a London Albert Hall show, are more likely."

And Stevie Wonder, in Britain recently for cabaret, had set last weekend for his wedding to singer Syreeta Wright. Says Fowler: "He invited me to the ceremony, but I had to leave the day before."

The FOUR TOPS, who arrive this week for a tour, are now lined up for a two-night-only cabaret spot at Sheffield Fiesta (September 24/25).

Review

ANKA DROPS HIS AGE

ONLY when Paul Anka sings hits he has written for other people and some of his own big ones do you realise that he's not the 16-year-old who used to belt out "Diana," "Put Your Head On My Shoulder" and "Lonely Boy." Because physically, he doesn't seem to have aged.

He had the enthusiastic and attentive audience at London's "Talk Of The Town" talking with surprise amongst themselves only when he mentioned some of the hits he has written, and the span of years he has written them over. His latest big one was "My Way" for Frank Sinatra, and his songs go back to the Buddy Holly evergreen "It Doesn't Matter Anymore."

Anka's style is warm and friendly, his voice fine. But he does retain the finger-snapping, arm-waving, in-the-ribs type of American cabaret singer of his youth.

Humour is quick-fire and apparently ad-lib. Indeed, during a tumultuous request for an encore at the end of his act, he ad-libbed words for the requested "You Are My Destiny" for a good 15 minutes.

He had excellent backing from the "Talk Of The Town" band conducted by Jack Parnell.

GAVIN PETRIE

Talking of Wight makes Kris cross!

KRIS KRISTOFFERSON is 34, looks a little bit like Jon Voight and has a soft Texan accent. Slightly uneasy in London surroundings, he talked about the problems of driving in London traffic and wondered if his guitarist Zal Yanovsky had managed to get himself killed yet in the car he'd just bought. Zal is ex of the Lovin' Spoonful and appeared again with John Sebastian at the IOW festival.

Kristofferson was very cool about the group's poor reception by the

festival audience and pointed out that they had been together for a very short time. In fact they only had one rehearsal in the hotel before the concert.

He used to work on his own, but when he was doing a show for the Smothers Brothers in LA, he heard that Zal was out of work. So he met Zal at a motel in LA, they rehearsed for one day, then made their first appearance in the Troubadour Club. They were joined by a friend—Billy Swan, who is producer for Tony Joe White—who more or less learned to play bass onstage.

Norman Blake, dobro player, came along to a session after meeting Kris in the studio at a Johnny Cash show. Last in the line-up is organist Don Frits.

Kris has been interested in music since he was at high school, where he used to write songs.

"Hank Williams was my first hero," he told me. "That was when I was at high school. When I went to college I cut a record with another guy—which did absolutely nothing."

He also formed a group while he was in the army in Germany.

"After flight school, I was in the army for four and a half years. All they did was to put me on the way to becoming an alcoholic!

"I baled out of the army after going back to Nashville on leave. The family didn't approve and so I said if I didn't make it singing in a year, I'd quit and do something respectable.

Kris came to England 10 years ago on a scholarship and studied at Oxford. It was in London that he met Paul Lincoln who used to run the 21's coffee bar and managed

Tommy Steele. He got him a recording contract with Rank, for which Tony Hatch did the arrangements.

"I didn't start writing seriously until I had to do it for a living. That was in 1965. Even the publisher didn't make any money on them until this year.

"I met Roger Miller when I was at the Cash show in Nashville. He flew me and Nicky Newberry out to his house in California. We stayed there for a few days. I guess I must have played some of my songs but I really don't remember because I was drunk. I don't know how Roger remembered them."

Roger Miller recorded three of his songs. Ray Stevens then recorded "Sunday Morning Coming Down." And things began to look up for Kris.

He went to Peru with Dennis Hopper, of "Easy Rider" fame, to do the sound track for a film Hopper was directing. It's called "The Last Movie" and has 12 tracks all composed by Kris.

**Rosalind
Russell**

By **MIKE LEDGERWOOD**

THE POPPY FAMILY scored a notable "double-top" last year when "Which Way You Goin' Billy?" went to No. 1 in both America and their own native Canada. In fact, it became Canada's biggest selling single ever.

Now the beautiful wistful ballad has created a record this side of the Atlantic. It's become Britain's longest-ever "sleeper" single—having remained dormant until now since initial release in October, 1969.

Suddenly DJs seem to have re-discovered the disc and it's now rapidly shaping to repeat its success and become a smash after all.

Says Decca, caught comparatively unprepared when the Poppy Family appeared in the lower reaches of the chart: "We've been with this record all along. But we don't know much about the group itself. This sort of thing often happens with artists over there."

Information on the group is vague, but we have discovered that the driving force behind the Family comes from the husband-and-wife team of Terry and Susan Jacks.



TERRY JACKS

Susan is the Poppy dolly



Poppy Family lead singer Susan Jacks

They played their first date together five years ago—to 150 people (half the population of tiny Blubber Bay, British Columbia). And Terry, the writing talent, says of those early days: "We both created and were created together. I began writing at a time when I hadn't been influenced into any set writing style. Susan had no pre-conceived notions as to how she should sing or perform."

The line-up is completed by Craig MacCaw and an Indian looking gentleman calling himself Satwan Singh. And, with Terry behind-the-scenes as writer, arranger and the group's record producer, Susan is the Family's foundation on stage.

Labelled, by people who have

seen her perform, "The Most Beautiful Female Vocalist In The World," which is quite an accolade, the luscious Susan does more than musically interpret her husband's material. She also sings everything from folk, through hard-rock, to blues and country.

Highlight of the Poppy Family's phenomenal career was earlier this year when the Canadian Government invited them to represent their country at Japan's "Expo '70" in Osaka.

The couple came upon the name "Poppy Family" almost by accident. Says Susan: "Terry happened to pick up a dictionary which fell open to the page where it listed 'poppy family.' I liked it immediately."

BLACK PEARL by Horace Faith

TR 7790

HEADING UP THE CHARTS

TROJAN Records

DUSTY

WITH seven years experience as a solo singer behind her you would think Dusty Springfield has by now positive plans for her future. In truth, Dusty is today perhaps more uncertain about where she's going than she's ever been. She really doesn't know what step to take next.

After being noticeably absent from the chart and club circuit for over a year Dusty has appeared again with her strongest single yet, "How Can I Be Sure."

Presently she's busy recording; she had hoped to present her record buyers with a double album some time during the next few months, but doesn't think now she'll have time to complete it before she goes to America at the end of the month. Instead she's aiming to produce a good single album.

Of the future she says: "I don't really want to pursue a night club career although it would be very easy. I don't think I've got the mental or physical stamina to stand it for long. I don't mind doing it once in a while but I'd hate to do it 100 per cent of the time."

"I hate the idea of being a glossy night club singer, although it always comes off well when I do it. Once I get around to it it's invariably successful for me, but it's not the thing I want to do."

"I'm not quite sure what I do want. I've not found it yet. I suppose it's about time I started looking for what I want rather than waiting for it to come to me, but I'm rather lazy. I've always been lazy..."

Her forthcoming trip to California is partly pleasure and partly business—she'll be doing TV and recording. It is the only positive thing she has set for the future at the moment. She doesn't know when she'll return—"I don't think that far ahead."

Dusty's present recording is the first she's done in Britain for two years. She made time to do it because she felt it was time she recorded some things specifically for the English market. Most of her material issued in the last eighteen months was recorded in America.

"It seems to me that things made

in England go better here than in America and vice versa; I've tried to analyse it but I can't. None of the American material, with the exception of 'Son Of A Preacher Man,' meant anything here. I thought 'if I want another hit here I'll have to record something here'."

Since joining the American Atlantic label Dusty's home success has fallen off considerably, both with singles and albums, but she has no misgivings as to whether she did the right thing in joining an American company.

"I've never regretted it. 'Son Of A Preacher Man' did a lot of good for me in America and I've managed to sustain that success with other material I recorded there. Before, I hardly ever had a hit with the exception of things like 'The Look Of Love.' It was more or less a flook when it happened."

She's decided the only way to keep both American and British fans happy is to release different material in each country. Her new single, she thinks, is especially well suited to England and probably won't be released in America.

"It's a song I've been in love with for some time and that's a good sign. I think it should go well because it's a very European sound, although it is American,

**IS
STILL
ASKING**

**'How
can I
be sure?'**

and that sort of thing is usually popular."

Dusty always comes up against the same problem when she records—she can never find the right material. She's been criticised for recording a fair number of other artists' songs but says she does

them because she's never given good original material.

"If I do get original material it's usually the dramatic big ballad things which people always seem to like me doing. But I can't stand to do the arm waving bit any more."



"I'd like to do something really funky, but the trouble is I can't find terribly good funky material. It has usually been done by others and done better than I could. There's no use in trying to cover something like Motown."

With the single promising to be her biggest success for some time, Dusty is coming out into the open again. She's promoting the record on television and will ultimately be making live appearances.

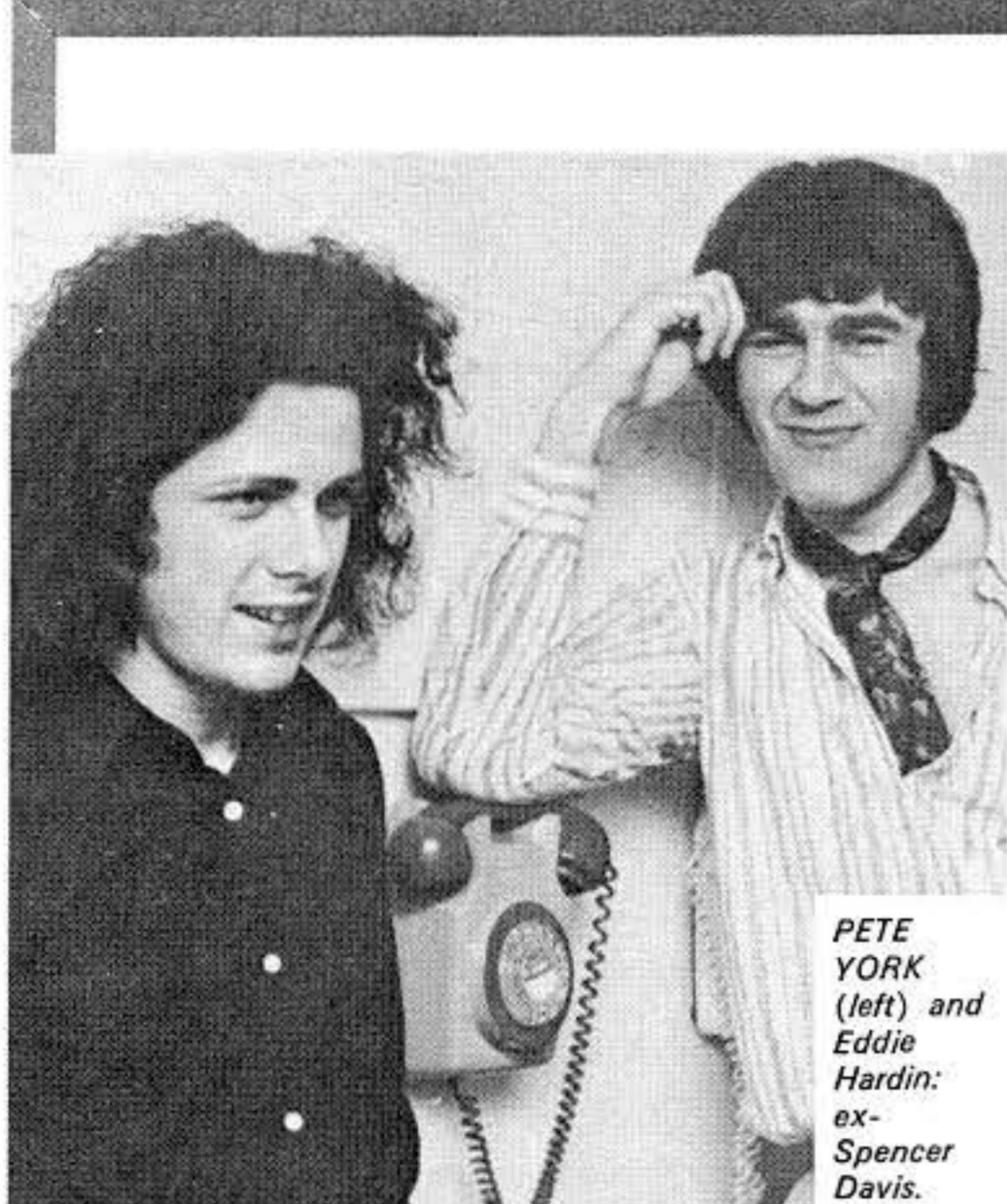
"It's difficult to say when I'll be doing them. It's such an effort getting things together for live appearances. It's such hard work getting a band organised for only one or two things. For that reason

I'm a bit off doing live things at the moment.

"I probably will do some early next year but I'm back and forth between here and America so much and it's hard to marry the two worlds.

"I keep getting asked when I'm going to do the London Talk Of The Town again, and it's a matter of when I can find two or three weeks to prepare for it. But it's definitely on the cards."

Phil Symes



PETE YORK
(left) and
Eddie Hardin:
ex-Spencer Davis.

EDDIE HARDIN and Pete York made their debut as a dynamic organ-drums duo at last year's Plumpton Festival. They celebrated their "anniversary" with a show-stopping performance there this year. And after a year's hard work they seem to have crased, from most people's memories, that they are "ex-Spencer Davis."

A lot of people are probably not aware that they were part of that group. They have, however, one relic that has remained from their early days—and that's a bottle of champagne that drummer Pete has been saving "for when something happens that's really worth celebrating." They could have done with it at Plumpton in August, but he left it at home. "I didn't think we'd need it. We didn't expect it to go quite as well as it did."

Plumpton has done for them in Britain what their performance at last year's Essen Festival did in Germany. Since the N.J.F. Festival, bookings have been flooding in at an even greater pace.

"People knew what most of the groups were going to be like at Plumpton but we were unexpected. We had the element of surprise."

Adds Eddie: "The Essen Festival made us overnight in Ger-

many and Plumpton has done rather the same thing for us here. It's certainly made a difference. We notice by the way people listen to us. They seem to appreciate us more. Before, we really had to work hard, really do our pieces, and now people are with us from the beginning."

So you might think that they are not looking forward to making their first American trip—as Hardin & York—next month, to start all over again as "ex-Spencer Davis." But they ARE enthusiastic about their six-week tour as they are appearing at "the right places"—the Troubadour, Los Angeles, The Fillmores "north, south east and west" as York puts it, and the Boston Tea Party. "That's a prestige one," says Pete. "Sounds like a cooker," says Eddie.

They are not taking any chances with the tour and are taking all their own equipment. By the amount of gear, it might

be necessary for them to hire a plane! Their van trudges round the country with 14 cabinets, seven amplifiers, two Lesleys—and that doesn't leave much room for the drums. And they still want more equipment. "It's not a question of volume but of tone really," said Eddie, "which is for the benefit of the audience."

He now has his bass pedals amplified by 200 watts and the organ has built-in "explosions" and machine-gun effects.

Eddie has used piano and harpsichord on records but he doesn't envisage stocking-up with many more keyboard instruments. He already has three organs and he'd like an electric piano. "I wouldn't mind a mellotron but they are difficult to record. The string sounds come out very synthetic. I wouldn't want a Moog Synthesizer because I think they are a waste of money."

By Christmas Hardin and York hope to have their third album out—which they have already finished recording. It will actually be their fourth, counting the

"bootleg" recorded in Germany. It will be different from its predecessors and a lot different from their stage appearances.

"We just did what we enjoyed doing at that time," says Eddie. "I think it has some of the best recorded things we've ever done. There are 10 tracks and most of them are fairly short. A lot of groups do long solos on albums and I think they become boring after a few plays. That sort of thing is more for the stage than records. So we've kept them fairly short this time."

The LP features Pete's first composition to be recorded—"Take Away Today." All the others are by Eddie. Titles include "Cowboys," "Deep In Despair," "Extension 345" and "Natural Gas."

"That's about a Gas Board man who goes round doing conversions to North Sea gas. Very topical," comments Pete. You are not really sure whether he is joking or not. But you do know that the album should be worth hearing.

Roy Shipston

Champagne soon for Hardin and York?

John Peel writes every week in Disc

"I think your music stinks, Peel," he shouted down the corridor of the Paris Studio in Lower Regent Street, momentarily drowning the fine music Humble Pie were making in the studio.

Assuming that he wasn't referring to my work on the Jew's harp I turned to face him and what I hope would be a reasonable criticism of the music that I prefer. As he came closer he was still shouting and it became obvious that more than a judicious application of ale had passed his way.

"And who the hell are you to criticise the Tremeloes?" he yelled, and it became obvious that he hadn't even heard what I'd said before the programme started. Clearly there was little to be gained by trying to reason with him so I bade him farewell and wandered off along the passage with the rather vague instruction to " - - - off," ringing in the air behind me.

In one of the daily horrors this week was a letter from a sorely disillusioned 21-year-old lamenting that he found all the young people who bemoan the lack of understanding and tolerance in the world to be stunningly intolerant themselves and, musically at least, this would seem to be disturbingly true.

Steve Marriott, at the same recording for the Sunday show, said that it was still hard for Humble Pie to find acceptance in this country because people would not take seriously a band that included Peter Frampton and himself. The other half of that particular split, the Faces, have the same sort of problem and as a result of frankly idiotic prejudices a lot of people are missing the magnificent music that both bands are producing.

In 1967, when "Top Gear" started, the programme was supposed to display to radio listeners that there was other music than the music they heard constantly both on the radio and in discotheques. It was not intended as an arbitrary either-or sort of alternative.

Since 1967 many of the people who were first heard on "Top Gear" have become very popular, very successful and very wealthy. In too many cases their music has become sterile, unimaginative and lack-lustre. To sell an LP today that record must be called "progressive" and the bulk of the music so described has one common factor and that is complete absence of musical progression. Last week I received a letter that summed up the whole thing and convinced me that something has gone drastically wrong with our quest for tolerance, admittedly

PEEL'S THOUGHTS



On the other hand much of the so-called "progressive" music currently being snapped up by the public here, in Europe and in the U.S. is nothing more than formula music, deliberately predictable without any hint of progress.

Some will probably say that the attitude of the musicians is more important than the resultant music and this is an argument with which I have more than a measure of sympathy. However the attitude of the Tremeloes is honest and direct—they exist to entertain and make money. On the other hand many of the "progressive" bands, armed with the currently fashionable pseudo-revolutionary slogans and the clichés that make up an essential part of the rock-stars make-up, are deliberately conning you. Their objectives are essentially those of groups such as the Tremeloes but they're not even honest enough to admit it.

A lot of people, if they've read this far, will probably be well angry with me—if you are I hope you'll at least take the time to think about it and supply yourself with a headful of examples that would land me in court, or should I supply it for you.

The only really valid categories for music are the original ones—"good" and "bad." The new Tremeloes record is good, the last one the Marmalade made was good too. If you'll only listen openly and honestly you'll hear so much music that your pre-conceptions may be keeping from you. Freda Payne's is one of the best records I've ever heard—Pig and I both like the Desmond Dekker single (I even bought it).

The intolerance of many of you really makes me very sad. Jazz was brought to its knees by the attitude of its advocates who, by suggestion and inference only, made people believe that jazz was

IF has been on a three-week promotional trip to the States which seems to have been worthwhile as their album is now climbing the charts there. They also did a few successful gigs in Chicago, New York and L.A. They even attracted Miles Davis and Tony Williams to some of their New York appearances. But saxophonist Dick Morrissey finds this rather strange. "It's funny that most of our bands that go over there now are really playing American music."

As more and more progressive groups lean towards jazz it is only natural that jazzmen like Morrissey—who gets a kick out of playing to people, and getting paid for it—should turn to the greener pastures of "electric" music. Colosseum's Dick Heckstall-Smith led the breakthrough and from all aspects it's a profitable one for all concerned. If groups are going to play jazz-inclined material they might just as well have jazzmen on their side.

Dick finds the American's attitude a bit bewildering. "The Beatles made the breakthrough over there but they had something original. Now

If only If had more success . . . !



DICK MORRISSEY

a lot of our bands are playing jazz and they are really in demand in America. It's funny because jazz is their tradition, it came from there, yet we are taking it to them.

"I expected to find a lot of good young blowers over there but there just didn't seem to be any. Perhaps that is the reason for the success of British groups. I like bands like Blood, Sweat and Tears and Chicago but over there everyone seemed to hate the latest BS & T album. They didn't just dislike it—they really hated it.

When I first formed people immediately put them in the BST-Chicago category simply because they have brass. "But that's where the connection ends," emphasises Dick. The other reed man in the band

is Dave Quincy. The rest of the line-up is Terry Smith (guitar), J. W. Hodgkinson (vocals and percussion), John Mealing (keyboards), Jim Richardson (bass) and Dennis Elliott (drums). They formed six or seven months ago at the suggestion of manager Louis Futterman. "We have a lot of respect for him. He is a friend of all of us and understands our problems. Not all groups can say that."

"We had no idea how the band was going to go when it was formed. We just got together musicians who were fairly compatible with each other.

"We've got more direction now and we're all pleased with the way we've developed.

"The fact that we are all writing now means

that the band is just starting really.

Dick admits that it could do with a bit more success and that is why America is important to them, although it presents problems. "You can't really ignore it because it is such a huge market. But, although this might sound silly, we don't like the idea of long tours because most of us are married. It isn't silly really because if you are always away from home it just doesn't work. It must be nice to be big enough to go over there for a long tour and be able to afford to take your families with you."

something that required superior intellect and knowledge from its listeners. Today's "jazz" musicians have realised the danger of self-strangulation in this attitude and the music has become of the people again and has found new power by the simple means of destroying barriers that only existed in people heads anyway.

The "Moody's-are-better-than-Taste-is-better-than-Eric-Clapton-is-better-than-Alvin-Lee" kind of debate is really stupid. Tilting at imaginary windmills. You each have your own tastes and preferences but for God's sake open your hearts and your heads and let music pour in.

I hope your hearing is better than that of the man in the Paris studio.

*Love,
John Peel*

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Tues., Oct. 6th	SOPHIA GARDENS, CARDIFF	8 p.m.
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Sun., Oct. 11th	BIRMINGHAM THEATRE	6.30 p.m.
Tues., Oct. 13th	LOCARNO, LEEDS	8 p.m.
Fri., Oct. 16th	TRENTHAM GARDENS, STOKE	8 p.m.
Sun., Oct. 18th	ODEON, LEWISHAM	7 p.m.
Thurs., Oct. 22nd	A.B.C. CINEMA, STOCKTON	7.30 p.m.
Fri., Oct. 23rd	GREENS PLAYHOUSE, GLASGOW	8 p.m.
Sun., Oct. 25th	EMPIRE THEATRE, LIVERPOOL	6.30 p.m.
Thurs., Oct. 29th	HAMMERSMITH PALAIS	8.30 p.m.

**ROGER SPEARS GIANT
KINETIC WARDROBE**

will be appearing at HAMMERSMITH and NOT the JAMES GANG



COUNTRY MUSIC ROUND-UP

"TOMORROW Never Comes," by Slim Whitman, is released to coincide with Whitman's first visit to Britain in 12 years. This album is moderately pleasant but certainly not "vintage." Will no doubt sell to his many fans. (Liberty LBS 83390.)

Tracks: Love Song Of The Year; Tomorrow Never Comes; I Pretend; My Heart Has A Mind Of Its Own; Moonlight On The Colorado; Do What You Do Do Well; You're Coming Home; Shutters And Boards; A World Worth Livin' In; Let Me Live Again; Come Take My Hand; Blue Canadian Rockies.

DOUG Kershaw's "Spanish Moss" contains refreshing, almost baroque-country sounds, from Doug—of Rusty and Doug fame. An excellent follow-up to his first album, "The Cajun Way." Bluegrass fiddle players, take note—you could learn a lot from Mr Kershaw's technique! Warner WS 1861.)

Tracks: Cajun Joe; Fais De Do; Dans La Louisiane; Cajun Stripper; Spanish Moss; Orange Blossom Special; My Uncle Abel; Piroque; Swamp Rat; I've Got Mine; Mama Rita In Hollywood.

"GEORGE And The North Woods"—Dave Dudley. To quote the liner notes: "I know that I look with great anticipation for the new Dave Dudley release to come across my desk. . . ." Signed by William T. Anderson, Editor, Country Song Roundup. He echoes my sentiments entirely.

Tracks: George And The North Woods; Getting Back Together; Somewhere; It's Not A Very Pleasant Day; A Cold Wind Through Georgia; Running With The Wind; Bad Moon Rising; Blowin' In The Wind; That's How I Got To Memphis; Don't Let The Stars Get In Your Eyes; Stuck on Jeane.

RAMBLIN' Jack Elliott's "Bull Durham Sacks And Railroad Tracks" may prove to be a disappointment to those who expect the usual "rough and rugged" sounds of Jack Elliott. It is, in fact, an attempt to emulate the sounds and styles of his more successful counterparts, namely Cash and Dylan—doesn't quite come off, though. (Reprise RSLP 6387.)

Tracks: Me And Bobby McGee; Folsom Prison Blues; Reason To Believe; I'll Be Your Baby Tonight; Don't Let Your Deal Go Down; Don't Think Twice, It's All Right; Lay, Lady, Lay; Girl Of The North Country; Tramp On The Street; Michigan Water Blues; Don't You Leave Me Here; Blue Mountain; With God On Our Side.

"BLACKS, Whites And Blues": At a time when the entire musical spectrum is engaged in a struggle for new approaches and becoming over-burdened with "progressions," along comes this historic milestone. The aim is to illustrate the cross-fertilisation of blues and hillbilly music from the period 1927-1935. Also included are samples of more recent blendings. An important release, for which CBS are to be congratulated. (CBS 52796.)

Various artists: Dallas String Band; Charlie Poole and The North Carolina Ramblers; Lili McClintock; Frank Hutchison; Macon Ed and Tampa Joe; Austin and Lee Allen; Mississippi Sheiks; Ramblin' Red Lowry; Tom Darby and Jimmy Tarlton; Too Tight Henry; Cliff Carlisle; Bob Willis and His Texas Playboys; The Georgia Browns; Prairie Ramblers, etc.

"SMASH Hits Country Style"—various anonymous artists: "Can you tell the difference between these and the original sounds?"

Tune in . . . for a Country LP breakdown!

That's the dramatic question posed on the front cover. The answer is, yes, we can, so there! (Music For Pleasure MFP 1404.)

Tracks: I Won't Forget You; Walk Tall; San Quentin; Release Me; King Of The Road; Make The World Go Away; Green Grass Of Home; I Love You Because; A Boy Named Sue; There's A Heartache Following Me; Little Green Apples; Welcome To My World.

"BLUE Ridge Mountain Field Trip," by various artists, will be welcomed by traditional country music fans. Recorded by Janet Kerr in 1969, it brings together an interesting selection of musicians from Virginia and North Carolina, among them being Tex Isley, Doug Korrer, Hubert Caldwell and John Hilt. Old time country music at its earthiest! (Leader LEA 4012.)

Tracks: Ox Bow Quadrille/Constitution Hornpipe/Staten Island Hornpipe/Old Virginia Waltz/Peeler Creek Waltz/Liberty/Rutland's Reel/Soldier's Joy/Richmond/Sweet Sunny South/Sugar In The Gourd/Silver Threads Among The Gold/Reidsville Blues/Buck Live And Let Live/Nobody's Business/Devil's Dream/Under The Double Eagle.

"HILLBILLY Jamboree" is taken from the American King catalogue, and these titles will be welcome additions for "authentic" enthusiasts. Best tracks are possibly those by the Stanley Brothers. However, Polydor should be keel-hauled for not providing liner notes; most Country fans would like to know who these artists are! (Polydor 545 038.)

Various Artists: Charlie Moore and Bill Napier/Delbert Barker/John Uhart/Carl Hunt and The Dixieliners/Don Reno and Red Smiley/The Stanley Brothers/Orange Hubbard.

CHARLIE PRIDE is among the big four country music names in the USA, the other three being Johnny Cash, Waylon Jennings and Merle Haggard. And "The Best Of Charlie Pride" really is Pride at his best. He is unique in that he is the only Negro performer who has been fully accepted by the Country music fraternity—this album proves why. (RCA SF 8120.)

Tracks: Just Between You And Me; Does My Ring Hurt Your Finger; Kaw-Liga; The Snakes Crawl At Night; All I Have To Offer You Is Me; The Easy Part's Over; Day The World Stood Still; I Know One; Gone, On The Other Hand; Before I Met You; Too Hard To Say I'm Sorry; Let The Chips Fall.

LORETTA LYNN is a highly under-rated artist—over here, that is. Still, the excellent selection on "Your Squaw Is On The Warpath" might do her some good. Gentle steel guitar sounds and crystal-clear vocals make this album a "must" for country and pop fans. (MCA MUPS 411.)

Tracks: Your Squaw Is On The Warpath; Living My Lifetime For You; Sneakin' In; You've Just Stepped In; Taking The Place Of My Man; Satisfied Mind; Kaw-Liga; Let Me Go; Harper Valley PTA; I Walk Alone; He's Somewhere Between You And Me; You Never Were Mine.

"TRIBUTE TO Johnny Cash By Johnny Doe, Vol. 2." Mr. Doe must be a source of great embarrassment to Mr. Cash—he even breathes the same! Highly entertaining if you don't mind an absolute carbon copy of the original. (Marble Arch MALS 1314.)

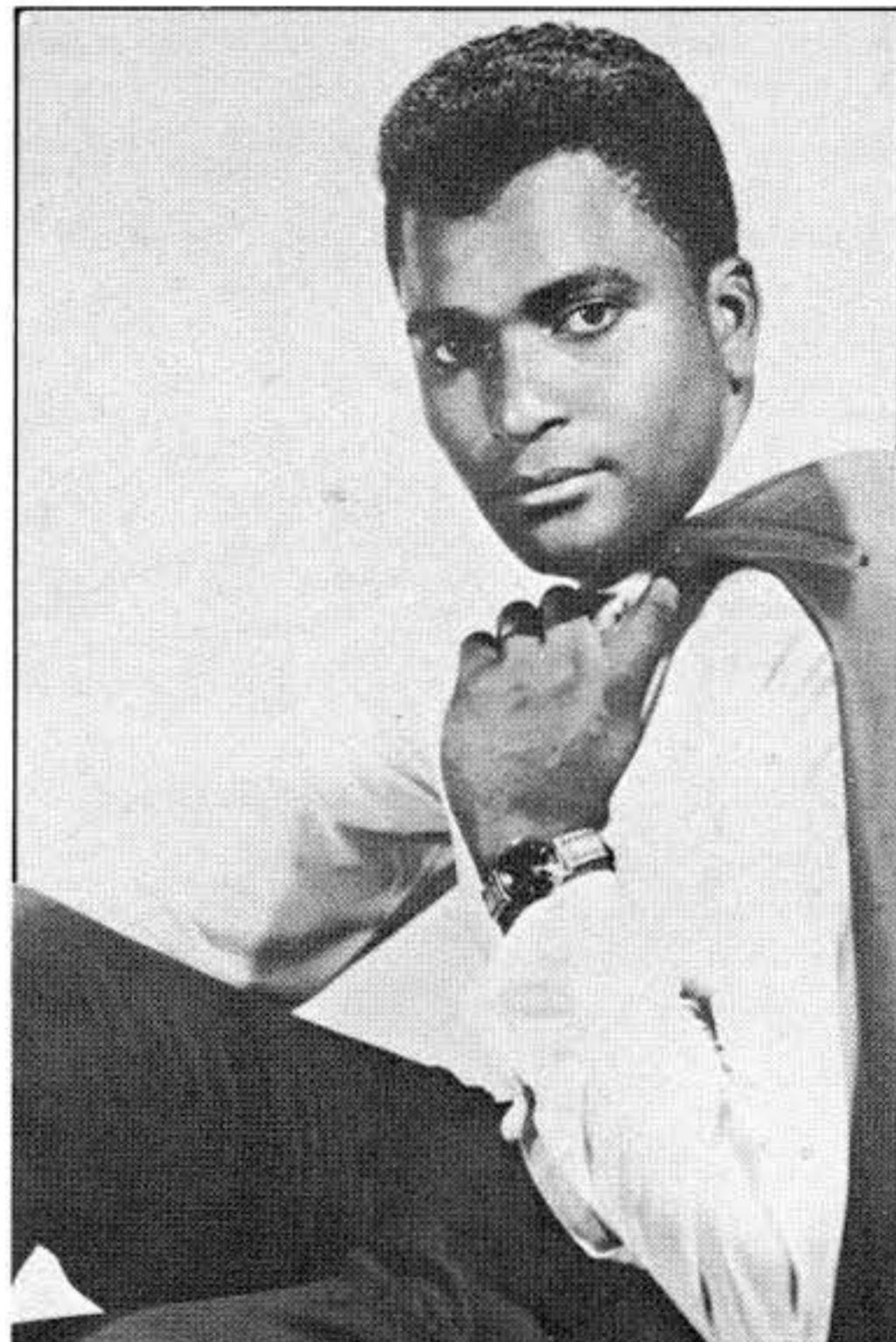
Tracks: I Walk The Line; Bad News; The Rebel; Drivin' Me Out Of My Mind; Not Many Miles Left In Me; I Got Stripes; Twenty Five Minutes To Go; Hey Porter; The Best That I Can Do; If You Had My Eyes.

EDDIE ARNOLD'S "Cattle Call" is strictly in the "country and western" bag but that shouldn't detract from its appeal. First released in 1966, it's still featured in RCA's substantial country catalogue. Of interest to those who like their C&W without too many frills. Interesting liner notes from Jimmie Driftwood. (RCA RD 7804.)

Tracks: Streets Of Laredo; Cool Water; Cattle Call; Leanin' On The Old Top Rail; Ole Faithful; A Cowboy's Dream; Wayward Wind; Tumbling Tumbleweeds; Cowpoke; Where The Mountains Meet The Sky; Sierra Sue; Carry Me Back to the Lone Prairie; I Wore A Tie Today.

"THE World Of Johnny Cash" costs 49/11, and this double package is a winner all the way. Although all tracks have been previously issued on various Cash albums, this is an effective way of getting across to the more recent converts. (CBS 66237.)

Tracks: Frankie's Man Johnny; One More Ride; I Still Miss Someone; Supper-time; Pickin' Time; I Want To Go Home; I Feel Better All Over; My Shoes Keep Walking Back To You; I'm So Lonesome I Could Cry; When Papa Played The Dobro; Accidentally On Purpose; In The Jailhouse Now—plus nine others.



CHARLIE PRIDE: one of the very few coloured Country and Western singers—and fantastically popular in the U.S. (See album review this page.)

JERRY LEE sounds more like Merle Haggard every day. His "She Even Woke Me Up To Say Goodbye" is a nice, easy-going album, but the growing practice of issuing 11 tracks instead of the accepted 12 is becoming more than a little galling—especially when one considers the price of discs these days. (Mercury 6338 010.)

Tracks: Once More With Feeling; Working Man Blues; Waitin' For A Train; Brown Eyed Handsome Man; My Only Claim To Fame; Since I Met You Baby; She Even Woke Me Up To Say Goodbye; Wine Me Up; When The Grass Grows Over Me; You Went Out Of Your Way; Echoes.

JOAN BAEZ'S "One Day At A Time"—with accompaniment provided by stalwarts like Grady Martin, Pete Drake, Jerry Reed,

Harold Bradley, Buddy Spicher, Tommy Jackson, Jerry Schook, Ken Buttrey and Hargus Robbins—sounds like a Nashville "Who's Who." But I like it—and so will a lot of other people. This is Joan doing her Country thing. (Vanguard 6359 001.)

Tracks: Sweet Sir Galahad; No Expectations; Long Black Veil; Ghetto; Carry It On; Take Me Back To The Sweet Sunny South; Seven Bridges Road; Julie Blonde; Joe Hill; A Song For David; I Live One Day At A Time.

POWERHOUSE performances from Jerry Lee Lewis on "The Best Of Jerry Lee Lewis"—and, now for the bad news. First, there are only 11 tracks (once again), secondly, two of the songs also appear on the other Jerry Lee album reviewed in this column—and that makes a grand total of nine songs. Oh, well, that's progress. (Mercury 6338 014.)

Tracks: What's Made Milwaukee Famous; Another Place, Another Time; She Even Woke Me Up To Say Goodbye; Louisiana Man; Slippin' Around; All The Good Is Gone; To Make Love Sweeter For You; One Has My Name; She Still Combs Around; Once More With Feeling; Let's Talk About Us.

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BRYAN CHALKER
Britain's foremost expert on the music, looks at Country-n-Western, its birth, past, present and predicts its future.



ONE of the most fascinating aspects of country music is the vastness of that it seems to cover every topic under the sun. But perhaps the most interesting of all musical topics is the American Civil War, fought from 1861 until 1865.

It proved to be a rich source of song material—a source that is still frequently tapped by modern songwriters like Leon Payne (who died this year), Marijohn Wilkin, Johnny Cash, Merle Kilgore and Jimmy Driftwood.

Consider some of the ballads arising from the actual conflict; many of which are still performed to this day. As American author, Bell Irvin Wiley, said in his book "The Life of Billy Yank"—"They sang on the march, in the trenches, on fatigue, in the guard-house, on the battlefield and especially in bivouac."

A fiddle and a banjo was as much a part of a soldier's equipment as his musket or his uniform. Soldiers brought ballads from their native states; they exchanged them with each other and with soldiers from the op-

posing side—and they bought sheet music wherever possible! The only difference between the songs of the North and the South was to be found in their sentiments.

One of the greatest war songs is "The Battle Cry Of Freedom,"



COUNTRY MUSIC ROUND-UP

written by George F. Root and inspired by a proclamation issued by President Abraham Lincoln on May 3, 1861, calling into service an additional 150,000 troops. Upon hearing the proclamation, Root almost at once wrote down the words: "Yes, we'll rally round the flag, boys, we'll rally once again, shouting the battle cry of freedom!" An excellent version of this song is on "Songs Of The Civil War—The North And The South," recorded by Frank Warner on Prestige International 13012 (USA issue).

The effects of music on the American Civil War were tremendous and on more than one occasion it turned defeated men into defiant ones and turned the tide of events. Such effects are best summed up by a correspondent of the Army of the Potomac, who, in 1862, wrote thus:

"For months there had been a standing order against the playing of bands in the camp. A great mistake, all will say. During the fight yesterday afternoon, an order came for Morell's Division to repair to the hill near where the battle was going on, and act as support for the reserve artillery; the men obeyed promptly though the weather was scorching hot and they had been four days without sleep or rest. A happy thought struck Captain Thomas J. Hoyt. He



Since Civil War days Country music has felt many influences. Country star Jerry Lee Lewis, for example, entered the scene via rock-n-roll.

immediately gathered all the regimental bands, placed them at the head of the brigade and ordered them to play. Hardly had the first note been struck when the men caught the spirit and cheer after cheer arose from regiment after regiment and was borne away on the bosom of the placid river."

It's amazing that out of the horror of war, especially civil war, came so many colourful songs like "Tenting Tonight," a favourite of Lincoln's, composed by a New England draftee named Walter Kittridge; H. D. L. Webster's beautiful ballad, "Lorena," "The Battle Of Bull Run," a song now existing in part only and included on Frank Warner's Prestige album; "The Yellow Rose Of Texas," which began life as a shanty; Dan Emmett's "Dixie's Land," written expressly for Bryant's Minstrels.



"Dixie" became quite the most popular song of the Civil War, although it never quite matched the splendour of that most stirring of anthems, "The Battle Hymn Of The Republic," written in 1861 by Julia Ward Howe. She set her words to a melody first composed by Bill Steff.

Another memorable song was "Maryland, My Maryland," by James R. Randall. This particular work originated as a poem printed in the New Orleans Sunday Delta in 1861.

Music and song played an integral part on both sides during the Civil War; an incident involving General Sherman was faithfully recorded by a correspondent:

"Sitting before his tent in the

glow of the camp fire one evening, General Sherman let his cigar go out to listen to an air that a distant band was playing. The music ceased at last and then the General turned to one of his officers and said, "Send an orderly to ask that band to play that tune again."

"The tune was the 'Blue Juniata,' played again more beautifully than before. Again it ceased and then, off to the right nearly a quarter of a mile away, the voices of some soldiers took it up with words. The band, and still another band, played a low accompaniment. Camp after camp began singing; the music of the Blue Juniata became, for a few minutes, the oratorio of half an army."

America's music is born in civil war

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COUNTRY MUSIC ROUND-UP

SLIM WHITMAN - COUNTRY'S SINGING POSTMAN



ACCORDING to the liner notes of his album, "A Lonesome Heart," Slim Whitman is "one of the most foremost exponents of country music of all time. His particular talent portrays an expression of the world as it really exists and not as an entity of frivolous fantasy."

Rather a sweeping statement to make of any artist, but Whitman is a giant in his field. His name seldom appears in print outside of specialist magazines and his recordings are rarely, if ever, heard on radio, and yet, over a period of almost twenty years he has recorded in the region of forty albums and over one hundred singles, many of the former being released in the United Kingdom.

Slim, whose real name is Otis Dewey Whitman, was born in Tampa, Florida, in 1924. Until his initial breakthrough into the entertainment business, he worked in a meat-packing plant and a shipyard. In 1943 he began a term of enlistment with the US Navy, a period which saw the gradual development of his musical abilities.

Upon receiving his discharge from the Navy in 1945, he took up baseball professionally and played with a local team—two years later he was one of the star performers! Whitman was quite content, with a promising career ahead of him in sport,

until a close friend convinced him that his musical talents were wasted in a baseball team. He eventually left the team and began singing and playing over a number of local radio stations.

Three years after his discharge from the Navy, he signed with the RCA Victor company, under the guidance of Colonel Tom Parker. Ten songs were recorded for the label but those that were released met with little or no success. The following year, 1951, Whitman was invited to appear on the famous Louisiana Hayride and while on that programme he introduced "Love Song Of The Waterfall," which became an instant success. To ensure a regular income, however, Whitman became a mailman in Shreveport.

Unbeknown to the artist, however, rumours of his incredible success on the Hayride had filtered through to Imperial Records, in California, and they invited him to their studios for a recording session. In January, 1952, Slim Whitman recorded "Love Song Of The Waterfall" for Imperial and within six months it had sold in excess of 500,000 copies.

There followed countless other hit recordings, among them being "Cattle Call," "There's A Love Knot In My Lariat," "Rose Marie," "China Doll," "Indian Love Call," "When I Grow Too Old To Dream," "Mexicali Rose," "Tumbling Tumbleweeds," "North Wind," "Song Of The Wild" and "Chime Bells."

Slim was the first country music performer to appear at the London Palladium; in 1956 and 1957 he made very successful tours of Britain. In 1965 he



SLIM: forty albums

toured South Africa, where his recordings are in constant demand.

Ironically, Slim Whitman has never been fully accepted by the hard-bitten traditionalists. The reasons are possibly best summed up in Slim's own words—"I try in my music to do justice to the real Nashville Sound, without sounding like a hillbilly or a redneck. It's not just rural people who are attracted to country and western music these days . . . the music is much broader than that now."

"They tell me that my singing voice is smoother than most of the 'twangy' country you hear on bar-room jukeboxes. I don't read a note of music . . . don't really think it's necessary for good country and western."

Slim Whitman has now returned to Britain—his first visit for twelve years. His venues are Odeon, Hammersmith, September 18; Empire Theatre, Liverpool, September 19; and the Empire Theatre, Sunderland, on September 20. Two days later he will be embarking on a three-week tour of Ireland.

More than a dozen Slim Whitman albums are currently available.



THE BYRDS: the first progressive country outfit.

Up and down success but . . .

'Bluegrass' on an even keel



A FEW years ago—1967, to be exact—American Bluegrass music looked set for a healthy run of success in this country due to the popularity of a movie by the name of "Bonnie and Clyde" and its infectious theme tune, "Foggy Mountain Breakdown." Recorded by the now defunct Flatt and Scruggs combo, the tune reached the lower regions of the pop charts and Bluegrass slid quietly back into near oblivion.

Then, along came The Byrds with their "Sweetheart of the Rodeo" album. The Bluegrass sound, tho' severely subdued, had returned. The album established The Byrds as one of the first progressive country outfits. Predominant "Bluegrass" tracks on the album were "I am a Pilgrim" (an old Bill Monroe song) and Woody Guthrie's "Pretty Boy Floyd."

Next came "Dr. Byrds and Mr. Hyde"—but the Bluegrass sound had taken a backslide once more and the entire album was made up of almost staid Nashville steel-guitar riffs and phrasings.

Bluegrass music was, it seemed, doomed from the beginning; but the time the Byrds third album came around—"Ballad of Easy Rider"—even the Nashville sound had been pushed aside to make way for a heavy blues effect.

The biggest blow of all to the Bluegrass fraternity came when Lester Flatt and Earl Scruggs announced their split; Flatt was basically a traditionalist, whilst Scruggs—of all people—insisted on experimentation in the folk-rock field. Although they had experimented as a unit on such albums as "Changing Times" and "Nashville Airplane," one sensed that the rapport which once existed between Flatt and Scruggs and their impeccable band, The Foggy Mountain Boys, had vanished with the departure from the essential structure of Bluegrass music, i.e., guitar, fiddle, five-string banjo,

string bass and/or Dobro and mandolin.



Grim tidings came from the States—"Bluegrass is finished—nobody plays it anymore," came the lamentations. And as if to rub salt into the gaping wounds, a group of session musicians known collectively as Area Code 615, made their debut with a revolutionary album which combined every conceivable music facet—including shades of Bluegrass.

And then the pendulum began to swing slowly in the opposite direction and after almost a year of silence from the string-band camp, there came the distant rumblings of a revival; news of pockets of resistance existing on college campuses and in rural country areas began to filter through on the grapevine. In the space of less than three years, Bluegrass had been promoted, forgotten and revived again!

The Bluegrass movement in this country is still in remarkably fine form even today and whatever may be happening in America isn't having much effect with our own fiddlers and banjo-pickers.

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ORANGE BLOSSOM SOUND: home grown talent

THAT SOUND IS ALIVE AND FLOURISHING!



NOW THAT the March International Festival of Country Music is over and all but forgotten, let's look at the state of the country music scene at present. Is country music here to stay, or will it slowly fade away?

After patient study and evaluation of the facts and figures, I am able to say that country music is alive and well and flourishing throughout the Empire. Record sales appear to be on the steady increase—in spite of RAC's claim that, "We just can't sell the stuff." Country clubs continue to grow in popularity and, at long last, country music has been given an outlet through television.

Country music is now playing to a far wider audience than ever before and its various influences on progressive folk and pop groups is much in evidence, with outfits like Matthews Southern Comfort, Dr. Strangely Strange and Steeleye Span experimenting in the areas of steel-guitar, five string banjo, fiddle and mandolin.

The amount of homegrown country talent is truly staggering and much of it is of a high quality. Heading the field are names like, The Johnny Young Four (with Tom Parker), Country Expression, Phil Brady and The Ranchers, Frank Yonco and The Everglades, Hugo Magill, Patsy Powell and Her Honky Tonk Playboys, The Muskrats, The Cody Nash Outfit, Pete Stanley and Brian Golbey, The Down County Boys, Jack Hudson, The Southern Ramblers, Martin Perdine, The Strutt and Knowles Trio, The Nebraskans, The Tumbleweeds and The Orange Blossom Sound.

Ironically, little of this talent is being successfully used on record. It would appear that British producers still have a lot to learn before they are able to create a different "British" sound and not one that is merely a pale imitation of the so far unbeatable American product.



To date, the majority of British country music albums have proved to be non-starters in the success stakes. Even Lucky, with their slogan—"The Greatest Name in Country Music"—haven't exactly set the scene on fire and their catalogue boasts such talent as, Phil Brady, Dave Plane, Ron Ryan, Medicine Bow, The Hill-siders, Brian Golbey, Liza Turner, The Country Fever, Frank Yonco and Cody Nash.

As far as "live" appearances are concerned, however, things are most definitely on the up-and-up, mainly thanks to the efforts of such erstwhile workers as Mike Storey and Jim Marshall (among many many others), organisers of those highly entertaining Folk Voice Country Music Festivals, The Stamford Folk Club, Brighton and contributors to the Radio Leeds country music programme.

The Folk Voice Festivals have been running for a number of years and, like the Nashville Room, in West Kensington, they provide excellent opportunities for fans and musicians alike to meet

and discuss points of views. Meanwhile, back on the recording side . . . big names from the States in the last six months include, Jerry Reed, who made an impressionable debut on the Lulu show—but what prompted RCA to issue that dreadful single, "Plastic Saddle?" Reed has been tipped for instant stardom over here so he's obviously a name to watch.

Still listed among the top record sellers are Johnny Cash, Jim Reeves, Slim Whitman, Marty Robbins, Merle Haggard and Waylon Jennings.

Break-away groups both here and in the USA have shown the directions country music will take within the next year or so and I think I am safe in predicting a "boom time" for those musicians who are ambitious enough to venture into the misty world of country surrealism. I further predict—with the aid of my newly acquired crystal ball—that Matthews Southern Comfort will be the first British neo-country group to attain chart status.

... and about THAT sound ...



ONE OF the basic instrumental sounds of commercial country music has been the steel guitar, either in Dobro or pedal-steel form. Among the leading exponents of this guitar are: Pete Drake, Buddy Emmons, Don Helms, Roy Wiggins, Shot Jackson, Buck "Uncle Josh" Graves, Weldon Meyrick, Grady Martin, Leon McAuliffe, Wayne Moss, Lloyd Green, Curly Chalker (no relation), Billy Byrd, Jerry Byrd and Tut Taylor.

The modern steel guitar, as such, has a history which goes back to 1928, when the Dopera Brothers, John, Rudy and Ed, realised the necessity for additional amplification to the Hawaiian guitar. Following a period of experimentation, the Dobro was born.

The instrument consisted of a concave and convex diaphragm supporting a spider-web bridge. The bridge and diaphragm are covered by a perforated metal plate called a resonator. The body of the Dobro differs from the guitar in that it has two additional



MERLE HAGGARD and The Strangers: American talent.

"sound holes" in the body of the instrument.

According to the John Edwards Memorial Foundation, the accepted method of playing the Hawaiian, Dobro and pedal steel guitar, played with a metal bar, was developed by Cliff Carlisle. Carlisle devised the "unique" sound by raising the bridge and strings of the instrument and became one of the first country performers to feature the steel-guitar as a solo accompanying instrument.

After a period of time the Dobro fell into general disuse and eventually became a back-up instrument in Bluegrass bands.

The 1930s were formative years

in the development of country music and gradually the steel-guitar began to take on a new shape in the hands of musicians experimenting with a style known as "Western Swing." Bob Wills and his Texas Playboys emerged as the most important and long-lived group during the "Swing" era and it was one of Will's musicians, Leon McAuliffe, who was responsible for introducing the steel-guitar proper into the structure of country and western.

Gradually, the steel-guitar became generally accepted in the country field eventually becoming an influential sound outside of rural music.



SHOT JACKSON, one of the leading exponents of the pedal-guitar, pictured with a Dobro guitar. At last the potential of the steel guitar is being recognised by musicians outside of Nashville.

Michael Mesmith & First National Band

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WHEN Mike Nesmith, ex Monkee and now leader of a fine country group, "The First National Band", finally became exasperated with his nagging neighbours, complaining about his 'pop star' activities lowering the tone of the area, he decided to quit the super-luxury hillside home he'd bought from his Monkee money.

"The woman next door was driving me mad," he explained. "Always writing and ringing about me cutting down my trees; or the speed I drove up my driveway. I was going berserk!

"In the end I'd had enough. We'd move. So I decided to sell the goddamn place to someone who would really send her nuts. I tried Jimi Hendrix—but he wasn't interested. I finally got rid of it onto Sly Stone. Now the goddamn bitch has got more than she ever bargained for!"

Mike Nesmith's rise to fame and fortune via the now-extinct Monkees is something of a modern day "rags-to-riches" story in anybody's language. At one stage of the group's meteoric career he admits that he had so much cash that he was literally "giving it away." Not philanthropically, mind. Merely squandering it!

Today, however, it's a slightly different tale. He's no less generous. But the onetime strolling musician who found himself enrolled in the enigma which became America's most famous manufactured pop group has survived the cut-and-thrust of big-time showbiz to emerge a very level-headed, together guy.

He's managed to save his soul, a modest few thousand dollars, and retain that natural, very dry sense of humour which, as it turns out from talking to him, was not necessarily always scripted in the Monkees' TV series.

"There's nothing that's come out of the Monkees except a lot of good times for a lot of people," he drawls. "Although there used to be times when the whole darned thing got on top of me so much that I had to screw up every ounce of strength just to get out of bed in the mornings!

And he added: "I look back with no remorse or regret though. Today it's all water under the bridge."

MICHAEL NESMITH is 27, married to Phyllis, daughter of a US Army major, and proud father of Christian (5) and Jonathan (3), and Jessica—born last week.

He is the product of a broken home. Born in a shabby suburb of Houston, Texas, and moving later to an equally unhappy part of Dallas, he was only six when his mother and sergeant-major father were divorced.

"Homelife was sooper-miserable," he recalls in that long, lazy drawl which you immediately associate with Westerns and James Stewart. "So bad that I have now managed to effectively forget. It was a major horror."

Mike grew up the hard way and probably because of his unhappiness at home his education suffered. To such an extent, in fact, that he more or less "dropped out," bought a motorbike, and drove "Easy Rider"-like around the States picking up work whenever he could.

"At school I started failing everything really bad about tenth grade. And by the time I was 17 I'd lost interest and quit."

A two-year stint with the air force ("Only ground-crew. Very unillustrious!") helped straighten him out. And it was about this time that a deep-set desire for music started to develop. "Up until then I'd never got involved from a practical standpoint. I used to go to the local shopping centre—it was the nicest place I knew as a kid—and I'd sit all day listening to a guy demonstrating organs in a window. It was my first experience with 'live' music."

But the spark had been kindled and the Christmas of his 19th birthday brought a guitar gift from his folks. "It was the time of the Kingston Trio and I really got into it. My roots in music are not Bessie Smith and people like that," he explains candidly. "Aside from Jerry Lee Lewis, who I totally idolised, it was the early folk people. Bud and Travis. And the Beatles."

He thinks for a moment. Then grins. "In fact I may be a product of the '60s—rather than a part of it. I was never so much into actually playing. I want to sing as much as play my own stuff."

WE are talking in Mike's swish suite where he's staying during his current visit to introduce himself as solo performer Michael Nesmith, leader of the First National Band. He is riding on the crest of success in the States.

His first single "Joanne" seems set to be a smash; and an album has been very well-received. Both look like repeating the story here.

Nesmith is tall, dark, and handsome in country cowboy way. He wears blue levis and a black rodeo shirt embossed with branding-iron and horseshoes. His boots are high-heeled and when he ambles towards you you expect to see a pair of six-guns swinging from his hips.

But it's the voice that gets you. It's James Stewart, Gary Cooper and John Wayne all rolled into one. And when he speaks and cracks a joke—which he does frequently—only the eyes betray a trace of the humour inside him.

He is, I found, quite the reverse of what

TOO MUCH MONKEE BUSINESS!



I expect from his Monkee days. There's nothing flash about him. He's honest, friendly, easy to understand, and phenomenally funny.

Naturally, he's morally obliged to talk about the Monkees and he pulls no punches either. "My time with them was mostly anguish," he reveals. "I was critically disappointed when I discovered they didn't WANT to play music. Then I was disappointed that they wanted to tell everyone that they DID."

"They couldn't pay me enough money for the abuse I had to take about the group not playing on the records. That's why I had no compunction about accepting the royalty cheques. No sir! None at all. Imagine yourself a craftsman pharmacist — and being forced to make shoes. That's what it was like for me."

AND as he goes on it becomes blatantly obvious that he was quite decidedly the backbone of the Monkees from the start. He reveals that he wanted to quit long before Peter Tork went.

"Peter and I were the bulk of the playing

ability because we were musicians. But when Peter left it rather unnerved Davy and Mickey—and I changed my mind. After all, the personal appearances were pretty well satisfying, the music was fun, and the whole thing was fairly lucrative. And Davy and Mickey left alone would have been in real trouble."

Mike talks enthusiastically about everything, often lacing his language with swear words when he gets worked up. But he's not offensive.

We are interrupted several times. People phoning to say "Hello" and "Welcome." Old friends wanting to renew acquaintance. And you can understand why this tall Texan is liked.

Often he talks at a tangent getting carried away with his funny tales when the words simply tumble out. One is reluctant to interrupt because it's all so interesting.

I discovered that he is an ardent writer—and not only songs. He's kept a day-by-day detailed diary of his whole life since joining the group. "I've had many offers to publish it. But I think I'll wait perhaps ten more years for that. Then it'll be history and real interesting!"

Doubtless the diary will mention his wife,

KE NESMITH

Phyllis. Like John Lennon, with whom he was so often compared, aside from their similar rapier-like, dry wit, he was married before Monkeemania. And he recounts the tale with glee.

"She was at college. And it was a sooper-typical romance! I bought her a Coke and it kicked off from there. Then when I wanted to go to California for fame and fortune she said she'd only come if we got married."

Mike grinned silently at the memory. "I was 21 then. Phyllis was with her family on an army camp. We decided to be married by one of the chaplains there. They gave us four names to choose from. And, Holy Cow! You know what? One of them was **BLACK!**

"That's who we'll have! I said. Imagine married by a black chaplain in the deep south! Her parents went eff-ing nuts!"

There was no honeymoon then. There was no time. But after he'd made some money with the Monkees the couple took off and came to Britain, where they stayed with the Lennons. "Here I was," Mike remembers. "A mere fledgling house-guest of the High Priest of Rock!"

Like the Beatles, says Mike, the Monkees were very much a group alone.

At the time, too, the Monkees made a lot of sense. It was a good deal which made so many people happy. Everyone, in fact, was having a good time.

THEN all of a sudden everyone seemed to get drummed up with their own importance. Sure, we had money. Although we HAD been pretty well milked in terms of money at one time. But I came out of the Monkees with millions of dollars. I threw it all away though. Had myself a good time!"

It was then that he bought his mansion up among the wealthy, jet-set in the hills above Hollywood. And the start of the neurosis from his neighbours.

"Man. I hated it sometimes," he says. Folks would amble across and ask me how many square feet of home I had up there. It used to embarrass me like hell.

And Mike recounts with relish the way he reacted to the nagging neighbour. "I couldn't even drive up to my own front door without that bitch ballin'! I had a long, steep driveway with a bump in it and if you hit it at speed you could just about get airborne. No sooner had the dust settled and we'd got out the car and she'd be on the phone telling me I was lowering the tone of the neighbourhood.

"She also wrote to me. Like when I decided to cut down some of the vegetation out front. She said that spoiled the amenities too."

The last straw came when Mike received a bill for his share of a road sign which his annoying neighbour had had erected. "I'd been aware of it there suddenly, and I'd even obeyed it. Just in case there should be some kids playin'. But I sure as hell wasn't going to pay for it.

"I sat straight down and wrote back that in case she hadn't noticed the post-boxes in the road had been freshly painted. I'd had it done when I moved in 'cos they were chipped and dirty. It'd cost me 400 dollars (the lettering was expensive!)—but I felt I'd contributed something.

"So I says that she can deduct my road-sign money from her share of the paintin'... and keep the change as a present from me. That sure shut the ole' bitch up!"

But the Nesmiths had tired of the "star" bit and decided to pull out. "Man. She must have gone nuts when Sly and Co moved in. All that gang with huge amps in the garden giving open-air concerts all day and night. Wow!"

EARLIER this year Mike and Phyllis forsook the mansion for a smaller home on the fringe of the Mojave

'My time with the Monkees was mostly anguish'—Mike



Desert, outside Palm Springs. The Monkee business, he admits, had taken a lot out of them. And today they're content to live a comparatively quieter life, yet still enjoy the lavish comforts which come with being a STAR.

"I think we both went a little bananas!" he grins. "People used to ask me how I could go through that scene and stay sane. The answer's of course that we couldn't. I don't think anybody can.

"Naturally I enjoy being a STAR. If that's really what I am," he answers modestly. "But people too often tend to get

the star thing out of context."

I recapped to his apparent acting flair which came across so coolly with the comedy of the Monkees' TV shows. Had he any aspirations in that direction still?

"I'll have a go at anything," he answered. "If I feel I can do it. And I don't know that till I try! Trouble is people think I can act simply 'cos of what they have seen me do. And when I say I don't know if I can do what they want—they won't believe me!"

Either way, however, acting would always be secondary to Mike's music.

The men who make up his oddly-named First National Band are by no means pop people as such. Far from it in fact. Although as session men they've probably been involved on scores of hits.

The First National Band was born as a germ of an idea when Mike was recording with the Monkees in Nashville in 1968. It was there that his own personal music began to bud again—and there was no place for it in their group thing.

So the true-blue "Nashville Cats," the

super-pro musicians who all the work and rarely reap the limelight, were selected to become the First National Band.

They'd recently arrived and were relaxing in the hotel while Mike lunched. An unlikely quartet to accompany an ex-Monkee. But just talking to them you soon discover that Red Rhodes, flame-haired steel guitarist, Johnny London, a friend from pre-Monkee days, and John Ware, are real men of music. And listening to the album and the way they gell on Mike's songs is a moving experience.

"My primary purpose is that I went to play music," says Mike. "We all sort of fell together. Liked the same sounds, the same women and the same kind of booze. One thing this business has taught me is to follow your heart and not your nose."

● Album review—page 14

Mike Ledgerwood

'Live' Doors open up and swing!

DOORS—Absolutely Live: This double album was recorded live at Doors concerts between August 1969 and June 1970.

It starts with some enthusiastic "we want the Doors..." and the usual compere-warnings of "you must get back from the stage and clear the aisles," etc., etc. From there on it's a very slick, very professional demonstration of and by the Doors.

Whether you like them or not you have to admit they're together, professional. Jim Morrison had an excellent voice. In their own field they seem to be as packaged and as adept as Creedence are in theirs. Organist Ray Manzarek holds the whole thing together well, and the double album captures the essence of a live concert very well. (Elektra) ★★

PANAMA LIMITED "Indian Summer" has an attractive package and the contents almost match up.

The numbers are technically competent in lyric and musical style, but seem to lack feeling and originality. Anne Matthews, the only female vocalist in the five-member group has a strong emotional voice. She came over best in a self-penned number called "Laughing" which is almost old style blues. The piano and harmonica work make this the best sound on the album.

Denis Parker's "Indian Summer"—not the Doors version—is very good, although the sentiments are a bit passé.

On the whole, side one seemed more together and more blues orientated than side two. Where the harmonica and piano featured, the sound came alive and much more enthusiastic. (Harvest) ★★

ORANGE BICYCLE have an impressive list of songwriter credits on this album, so it's not surprising that these are some of the best sounds they've produced so far.

"Lady Samantha," written by Elton John and Bernie Taupin, is sung by Bicycle's lead vocalist R. J. Scales, in a breathless voice which sounded as if he'd just been thundering across the hills with aforesaid lady. Nice, nevertheless.

Bicycle have been trying hard for a hit, and there's no reason why this shouldn't be the one. (Parlophone) ★★

OLIVER Again is a pleasant unexciting sound, which could do better perhaps in cabaret, rather than in concert. The tracks included are safe and one or two are well known. "The Twelfth Of Never" is an evergreen, and no effort seems to have been made to alter the arrangement in any way. It sounded just a little bit old fashioned.

Better was "If You Go Away" written by Rod McKuen and Jacques Brel. What may have been the biggest mistake was to have recorded numbers which aren't very old and have been recorded by other artists with finer versions.

His arrangement of Buffy St. Marie's "Until It's Time For You To Go" was poor, and lack of feeling ruined the recent Peter, Paul and Mary hit, "Leaving On A Jet Plane." (Crewe) ★

"Chartbusters Salute The Hits of Tom Jones and Engelbert Humper-



Fleetwood are now pretty...

FLEETWOOD MAC minus Peter Green is a band apparently nostalgic for rock-n-roll, and Jeremy Spencer's influence is undoubted. It is mixed with some verging-on-pretty tracks that could or could not be trying to emulate "Albatross." However, the whole thing is a pretty schizophrenic album as far as musical direction is concerned and it would be difficult to say if this is, in fact, the new

Fleetwood or a transitory period. Christine Perfect is not involved in this album except that she designed and drew the cover. So forget about Fleetwood's past and accept this as a new phenomena on the scene. (Warner) ★★

dink, Volume II" is twelve songs paying tribute to our two top singers. It should appeal to those who bought volume I but wouldn't most people prefer the originals anyway? (Marble Arch) ★★

"California Girl" is probably **EDDIE FLOYD'S** best single to date but unfortunately his album of the same name isn't of the same high standard. Trouble with it is Mr. Floyd does too many other people's songs like Brook Benton's "Rainy Night In Georgia" and Delphonics "Didn't I (Blow Your Mind This Time)" and he doesn't do them as well as the originals.

Best tracks apart from the title one are the originals—"People, Get It Together" and "Why Is The Wine Sweeter (On The Other Side)" but three good tracks don't make a good album. (Stax) ★★

JERRY BUTLER has just to be the best soul singer around; no one but no one gets as "deep-down" into a song as he does. You can witness for yourself the sensitive way he handles a song on "Make It Easy On Yourself," an album he recorded seven years ago but which still compares favourably to his current material.

The overall standard of material included here is very high but it's worth having alone for the title track, his original and by far best. (JOY) ★★

LITTLE RICHARD on the "Rill Thing" sounds a bit restrained 'midst the fuzzed guitars and the slowed down tempo, and one finds it hard to visualise him as a heavy artist.

However, the lovable rock-n-roll original drives through his material that does have a gutsy backing, regressing to a blues style that is earlier than rock-n-roll and is too subdued, and generally the album has a feel of being too rehearsed to quite come off with the sort of quality that we expect from him. Sadly, even "Dew Drop In," which is more Little Richard tempo with the 50's-type funky saxophone, hasn't got the driving excitement. (Warner) ★★

GOLDEN OLIVE

NEIL SEDAKA, another old rock-n-roller who suddenly crashed in on the scene with his definitely individual style of rock-n-roll then vanished, has left an inheritance of about a dozen songs which will always win a round of applause, and his 19s. 11d. worth called "Oh Carol" should not be missed at any cost. (RCA International) ★★

Inventive Mothers offer some ripping old album material

MOTHERS OF INVENTION—WEASELS RIPPED MY FLESH: As explained on the album cover "material contained herein represents different aspects of our work from 1967-1969," and this is one of the many cans of old Mothers' material still stored up after their demise.

It's a very representative album, there's recognisable reminders of all the old albums especially one theme which Zappa seems to slip into everything—in this case it creeps into "Oh No". "Weasels" isn't a straight tongue in cheek, parody album like "We're Only In It For The Money", it's yet another example of Zappa's experiments in rhythms, contrapuntal treatment and general use of instruments. **Sugar Cane Harris** (he of "Hot Rats" fame) does violin breaks on "Directly From My Heart To You" which are out of this world.

Tracks: Didja Get Any Onya; Directly From My Heart To You; Prelude To The Afternoon Of A Sexually Aroused Gas Mark; Toads Of The Short Forest; Get A Little; Eric Dolphy Memorial Barbecue; Dwarf Nebula Processional March & Dwarf Nebula; My Guitar Wants To Kill Your Mama; Oh No; The Orange County Lumber Truck; Weasels Ripped My Flesh. (Bizarre)

JIMMY CAMPBELL is very under-rated. His beautiful "Don't Leave Me Now" deserved to make the top of the chart. He follows that amazing item with "Half Baked"—something to get equally excited about. Eleven of Jimmy's

own songs including that last great single. He does some beautiful, almost folksy songs with just guitar accompaniment, and to show he can also rock with the best of them, belts out two real Lennon-type rock numbers with an earthy piano and saxophone helping him along. His melodies are beautiful and lyrics intriguing. Please give it a listen. (Vertigo) ★★

"LA MUSIQUE Progressive!" features three French "progressive" groups and one progressive solo artist—Blues Convention, Martin Circus, Presence and Christopher Laird. While it makes quite pleasant listening, it does sound more retarded than progressive compared to English bands, and one can understand why English bands are so much in demand on the Continent. (Vogue) ★★

"FRESH HAIR" seems, quite frankly, to be an excuse to do a bit more cashing in on a good thing, and perpetuating something that although is still running on-stage in London but already dismissed as something from the past.

Things on this album are by the Hair cast, some of the songs are from the stage show and others are added by the same writers as the originals which apparently, were "originally conceived for their New York productions but which became superseded with fresh ideas and differing concepts."

The overall sound is much the same as the stage show, massed singing for the most part, catchy bits, but why bother to overdo a good thing? There's no album out of extra "My Fair Lady" or "South Pacific." (Polydor) ★★

SO NICE to hear Vera Lynn doing modern numbers. "Hits Of The 60's—My Way" has her doing some of the best numbers of recent years, with nice Alyn Ainsworth arrangements. Vera's fans of old will love it and there's no reason why everyone else shouldn't (Columbia) ★★

the new LPs

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

"THE RICHARD HARRIS LOVE ALBUM" is not, as you might expect, a follow up album to "Tramp Shining," the first Jim Webb and Richard Harris worked together on. It is in fact the same album with two new tracks added, which seems rather pointless as "Tramp Shining" is still available in its original form.

Nevertheless it is a beautiful collection of some of Jim Webb's best songs superbly performed by Richard Harris. He doesn't have the most original voice of our time, or even a particularly outstanding one, but he certainly knows how to express the songs and put over the anguish they contain. If you didn't get the album before get it now for "Didn't We," "MacArthur Park," "A Tramp Shining" and the other excellent items contained. (State-side) ★★

JOYCE BOND is a great admirer of the work of American R and B artists the sleeve notes of her first album "Wind Of Change" tell. It's pretty obvious from the contents. She chooses to record her versions of some great R and B numbers including "Make Me Yours," "People Got To Be Free" and "Piece Of My Heart" but unfortunately doesn't do them as well as the originals. But if you don't mind your rhythm and blues watered down and given a slight reggae beat then you might like this. (Upfront) ★★

SUGAR SIMONE is "Alive And Well" and to prove it presents an album of reggae songs most of which he wrote himself but also includes Marvin Gaye's "Keep On Trying" and the Band's "The Weight." But it's not raw reggae, it's sweetened considerably by some nice strings and bluesy vocals, which brings to mind Jimmy Cliff. Should be popular among the reggae enthusiasts. (Upfront) ★★

REGGAE albums abound — and all for 19s. 11d. Best of the bunch is **Dandy and Audrey's** "Morning Side Of The Mountain" after their widely acclaimed but small-selling single. Others are **Boris Gardiner** with an instrumental collection called "Reggae Happening;" "Reggae In The Summertime" by British outfit the **Music Doctors;** **Ethiopians** and "Woman Capture Man" and a strange collection of unknowns on "Red Red Wine Vol. 11." (All Trojan.)

SPECTRUM never give up. They return again with "The Light Is Dark Enough," a title which sounds as if it was inspired by a Sly Stone remark, but probably wasn't.

Formed in 1967, the cover notes say, Spectrum have had number one hits in Spain and Germany. This album doesn't seem likely to break the silence in Britain, either. Musically, they are smooth and professional, but it's not brilliant or different.

Tracks include "Ob-La-Di" and "Portobello Road" which is competent but not quite as good as the Orange Bicycle version, and "Headin' For A Heatwave" which was one of their Spanish no. 1 hits. However, it's all good value for 19s 11d. (RCA International) ★★

MIKE NESMITH'S Monkee-days fans will probably be more than a little amazed when they hear "Magnetic South," his album with the First National Band. It's certainly a dramatic switch from material like "I'm A Believer" and "Alternate Title."

On the sleeve he admits that Hank Williams, Jimmie Rodgers and Jerry Lee Lewis are musically his triumvirate; and their innate influence is blatantly obvious. However, this doesn't detract from the fact that the LP is pleasing listening. Most of the songs are Mike originals and I particularly liked "Calico Girlfriend" and his US hit "Joanne."

The Nesmith voice is very good. Loud, clear and happy. And the backing from his Nashville Cats, particularly "Red" Rhodes' pedal steel guitar, is tight and together. Of course, it's Country—but it's pretty, uncomplicated music. And that in itself today is a change. (RCA) ★★

TONY MACAULAY and John MacLeod have written some of the best and biggest pop hits over the last two years. "The Tony Macaulay and John MacLeod Song Book" is a tremendous collection of twelve of their songs as recorded by the Foundations, Long John Baldry, The Paper Dolls, Flying Machine, Jefferson and Pickettywitch. At only 14s 11d no one can afford to miss out on it. (Marble Arch) ★★

WE'RE both agreed, Jerry Shirley and I, that everyone is beginning to take the big wide world of popular music just a little too seriously.

"All these long long features and pompous words, who are they trying to kid," says the lively drummer of Humble Pie. "The same blokes who a couple of years ago were looning about down the Speakeasy getting drunk are spouting their heads off on all kinds of heavy philosophical and musical theories. It's unnatural."

Not that Master Shirley cannot be serious himself when he wants—as can the rest of the band. Let's face it, with the traumas they've been through since their formation just over a year ago, they've had to be.

"This year we mentally started again, just to prove to the public and ourselves that we really did want to go about things the right way, and that what happened last year was not of our choosing."

This year the most important place we've played has been the Marquee in London, where we've really gone down well. You can build on something like that, but you can't build on a package tour with an elephant!"

Festivals

That's one reason why Humble Pie, despite their new-found wealth and success, have not been seen at any of this year's festivals (still a talking point among all musicians).

"Our very first gig, a year ago, was at a festival in Belgium. We only played that because Steve said how great it had been for the Faces the year before. It was terrible and put us right off the general idea of festivals."

"Besides, we somehow had a strange premonition that all the festivals this year would be a bit strange...! It's also very frightening when so many bands

Jerry... on Pie and the scene

Who are they trying to kid? The same blokes who used to loon about at the Speakeasy getting drunk are spouting their heads off on heavy philosophical and musical theories. It's unnatural!

are playing to so many people. The only one we would have done was the Isle of Wight. We were asked but by the time we got round to agreeing it was too late."

So, instead, the band is playing selected dates in Britain without a lot of publicity, gradually cementing the musical foundation from which they can progress.

"Mick Jagger said recently that if you can play rock-n-roll and do it well, then you can go off on any tangent from there. It took us a whole year to realise exactly where we were and what we wanted to do. We're basically a rock band, there to create excitement, and we'd far rather be doing this than be 'progressive' with fiddly-diddly organists and the like."

"At first we were made very aware of the fact that people were waiting for us to freak their heads out—we'd had so much of that terrible 'super-group' publicity. But, unlike Blind Faith and some others we managed to keep going and at last I think we've managed to live all that down."

Jerry himself is a much-changed person since the start

of Humble Pie. At that time he felt "lost" and was an "outsider" in the band.

"I was a year younger physically and 10 years younger musically. I was aware I was meant to be someone, but I didn't know what was expected of me. I'd had a lot of group experience mind you, but nothing as important as this. Now I feel a lot easier. The last year has made me a far nicer person."

Nastier

"If I had not gone through this year with Humble Pie I would be a lot nastier now than I actually am!"

Had he come into the spotlight two or three years ago, Jerry would certainly have felt the press making a real meal of his years—a professional drummer at 13, you can almost see the headlines. But it does give rise to a disturbing thought. Where are the 16-year-old musicians today?

"There was a time when you were dead if you were over 21—now it's almost the reverse. I don't know where the young musicians are. I just hope there are some, because we're going

to need them in a few years time. As for me, although I'm only 18, I've been drumming for six years. It just depends when you start—and I just happened to have such a non-interest in school that I took to drumming early."

"I sometimes wish I'd actually lived through the great rock-n-roll era. As it is I know all the songs, but they've come to me via other people. My career started about the same time as the Beatles... too late!"

One should just mention at this point that Humble Pie do have a very fine rock song out on a single just now—"Big Black Bear."

"Yeah, I was told to mention that," he says with an embarrassed grin. "It's just a thing we wrote one day while we were rehearsing. And the other side we did to some words Steve had written. There was nothing on the LP we wanted to take off as a single—the LP was recorded as a complete entity, and as our record company had had calls from record shops expressing surprise that we still existed we decided we'd better get a single out a bit quickly!"

To bring our story up to date, Humble Pie are off to America later this month for a five-week tour, possibly with groups like Ten Years After, return for a couple of weeks, go off again for a further month and finally get home around Christmas.

David Hughes



Ringside report: How fans took a Hyding in the park



ERIC BURDON
in action

HYDE PARK, September '70, was a washout—literally. However, the artistes billed did appear eventually, but by the time they got it together to go onstage, most of the disillusioned fans had gone home leaving only a hard core of about 6,000.

For two hours the audience stood in pouring rain, listening to singers who were indistinguishable from the roadies and favoured ones sheltering on the stage.

Among the preliminary performers was General Waste-More-Land, a 26-year-old anti-Vietnam war Californian, who wore a uniform festooned with medals.

San Francisco group Stoned Ground played a short set which was competent if unexciting, to be followed by two guys playing guitar and singing rather a disgusting song, which was announced as a piece of American humour.

Hells Angels strutted around and one was seen to swipe a civilian over the head with an American flag—with the pole attached!

Someone onstage, it was impossible to see who, gave a rousing speech about "Death to skin-heads." And "Come down to the front to see what blood really is."

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Then followed it by extolling "peace and love" to all.

Canned Heat, John Sebastian and Eric Burdon each played for one hour to a thinning crowd, who seemed to be almost outnumbered by the police at times.

Included in his set, Burdon and his group War, played the old Stones' number "Paint It Black." John Sebastian did numbers from his old albums, and old Lovin' Spoonful material.

Canned Heat played a long set and were due to finish at 6.30 but played on until 7.20 and finally had their electricity cut off by the Ministry.

Rosalind Russell

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2/10



VOICES of East Harlem, rehearsing for their forthcoming BBC-TV spectacular.

Twenty-one 'voices' shook an island!

WITH such an incredible line-up of top names at the Isle of Wight Festival one imagined the lesser known acts would hardly get a look in. Yet it was a practically unknown group which caused one of the greatest reactions—the Voices of East Harlem.

This 21-piece negro outfit, appearing on this side of the Atlantic for the first time, caused tremors on the island with the volume of the foot-stomping and hand-clapping they aroused.

The Voices — 15 singers and six instrumentalists ranging in age from 12 to mid-20s—all originate from the state of New York. Most, as their name implies, live in Harlem; the remainder come

from the Bronx.

Unlike such groups as the Edwin Hawkins Singers, the Voices aren't particularly a religious outfit; they sing more of freedom, equality, peace and love. Appearance and sound could better be compared to Motown's Jackson 5—they even have a 12-year-old, Kevin Griffin, who bugaloos frantically about the stage—but they don't favour the comparison.

"Man, we're just too good to be compared with the Jackson 5; we're better than them," says Kevin who's as lively off stage as on. "We're better than anybody!"

The Voices have been together for three years. The idea of forming the ensemble was that of Kevin's mother, Anna Griffin, and Bernice Taylor, now their musical director. They wanted to collect together boys and girls who were genuinely interested in music and who would have a good time singing together.

Basically the group consists of a number of families plus a few others who wanted to join them. All four members of Kevin's family have been in the group since it began; that's why he joined — "I was the only one in the whole family who wasn't in the group; I couldn't just stay at home by myself, could I?"

One of the members without family ties in the group is Gregory Wilkins. "I saw the group on the Ed Sullivan Show and phoned up the studio to ask if there was room for another, and they accepted me."

He explains what he believes to be the purpose of the group.

"We're trying to get across to people that it doesn't matter what race, or colour you are, or where you come from, if you have talent you can do anything you want."

"Our name, Voices of East Harlem, tends to put people off coming to see us; they think because we come from that area we can't have much to offer. But then they see us and we make them realise people should be judged for what they have to offer and not for what they look like or where they come from."

"We're not Black Power militants or anything; we have pride in ourselves but we're not connected politically with anything."

They sing to enjoy themselves and to get other people to enjoy themselves. As Christine Clark, member of the group from the start, confirms.

"We like to see people's reactions to us; we want to get involved. We dig it if they can understand what we're all about."

To them singing is a natural function. "What we do on stage we could just as easily do anywhere." That's why they appear on stage in their denim jeans, tee-shirts and with natural Afro-haircuts.

CARAVAN have done things rather back to front. Their name is beginning to be well known, their second album has just been released, and they still haven't done the traditional apprenticeship to groupdom of slogging up and down the country.

"We suddenly went from nothing to a recording group with all that publicity," says bass guitarist Richard Sinclair.

Ask them how long they've been together and they'll automatically say 18 months because, they say, they've got in the habit of saying that. They have, in fact, been together for just over two years, and still live in the town they were formed in — Canterbury — because they don't like London.

Most of them played at one time in a local group there called the Wildfires—which when it broke up gave vent to two groups — Soft Machine and Caravan.

The two groups are still very friendly.

"After we were formed we took a house in Whitstable and just started playing things and writing our own things," says guitarist Pye Hastings. "A man called Peter Gillfillan decided us to go professional—he looked like Elvis Presley and was a would-be Brian Epstein. He came down to Whitstable, took some very bad tapes, and started spreading the word around to people like John Peel."

Eventually they got a gig at Middle Earth, thought they were appalling and went home to forget about it. But apparently they created quite a stir. A recording contract followed, and their first album, which sold about 8,000 copies, is still selling slightly.

Their second—"If I Could Do It Again I'd Do It All Over You"—has already been heralded by their appearance on "Top Of The Pops."

However, the next night, when they went into their local pub



CARAVAN'S Pye Hastings

Suddenly, Caravan is on the move

in Canterbury and people started oohing and recognising them from the telly they weren't so pleased. "We can do without all that bit," says Pye.

Their music is very tight and melodic. Any breaks that occur are not too long and quite unpretentious. On record and at some gigs Pye's brother, Jimmy, joins them on sax and flute. He's a member of the BBC radio orchestra.

"The best albums that have been produced are Beatles ones," says Pye. "And they've always restricted themselves to numbers based round a main chunk, not long rambling things

that lose people's attention and interest.

"The general trend of our ideas is similar although tastes in music are not."

"Writing-wise we share everything we do. The song, melody and words are usually written by one person, but everyone does their own arranging."

Now they've got a concert tour of this country lined up for later this month with them topping the bill, and talk of a States tour.

Caroline Boucher



Shaking Stevens and the Sunsets.

SHAKIN' STEVENS: ROCK IS HARD TO FIND!

ROCK REVIVALISTS are sitting uncomfortably on the horns of a dilemma. Two of best-known later-day rock-n-roll groups, Shakin' Stevens and the Sunsets and the Wild Angels are finding it difficult to find material to record.

Live appearances are no trouble, but as Shakin' Stevens said, "You can't go on playing 'Blue Suede Shoes' for ever."

Both groups are finding that live appearances get good receptions, especially in universities and working men's clubs. There they can play all the old classics that everyone likes to hear. But when it comes to making a record, no one wants to buy a song when they probably have the original.

"We don't want to do classics," said Shakin' Stevens (real name Mike Barratt). "Those who don't have the original don't want to hear a disc about teenage hops, when there aren't any these days. We think that our latest single, 'The Spirit Of Woodstock,' will update it a bit."

Stevens thinks rock-n-roll is as valid today as it was at the height of its popularity, but thinks progressive music can live alongside without clashing. Their main problem is finding material for their next single.

Stevens thinks rock-n-roll is as valid today as it was at the height of its popularity, but thinks progressive music can live alongside without clashing. Their main problem is finding material for their next single. Stevens thinks rock-n-roll is as valid today as it was at the height of its popularity, but thinks progressive music can live alongside without clashing. Their main problem is finding material for their next single.

balanced album."

The tracks include "Cast By An Arm," "Flying Saucers," "Forty Days" and "Lights Out."

Twenty-two-year-old Stevens' own personal favourites are Jerry Lee Lewis, Chuck Berry and early Elvis.

Shakin' Stevens and the Sunsets will be going on a long-awaited tour with Chuck Berry in October.

The Wild Angels are finding their audiences are growing, and it's not always the same people that come.

"We do very well in clubs," said lead singer Mal Grey, "and in one club in Southampton, we've played 22 times in three years. They have to close the doors at half past eight because of the crowds."

Mal doesn't see the progressive music scene lasting as long, and blames it on its inability to reach the ordinary person.

"It's definitely on the way down. The progressive musicians have lost their grip. It's hard to define rock-n-roll, but it's happy music. All the progressive stuff is depressing."

The Angels are making another album this week. It will include six well-known numbers, three or four less well known and perhaps one of their own.

Rosalind Russell

Phil Symes

ME and my MUSIC



RITCHIE BLACKMORE, outstanding guitarist with Deep Purple, started playing when he was 13 and had classical lessons for a year. First group, Mike Dean and the Jaywalkers (nothing to do with Peter Jay), then joined Lord Sutch, then the Outlaws, The Three Musketeers, did a lot of sessions and bummed around in Germany before Purple. Did have two Fender Stratocasters before an airline lost one recently. Also has a Gibson. Uses two 200-watt Marshall amps boosted to 400 watts, plus a 100-watt, a 50-watt and a Vox 30-watt in a Marshall cabinet. Married a German girl, Barbel, last year and has just moved into a new house at Harlington, Middlesex.

I started playing when I was 13 on a £9 electric guitar. I can't remember what make it was. Then I bought a Hofner Club 40 for £30. I had classical training for a year and that did me a lot of good because I learnt about using a finger for each fret instead of just three, and how to hold the plectrum properly.

I wanted to play classical music but I was just kidding myself really. I knew I'd never be able to play as well as I wanted to. But I think it was a good thing to start off learning the right way and then develop your own style from that.

The first professional group was Sutch. I was with him for a year and a half. The Outlaws was in 1962. After that I messed about doing sessions and was generally out of work. In 1964 I went to Germany and formed my own group, The Three Musketeers. When I came back I played in various bands, backed Neil Christian, mucked around at sessions, then went back to Germany in 1967. That's when I met my wife. That time I stayed 13 or 14 months and did hardly anything. I used to practise four or five hours a day. I used to hang around the Star Club and the Top Ten and sit in with bands I knew. It's quite interesting to sit in with different groups to see how they think.

Then, suddenly, I got about 300 telegrams from Chris Curtis saying he wanted me to join a group and I came back. That's when I met Jon Lord. There were a few other people in the band. I was just going to be a second guitarist.

But eventually there was just me and Jon left so we started Purple from that. I had already played with Ian Pace and he had really knocked me out and after about two months we managed to find him. Then we got a bass player and a singer. That was in 1967. I think I was really good then but now I've lost it all again.

I really need to sit down and practise a lot. The trouble is that most of the time I haven't got a guitar. They're always in the lorry travelling. I haven't got one at home. I love practising. I get very annoyed when I get on stage and find that I can't play. That happens quite a lot, like at Plumpton. I couldn't do anything that night. The guitar kept going out of tune and a freezing wind was ripping across the stage. That's why I set my amp on fire.

I suppose I have got a style because I find it hard to copy other people. When I was doing a lot of sessions people used to say "do a solo like so-and-so" and I never could. Perhaps I'm

tone deaf.

Big Jim Sullivan was my first big influence. I used to go around with him and he taught me a lot. I like the way Jeff Beck plays, and I like Hendrix a lot. I don't copy Beck but, at the moment, I seem to be going on the same type of thing as Hendrix so I suppose I could be accused of copying him. If you hear something you like you are bound to play it. You think of it subconsciously. Hendrix isn't a brilliant guitarist but he's got a fantastic mind. I've never really gone for any of the other guitarists.

I did a session with Beck once, which Jimmy Page produced, and he kept saying "what's that chord there" and I thought he was joking. He didn't know what he was playing, but he did some brilliant solos. On the other hand you get brilliant technical guitarists who can't improvise.

Where do I fit in? I don't know. I could be quite technical about some things and an idiot about others. I never got into reading music like I should. I could never sight read. I just used to practise scales and relative minors, diminished fifths and augmented ninths—and improvisation. I find it very hard to play melodies.

I think I got into improvisation because of early jazz influences; Reinhardt, Wes Montgomery. Then I liked Jimmy Bryant, a very fast country and Western player. I was really hung-up on speed about four years ago. Everything I did was very fast. But I stopped that. I don't even try to play fast now. I prefer to concentrate on finding good notes.

I'm getting a bit tired of the things we're doing with classical orchestras. Even Jon's getting fed-up with it now. We just want to be a rock band. When I think about it I haven't changed much since I was with the Outlaws and I don't think I ever will. I just love Rock-n-Roll, but not the little Richard kind — hard blues rock. In a way, I think I could play anything I wanted to but I only want to play rock.

Because of the limitations I find rock more of a challenge. Classical music is a challenge as well but I don't find it exciting.

I play now how I like to see other people play. I'm not playing for musicians but for myself and the audience. I like to jump around and a lot of people in audiences don't care, or don't know, much about the music and want to see something. But it is good to know when I get on stage that more people than before are going to know whether I'm playing well or not.

Everyone will dig these 'unknowns'

ANDY ROBERTS' new group Everyone has now been in existence for almost two months, and have already played a promising first gig here. They are about to start recording their first album. Then they hope to start playing the rounds in earnest.

Andy is ex-Liverpool Scene and still friendly with Adrian Henri who may do some gigs with the group in the future.

"We've reached the stage now," he says, "where we're over-rehearsed and under-performed. I want to retain the looseness and freedom things have in their early stages—nothing's carefully arranged."

"Everybody in the band is a proficient musician and our common points are, say, a particular regard for Neil Young and Leon Russell. That doesn't necessarily mean that the music is the music of either, but it means we can appreciate these two particular artists and it does fall together if you've got a funky riff going—everyone's quite keen to fall into it and play it."

Everyone—or at least four-fifths of them—started in July when Adrian Henri had to get a scratch band together to fulfill a couple of dates in Norway after Liverpool Scene had broken up. The gigs were so successful they stayed together and now the line-up is: John Pearson (drums); Dave Richards (bass); John Porter (guitar); Andy Roberts (guitar), and Bob Sargent (keyboards). Dave and Bob do most of the writing and vocals.

"We're unknowns," says Andy. "On the assumption I've got the biggest reputation in the band there's no reason why we should expect to get work any quicker than any other band. I'm not daft, I don't believe this band is going to make it overnight, it's a job—you have to work at it and if you get through to the audience, then fine."

"I really regard myself as one-fifth of a group called 'Everyone,' it's not Andy Roberts and Everyone. I suppose with Everyone, what I want to do is to play the sort of music that if I was going out to be entertained I would like to listen to."

Pictured below Andy Roberts, right, relaxes with John, Dave, Bob and John Porter.



NEXT WEEK a new series — *DISCUSSION* — starts on this page. In it top musicians tell you what records they buy, reveal which are their particular favourites, and the ones that have influenced them most, and why. To get details of your favourite star's record collection, read *DISCUSSION* next week, starting with **MICK ABRAHAMS**.

GUITARIST, Eliot Randall, over here as guitarist with Voices of East Harlem hopes to be back again next year with his own group. Playing with East Harlem, he says, is only a temporary thing and not his most favourite pastime. While he's been here, he's been jamming round clubs with old friends, Cactus—and in his ten years as a musician (he's only 23 too) has played with a lot of people including Tim Rose.

He's New York based and prefers it to the West Coast "because for earning a living the chances are so much better, the competition is much stiffer and that makes for better music."

Eliot has his first solo album out here in October, called "Randall's Island." He wrote all the music, and the lyrics are by Paul Fleisher, an old friend and sax player on the album.



ALAN: "great"



RINGO: alternated.

Alan and Ringo 'team up' on drums

THE GEORGE HARRISON album is out soon and according to people who were in the studios, it's really great. Musicians included on it are Eric Clapton, Carl Radle, Bobby Whitlock, Tony Ashton (Ashton, Gardner and Dyke), Gary Wright (Spooky Tooth), with Ringo, and Alan White from Balls, alternating on drums.

"He was really great," says Alan. "He wanted to know everybody's opinions as we went along. I really respect him as a musician."



By Caroline Boucher and Roy Shipston

THE FREE concert to be held at Gravesend on September 19, is off, sadly, because of Council hassles.

Ry Cooder, the beautiful blues guitarist on the "Performance" soundtrack, used to play with Captain Beefheart's Magic Band.

Peter Green—most successful elusive of 1970—is rumoured now to have played on the album *Country Joe MacDonald* recorded at London's De Lane Iza Studios, while he was over here.

AS PEOPLE return from it, so reports filter back of the disastrous festival at Fehrmann Island, Germany the weekend before last. Driving bravely to the site through monsoon-like rain, Faces were forced to drive their two cars into a ditch to let an ambulance pass and had to be hauled out by some helpful but bedraggled fans.

Although the stage was well covered, nobody wanted to go on in the rain in case they were electrocuted, and the group voted for keeping their cool most admirably was Canned Heat.

The title of Jody Grind's latest album—"Far Canal"—might seem a little pointless at first, but if you say it fast you'll get what they meant.

Bruce Barthol of Form-crylly Fat Harry really excited by the reception the band got at "The Great Medicine Ball" gig at Canterbury, but fears it was good because the audience was mainly American. "English audiences don't seem to understand us," he says sadly.

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LITTLE RICHARD: dynamite piano on D/B LP.

Little Richard is a Delaney friend!

WE IN New York City can count on more good music coming from the Fillmore East this fall. Starting with next weekend—the Byrds and Delaney and Bonnie and Friends will share the bill. And then... joy to the world, the next weekend the Grateful Dead will appear for four whole nights all by their own lovely selves. Needless to say, many people are overjoyed at the prospect of the presence! And then the following week, Mungo Jerry will be here at the Fillmore for their first US appearance.

Speaking of famous sidemen... Little Richard Penniman played piano on "Miss Anne," a cut-off of the about-to-be-released Delaney and Bonnie and Friends LP. With Delaney singing in a Little Richard manner, and Little Richard himself playing dynamite piano... well, you can imagine how great it all sounds.

THE Greenwich Village scene is looking up as well. Randy Newman comes into the Bitter End next week for a few days. Following him will be Jake and the Family Jewels. Jake, formerly of Bunky and Jake, has a nice, new band together; they have that goodtime sound of bands like Lovin' Spoonful. Their new album on Polydor is terrific.

Alice Cooper is bringing his

particular brand of freaky theatrically vivid imagination to Max's Kansas City, and the Film Festival opens at Lincoln Centre this week, with new films by Godard, Bunuel, and Truffaut included in the programme. Things keep on looking up in New York.

I RECENTLY heard some of the tracks Aretha recorded with Jerry Wexler in New York City. Most likely they will be included in her next album. If it can be believed, she is in even more fabulous form than on her just-released "Spirit In The Dark" LP.

The latest songs Lady Soul has

New York Reporter



Lisa Mehlman

put down on tape are "Bridge Over Troubled Waters" (and it's a whole new song!), "Long and Winding Road" and "Border Song." Billy Preston joined her on organ for some of the cuts and the results are fantastic.

WE'VE reached Labour Day holiday weekend, the final weekend of the summer, and the time when people get ready to go back to their jobs, their schools, their psychiatrists. Summer vacation ends in actuality as well as spirit in the United States, and the new "year" begins.

In rock, this past summer has seen many things. Mainly it has been a summer of disorganised, cancelled, ripped-off and chaotic festivals. Perhaps it was the last summer of music festivals on such a grand scale. The only one to look forward to in the near future is the Big Sur Folk Festival in a few weeks. However, this year it is being held in Monterey, not the beautiful big Sur Valley in California, and will be for one day only.

With all of the problems festivals and outdoor concerts posed this summer, Bill Graham and the Fillmore organisation managed to get off three outdoor concerts at Tanglewood, in Lenox, Mass. without a hitch.

Over 51,000 people attended these concerts, and all of them were marked by an absence of incidents.

Groups featured at the Tanglewood concerts included The Who, Jethro Tull, John Sebastian, It's A Beautiful Day, Santana, Miles Davis, Chicago and Voices of East Harlem.

AMERICAN CHARTS

Top Twenty singles

- 1 (2) PATCHES Clarence Carter, Atlantic
- 2 (3) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown
- 3 (1) WAR Edwin Starr, Gordy
- 4 (5) LOOKING OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
- 5 (8) JULIE, DO YA LOVE ME Bobby Sherman, Metromedia
- 6 (6) 25 OR 6 TO 4 Chicago, Columbia
- 7 (10) CANDIDA Dawn, Bell
- 8 (4) IN THE SUMMERTIME Mungo Jerry, Janus
- 9 (18) CRACKLIN' ROSIE Neil Diamond, UNI
- 10 (11) DON'T PLAY THAT SONG Aretha Franklin, Atlantic
- 11 (12) I (WHO HAVE NOTHING) Tom Jones, Parrot
- 12 (15) (I KNOW) I'M LOSING YOU Rare Earth, Rare Earth
- 13 (13) HAND ME DOWN WORLD Guess Who, RCA
- 14 (17) SNOWBIRD Ann Murray, Capitol
- 15 (20) RUBBER DUCKIE Ernie, Columbia
- 16 (19) GROOVY SITUATION Gene Chandler, Mercury
- 17 (7) SPILL THE WINE Eric Burdon & War, MGM
- 18 (—) IT'S A SHAME Spinners, VIP
- 19 (—) JOANNE Mike Nesmith, RCA
- 20 (—) SOLITARY MAN Neil Diamond, Bang

COURTESY OF "CASHBOX"

Top Twenty albums

- 1 (1) COSMO'S FACTORY Creedence Clearwater Revival, Fantasy
- 2 (2) WOODSTOCK Original Soundtrack, Cotillion
- 3 (3) BLOOD, SWEAT & TEARS 3 Blood, Sweat & Tears, Columbia
- 4 (7) MAD DOGS AND ENGLISHMEN Joe Cocker, A & M
- 5 (4) LIVE AT LEEDS Who, Decca
- 6 (8) CLOSER TO HOME Grand Funk, Capitol
- 7 (6) DEJA VU Crosby, Stills, Nash & Young, Atlantic
- 8 (5) CHICAGO Chicago, Columbia
- 9 (9) JOHN BARLEYCORN MUST DIE Traffic, United Artists
- 10 (14) STAGEFRIGHT The Band, Capitol
- 11 (12) TOMMY Who, Decca
- 12 (13) ON THE WATERS Bread, Elektra
- 13 (11) HOT TUNA Hot Tuna, RCA
- 14 (19) SWEET BABY JAMES James Taylor, Warner Bros.
- 15 (10) ABSOLUTELY LIVE Doors, Elektra
- 16 (15) LET IT BE Beatles, Apple
- 17 (17) MCCARTNEY Paul McCartney, Apple
- 18 (—) ECOLOGY Rare Earth, Rare Earth
- 19 (20) JAMES GANG RIDES AGAIN James Gang, ABC
- 20 (18) ABC Jackson 5, Motown

COURTESY OF "CASHBOX"

Dazzling Diana proves she's a super-star!

"GOOD evening ladies and gentlemen; welcome to the 'let's-see-if-Diana-Ross-can-make-it-alone' show." With those words the former Supremes lead singer introduced her act last Thursday at New York's Waldorf Astoria where she's playing a three-week engagement, only her second since she went solo.

By the time she was through, the audience was on its feet demanding more, proving without a doubt that Diana has succeeded in going it alone, writes Bill Fowler.

For an hour and 20 minutes she treated the 500-strong capacity audience to a dazzling, slick demonstration of artistry, and by the time she'd worked her way through 60,000 dollars worth of costumes, some extremely funny comedy routines and very polished vocals the audience was stunned.

I've personally never seen anything like it from a girl performer before. She couldn't fail. She had it all going for her: backing by 25 of America's top musicians; great supporting choreography from two black dancers who were with her the whole time on stage; fantastic vocal accompaniment from a three-piece girl group, the Blackberries, and talent of her own which just defies description.

Her routines were the slickest I've seen. Yet throughout Miss Ross remained very natural.

I can see now why Diana Ross had to leave the Supremes; she couldn't have done this type of thing with the group. But she looks back on group days as happy ones and while she sang a medley of their hits pictures of them together were flashed on the screen behind her.

Incidentally, Mary Wilson, Jean Terrell and Cindy Birdsong were in the audience cheering on opening night.

For me one of the highlights was Diana's version of "Is That All There Is?" She made it something very funny and proved herself a fantastic comedienne.

Her fabulously expensive wardrobe wasn't just to impress. She really used it in the act. By dressing up she appeared one minute as a cheeky 10-year-old and the next as a sophisticated woman.

Closing number was an extended version of "Ain't No Mountain High Enough."



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To: RAF Careers, (597 GT1), Victory House, Kingsway, London WC2. I am interested in learning a trade. Please send me my two free books: "The New Men" and "Into the 70's with the RAF"

Name

Address

Date of birth

(No O-levels or experience needed)

Royal Air Force Aerocrats



PERSONAL

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

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

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free.—5d. stamp to Jane Scott, 50/D1, Maddox Street, London, W1.

ROMANCE or Pen Friends. England/Abroad. Thousands of members.—Details: World Friendship Enterprises, SC74, Amhurst Park, N16.

FREE LISTS. DETAILS. Friendships, Romances. Worldwide Contacts. All ages.—Jeans, Exeter, Devon.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere.—Write for details, stating age: Mayfair Introductions (Department 10), 60 Neal Street, London, WC2.

WORLD WIDE PEN PALS.—Details and 150 photos free: Hermes, Berlin 11, Box 17/E, Germany.

PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendships Society, Burnley, Lancs.

MARY BLAIR Bureau. Introductions everywhere. S.a.e. for details.—43 Llanfair D.C., Ruthin, Denbs.

OPPORTUNITY KNOCKS! Both sexes, all ages.—S.a.e. for details: Postal Penfriends, 52 Earls Court Road, London, W8.

UNUSUAL PEN FRIENDS! Excitingly different. Stamped envelope for reply: De8 Bureau Britannia, 13 Sycamore Grove, Rugby, Warwickshire, England.

FREE! FREE! FREE! Pen-friends.—Send s.a.e. for list: P/Pals, Box 253, London, N14.

YOU MUST TRY S.I.M. Exciting scientifically matched dates! The modern way to meet the opposite sex at low cost. All ages, all areas. NOW.—Write: S.I.M. (380), Braemar House, Queens Road, Reading.

MARGARET'S SCOTTISH Pen Club. Hurry! Make new friendships today.—S.a.e.: 135 Links Street, Kircaldy, Fife.

MALE (24) seeks friendly, decent girl, North Lincolnshire, photo appreciated.—Box DE. 1293.

QUIET, YOUNG MALE seeks shy, lonely girl (17-21) under 5 ft. 3 in., looks unimportant, London area or Essex.—Box DE.1289.

INTERESTING PENFRIENDS, opposite sex, all ages, introduced throughout world.—Details: Cosmopolitan Penfriend Club, 10 Wood Hill, Leicester.

QUIET SCOTTISH GIRL, early 20s, seeks sincere male penfriend, photo appreciated.—Box DE.1294.

YOUNG MAN, 23, seeks young female penfriend, anywhere, photo appreciated.—Write: Keith, 24 Osborne Street, Radford, Nottingham.

ALL TYPES of postal friends.—For free details write BLAKE-WOOD ENT., No. 12 CIVIC CHAMBERS, 19/21 PORTLAND CRESCENT, LEEDS 1.

MALE, 17, seeks sincere friend, Liverpool area.—Box DE.1290.

GIRL, 25, seeks female companions, Westcliff, Essex, area.—Box DE.1291.

MALE, 20, seeks male friends, Edinburgh or Fife.—Box DE.1292.

GIRL, 18, wants pen-friendship with male, 18-20, Middlesex, London area.—Box DE.1295.

MALE HAS a car, own flat, seeks girl friend, 17-19 years, 5 ft. 4 in.-6 in. Photo appreciated. London area.—Box DE.1288.

THE SECRET PATH. Worldwide contacts in occult, witchcraft, etc., both sexes, all ages.—S.a.e. please to: Secretary, 101 Blantyre Road, Liverpool 15, Lancs.

INDIA (SYMPATHETIC). Student, 30, seeks compatible, nice girl, 18-30, or two girls, one boy, for travelling to India by car, November/February.—Giorgio Masala, Via S. Stefano 12, Bologna, Italy.

CLASSIFIED ADVERTISEMENTS

SITUATIONS VACANT, MUSICIANS WANTED, INSTRUMENTS FOR SALE, INSTRUMENTS WANTED, GROUPS, GROUPS WANTED, RECORDS FOR SALE AND WANTED, RECORD PLAYERS FOR SALE AND WANTED and other ordinary announcements the rate is 1/- per word SPECIAL NOTICES, PUBLIC NOTICES, PERSONAL, TUITION, PRINTING, RECORDING, DEMO-DISCS, FAN CLUBS, DANCES, CONCERTS, VOCALISTS, ETC., the rate is 1/4 per word. ENGAGEMENTS WANTED. Rate 8d. per word (minimum 2/8). TRADE ADVERTISEMENTS under any heading 1/4 per word. All words in black capitals after first two, 6d. per word extra. Box numbers: Add 2 words plus 1/- service fee. Advertisers are requested to supply one bank and two trade references should the ad. contain a request for money. All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue.—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO," 161-166 Fleet Street, London, EC4P 4AA. Phone 01-353 5011, Ext. 92. Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" office. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheque and P.O.s. to be crossed & Co./.. The management reserves the right to refuse to insert any Advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

MANCHESTER AREA. Two handsome lads, 20's, want double date.—Box DE.1297.

ATTRACTIVE Oldham male, mod. car, wants letters from attractive girls. Friendship, romance.—Box DE.1298.

GET YER Ya Ya's out girls, this nice mod guy wants nice mod girl friend, 17-25 near Manchester.—Box DE.1299.

MALE, 39, seeks girl friend, any age, to go on holiday with at Blackpool. All expenses paid.—Box DE.1301.

D.J., 21, seeks attractive, modern, sincere girl friend, 18-21, Manchester area. Photos appreciated.—Box DE.1296.

ATTRACTIVE GIRLS, two, seek attractive males. London area.—Box DE.1300.

FREE DATES/Romance!!! See "Engagements Wanted."

PENFRIENDS WANTED urgently, all ages.—S.a.e. to: Pen Society (K.86), Chorley, Lancs.

BELGIAN GIRL looking for Norwegian boy (back from Washington) met on flight London-Oslo. If willing to write: Claire Farber, au Gribaumont 155, 120 Brussels.

MALE, AGE 20 years, seeks sincere, fashionable mini-skirted Girl. London, if possible, otherwise no further than the Midlands. Age 19-25.—Box DE.1304.

MOD MALE, teenager, seeks female Penfriend.—Ian Patchett, John's, Chesham Road, Berkhamsted, Herts.

MUSICAL SERVICES

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. FREE details.—Musical Services, 715/D West Knoll, Hollywood, California, U.S.A.

LYRICS WANTED by Music Publishing House.—11 St. Alban's Avenue, London, W4.

POP SONG Lyrics/Melodies into cash.—Dee Music, Fenn House, Duke Street, S.O.T., Staffs.

SONGS AND LYRICS wanted for publication/recording. No publishing fees. S.a.e. essential.—JANAY MUSIC, Dept. DB, Triumph House, 189 Regent Street, London W1.

SONGS AND LYRICS wanted.—S.a.e. for details: Middlesex Music, 179b High Street, Uxbridge, Middlesex.

SONGWRITERS! Free copy "New Songwriters Monthly" from Executive Publications (DK), New Street, Limerick.

SONGS RECORDED professionally, ECONOMIC PRICES.—D. Henshilwood, 130 Frankby, W. Kirby, Wirral.

LYRIC WRITERS required by Recording Company.—Details (s.a.e.): Robert Noakes, 3 Coal-way Road, Bloxwich, Staffordshire.

SPECIAL NOTICES

FOR F.R.A. Associate Membership, send S.A.E. to Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

PIRATE RADIO NEWS September issue 2/4, Spectrum 10 Greek Street, London W1.

RADIO NORDSEE INTERNATIONAL TEE-SHIRTS 220 metres.—Send 12/6 LONDON INTERNATIONAL, Clockhouse Lane, Egham, Surrey.

ENGAGEMENTS WANTED

FIRST CLASS Disc Jockey looking for work. Don't settle for second best.—Phone 01-407 8713.

FREE DATES / Romance!!! Girls/Guys.—Letters, describing yourselves (s.a.e.), to: 18A Woden Road, East, Wednesbury, Staffs.

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MOBILE DISCOTHEQUE. £250 o.n.o. Great sound.—Tel. 01-363 1861, after 6 p.m.

RECORDS FOR SALE

DO YOU live in SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGOSLAVIA, etc., then try TANDY'S famous mail order export service and get all your records quickly and cheaply.—Details and free lists of new releases from: TANDY'S (D), 20 Wolverhampton Rd., Warley, Worcestershire.

GOLDEN OLDIES, Rock, Pop and Soul bargains. Record Mart Magazine has them all. Send 1/10 P.O. to 16 London Hill, Rayleigh, Essex.

VIRGIN RECORDS. 10%-25% off all records—Send in for catalogue, 10 South Wharf Road, W2.

OVERSEAS CUSTOMERS supplied free of British purchase tax. Orders over £10 are post free. All British orders supplied post free.—Ron's Music Shop Ltd., Pioneer Market, Ilford Lane, Ilford, Essex.

RECORDS, 50,000, from 2s. Send 1/- for lists of 45s and LPs to: 1142/6 Argyle Street, Glasgow.

OLDIES (UNPLAYED). Free lists. Records from 1/- each.—Send s.a.e.: 12 Winkley Street, London, E2.

SAVE ON RECORDS

By becoming a member of the CRI Record Club. You can buy all your Records, Musicassettes and Musical Instruments at manufacturers' prices. Save 10/- on 39/11 LP and 8/- on Musicasette.

Send s.a.e. for details and membership form.

CRI RECORD CLUB
18 Crawford Street, W.1

DYLAN, BEATLES, STONES bootleg tapes cheap.—S.a.e.: Box DE.1271.

ABOUT TO BUY A RECORD? We can supply it at reduced price. At least 10 per cent off all new records. Large selection of new, deleted and second-hand records in perfect condition at bargain prices.—Send 6d. stamp for lists to the Gramophone Shop, 1017-1023 Argyle Street, Glasgow C3.

ALL RECORDS, including the following bargain priced LPs: The Beatles, Sgt. Pepper, Abbey Road, Revolver, Rubber Soul, Help, Please Please Me, Golden Hits Of Shirley Bassey, Ray Charles' Greatest Hits Vol. 1 and 2, Four Tops' Greatest Hits, Hollies Greatest Hits, Temptations' Greatest Hits, Motown Chart-busters Vol. 3. Best of: Beach Boys Vol. 1, 2 and 3, Nat King Cole, Frank Sinatra, Cilla Black. All only 35/- each post free by return. Normally 39/11.—Send stamped addressed envelope for full list: Bailey's Records, 12 Bull Ring Centre, Birmingham 5.

RECORD LENDING LIBRARY (Postal). Latest sounds—Save ££s. Don't buy—borrow.—Send s.a.e. for details to: 17 (D), Park View Court, Fulham High St., London, SW6.

FAN CLUBS

NOEL EDMONDS FAN CLUB.—S.a.e. to: Jackie Hermon, 56 Old Compton Street, London, W1.

FRIENDS OF STUART HENRY, c/o Linda and Lynda, 2 Eric Road, Willesden, NW10.

WANTED

4 in. TAPES Dual Track Recordings of Gentry TV series.—Box DE.1303.

UNRELEASED ENGLISH radio rock tapes; regular basis. Trade: American records, tapes, bread.—Send lists: Duncan Harp, Merrill House, Hampshire College, Amherst, Massachusetts 01002, United States.

SITUATIONS WANTED

WANTED PART-TIME. Fairly intelligent boy requires afternoon job. Must pay well.—Phone Roger, 459-1469.



How to sound like Creedence in Britain...

Could you please tell me the make of guitar John Fogerty of Creedence Clearwater Revival uses and whether you can get it in this country, also how much it costs?—C. Gray, 94 Southhouse Broadway, Edinburgh, Scotland. John uses two makes of guitar—a Rickenbacker and Gibson. There are various models of these American-made guitars. For further details you should write to Ivor Mairants, at the Ivor Mairants Music Centre, 56 Rathbone Place, London W1, or to any good musical instrument dealer.

Have you any information on James Last? While I was on holiday in London recently, his records were everywhere, yet I've never heard of him! I bought his LP "James Last A Gogo," which contains ten marvellous pops of today and yesterday.—Miss A. Rosie, 26 Barons Well, Wick, Calthness, Scotland. James Last is one of the most successful big-band leaders to emerge in the past ten years. From comparative obscurity in Germany, he has become one of the select band whose LPs always become best sellers.



FOGERTY: guitars

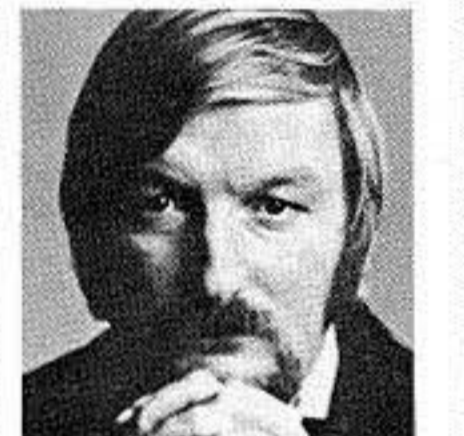
Last, born in Bremen in 1929, started playing piano at nine. Later he studied double bass—and from 1950-53 was chosen best bassist in a German jazz poll.

In 1964 he joined Polydor Records as a producer and by 1965 his music began to filter through to Britain. In 1966, a James Last album was in the British LP charts for only six weeks short of a year.

Who wrote the prose on the inside of the "Black Sabbath" album cover?—Stephanie Stacey, Huntingford Cottage, Dokenfield, Farnham, Surrey.

Says a spokesman: "Photographer Roger Brown wrote it. His assistant, Keef McMillan, took the sleeve cover."

Is the title music by Andrew Bown to the Thames TV series, "Ace Of Wands," available on record?—Clare Lockyer, "Weavers," Church Road, Mannings Heath, Sussex.



JAMES LAST: band

The piece, titled "Tarot" is on Parlophone R.5856.

Who can I write to for details about kits to build an electric guitar?—J. P. S. Long, 2/3 South Cranleigh School, Cranleigh, Surrey.

Our guitar expert says: "There is nothing available on the market now. Making an electric guitar from a kit proved to be too complicated." Your best bet would be to advertise for a cheap second-hand model.

In the film "Woodstock," Arlo Guthrie sings a song called "Coming Into Los Angeles." Has it been released as a single?—M. Phelps, 8 Briarwood Avenue, Wilsey, Bradford 6, Yorks.

It's on Arlo's "Running Down The Road" album, and on a Warner Reprise single, RS20877. Flip of the single is a condensed version of his classic, "Alice's Restaurant."

Title, please, of the theme tune from TV's "The Troubleshooters," and is it available on record?—Patrick E. Vennall, 257 Mount Pleasant Road, Hastings, Sussex.

The "Theme From The Troubleshooters," recorded by Tom Springfield's Orchestra, was released on Philips BF1759 in March last year. You may still be able to get a copy.

How can I obtain Dionne Warwick's "Valley Of The Dolls"? I find it impossible to obtain it from any record dealer. They say it's because her old label, Pye, are not now issuing her records.—David Akeroyd, 57 Broadway, Haslingden Lancs.

This is a problem! Dionne is now on the Wand label, which is issued by Decca. They have already issued two of her albums, but "Valley Of The Dolls"—previously a track on a Pye LP—is not included. Perhaps some kind Disc reader can help? If so please contact him direct.



DIONNE: problem

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



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Why not give Radio 1 Club a pension book?

ISN'T IT time Radio 1 Club was pensioned off? Honestly, the sound of a DJ trying to interview semi-unknown artists with nothing to say, and then trying to raise a cheer from a bored audience is enough to put anyone off their dinner!

When recently the show had to be scrapped and replaced by a 2-hour DJ programme, the improvement was a hundred-fold! How about making it a permanent arrangement?—Stephen Robinson, Charminster Road, Worcester Park, Surrey.

TWO YEARS after last hearing commercial radio I stumbled on to RNI on my radio. I didn't get a programme of lightweight trivia but a dramatic account, blow by blow, of an attempt to pirate the Mebo II.

After dreary Radio 1, I had forgotten how exciting pirate radio could be! I can't imagine how Radio 1 can compete with such natural excitement. Perhaps they can pretend that Broadcasting House is being besieged by Kenny Everett with Granny and 24 tanks.—Paul Shaw, Glendale Close, Bradford.

MY THANKS to Fiery Creations for putting on such a show at the Isle of Wight when all the odds seemed against them. Most people must realise from simple economics that there must be some entrance fee, and is £3 really too much for over 40 hours of live music?—Philip Holton, Pilgrims Way, Offord, Kent.

IT HAS become increasingly apparent that Tony Blackburn is the favourite target for a seemingly in-vogue onslaught of insults.

On Top Of The Pops (3.9.70) in front of millions, Mr. Blackburn received a most distasteful snub at the hands of a bunch of yobos by the collective name of Humble Pie.

Does their small claim to fame give them this right? And should we then be shocked if our elders relate long hair and popular music to bad manners and ignorance?—George Miezitis, Annandale Gardens, Glenrothes, Fife.

MISS B. Barlow's letter (Pop Post 29.8.70) is typical of the superior, ignorant and selfish attitude adopted by many English people towards the rest of the United Kingdom. What does it matter where the UK's representative in the Eurovision Song Contest comes from, as long as that person is a good enough singer? And Wales, Scotland and Northern Ireland have every bit as much right to produce that person as England.—D. Jones, High Street, Cardigan, Wales.

THANK YOU Scott Engel for a wonderful year! Do you intend to go on with your uncreative and negative attitude? Are we stupid in hoping for your comeback? Can't you make a little effort?—Francoise Didier, Paris VI, France.

IN REPLY to K. V. Mayell (Disc 5.9.70) concerning the so-called death of rock-n-roll, if this type of music has passed, why do groups like the Wild Angels survive so well and how are Buddy Holly's records still being re-released (and selling) so long after his death?

I, too, admire the present-day

singers, but how many of them will have made musical history in 10 years time—if indeed they're still making music at all!—Barbara Lancaster, Harvey Lane, Norwich.

WELL DONE, David Hughes and Gavin Petrie, for writing an accurate, unbiased and highly informative report on the Isle of Wight festival. Having spent a very uncomfortable weekend directly in front of the enclosure fence, I can only add that I am now convinced that English audiences are the politest and coolest in the world; and that the behaviour of our Continental "brothers" was atrocious, and utterly ill-mannered.—Tony Monson, Lynwood Grove, Orpington, Kent.

IT NEVER ceases to amaze me how all the music papers after one whole year are still confusing BLACK WIDOW with BLACK SABBATH. In your album review of BLACK SABBATH'S album



"PARANOID," you refer to their last album, "SACRIFICE," which was in fact BLACK WIDOW'S first album and BLACK SABBATH'S first album was simply called "BLACK SABBATH."—Ozzie Osbourne, BLACK SABBATH, Lodge Road, Aston, Birmingham 6.

I MUST correct your "Scene" columnist concerning the rumour he quoted in your issue of September 12, about audience figures

for the Noel Edmunds show on Radio 1.

The latest figure we have for Noel Edmunds, on Saturday, August 29, gave a peak audience of 3½ million. Kenny Everett on the corresponding Saturday of 1969 had a peak audience of 3½ million. Even further back, on the corresponding Saturday in 1968, Keith Skues with "Saturday Club" had a peak audience of just over 3½ million.—Mark White, Head of Radio 1.

Let TV cash in on Cash

WITH ALL the glowing reports we hear of Johnny Cash's American TV series, it seems incredible that no British TV company has seen the light. The endless number of U.S. television "specials" that appear on our screens all seem to be immaculately produced, but musically trivial. However, the Johnny Cash TV series features guests and presentation that are removed from the usual run-of-the-mill American TV fodder.

Surely, the artistry and talent of Johnny and his guests (including Tony Joe White, Arlo Guthrie and Kris Kristofferson) cannot fail to stir up a rather stale TV scene in Britain.—Robert Porter, Southdale Road, Rock Ferry, Birkenhead.

It's not so easy to knock Andy...

ON BEHALF of the Andy Williams Appreciation Society, I would like to thank Tony Scott (Pop Post 5.9.70) for his few "choice" words. We couldn't care less how he feels about Andy but we did appreciate the gorgeous photo which was printed with Mr. Scott's rotten letter. Photos of Andy are all too rare in Disc, so stand up and be forgiven, Tony.—Josephine Collard, Morley Avenue, Wood Green, London, N.22.

WHO DOES Tony Scott think he's kidding? (Pop Post 5.9.70). Andy Williams is one of, or even the best, singer this world has ever seen or will see again. This boy wants his head looking at.—Misses D. Slater, C. Pedley and A. Barratt, Barrow-in-Furness, Lancs.

NO, TONY SCOTT, it isn't only mums and dads who are fans of Andy Williams. I am a teenager and yet I thoroughly enjoy Andy's records and his TV shows—which show what a really professional entertainer he is.—Evelyn Stalley, Sunnyside Gardens, Upminster, Essex.

SO ANDY Archer has left RNI, and anyone who listened to his last show must have done so with a little sadness. To me Andy represented free radio. He was a professional who spoke to you, and not at you. Now that he has gone RNI won't quite sound the same. Good luck in the future, Andy.—Ian Hilton, Frodingham Road, Scunthorpe, Lincs.

BEWARE! Gary Leeds has been seen in London!—C. Whitehead, Manchuria Road, London, SW11.

AS LIFE becomes more complicated, noisy and involved, the need for mental relaxation becomes greater. And what better medium is there for this than the right kind of music.

I have found my sleep in the form of such groups as Iron

Butterfly, Pink Floyd and the Nice. I advise anybody who is feeling tired and depressed to put on one of these groups' LPs, lie down and make his mind blank, and allow this brilliant, descriptive music to carry you into the infinite.—David Vickers, Nevill Avenue, Hove.

WHAT A disappointing radio station RNI is. The disc jockeys sound bored—and no wonder, when some of the records in their chart have been out for 12 weeks!

At the other end of the scale, the station hardly sets any trends, most records having been in the national charts two weeks before they appear in the RNI 30. Recent examples of this are records by Chairmen of the Board and the Poppy Family.

They should follow the good example set by Radio London who used to play records weeks before anyone else. More LP tracks could be given air time as well.—Peter Banks, Pipers Avenue, Harpenden, Herts.

I MUST congratulate Stevi Merike on the superb breakfast shows he has presented to us over the past two months. It was such a change to hear a new voice on the show. So come on, BBC, give Stevi a daily show of his own.—Dana Hathaway, East Street, Wareham, Dorset.

CLUES ACROSS

- Mick, ex-Blodwyn Pig (8)
- Burrito Chris (7)
- Lean as a bumble bee? (4)
- Kid? (6)
- A sharp character, Mack (5)
- "— Your Hand" (5)
- Heavenly rockers? (6)
- Miss Dee (4)
- Brothers singularised in room (7)
- Unusual organ for a band (5, 3)

CLUES DOWN

- Laine, Burton and White? (5)
- Chicken Shack resident? (3)
- Mr. Williams (5)
- His bitches make liquor (5, 5)
- BST member (3, 7)
- Girl with Barbara? (3)
- Moody Blues border man (4)
- All Akbar? (4)
- Group commonly called (5)
- ... a dusty member of "Trees" (3)
- Second part of a Pink Floyd album? (5)
- Description of a "Dirty Old Egg-sucking Dog?" (3)

LAST WEEK'S SOLUTION

ACROSS: 3. Bias. 7. Pearl. 8. (Spooky)Tooth. 9. User. 10. Since. 11. Atkin. 12. (Goin' Down)Slow. 14. Bowie. 16. Sugar. 18. Ives. 20. Banks. 22. Trees. 24. Idle. 25. Simon. 26. Again. 27. Girl.
DOWN: 1. Opus. 2. Dawning. 3. Blues. 4. Strawb. 5. Look. 6. Changes. 13. Osibisa. 15. Wakeman. 17. Rising. 19. Steal. 21. Name. 23. Song.

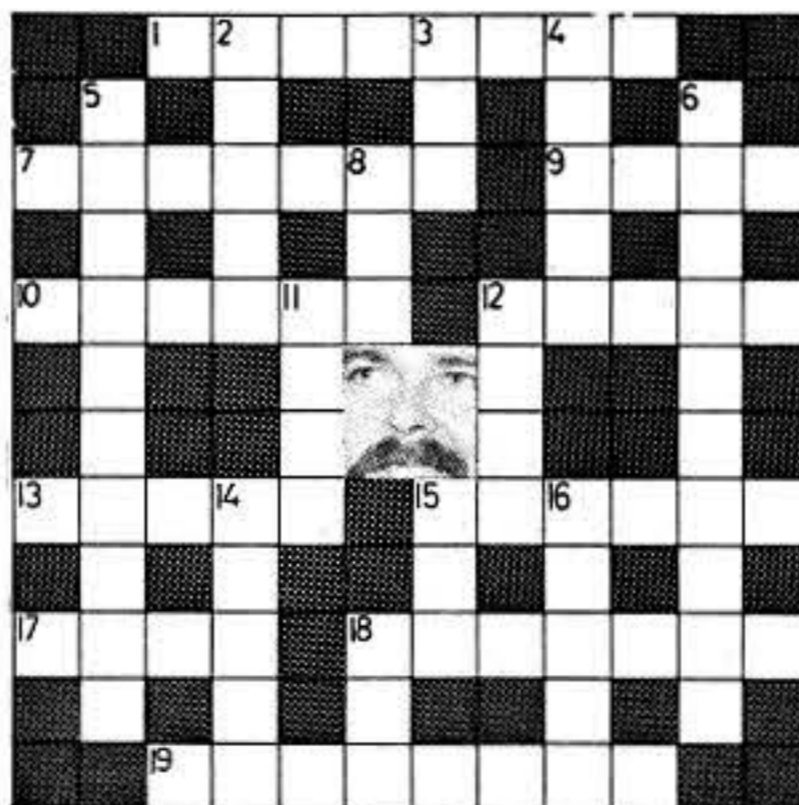
LAST WEEK'S WINNERS

Peter Heaton, 52 Plattsville Road, Mossley Hill, Liverpool 18; Terry Pollard, 90 Cedar Road, Canvey Island, Essex; Alan Barker, 11 Trevellance Way, Garston, Watford, Herts; Miss C. Ross, 38a Buxton Road, London, E.15; M. Wiggins, 6 Whitebeams, Hatfield, Herts; Mrs. B. Roberts, Firwd Farm, Cefn-y-Bedd, Wrexham, Denbighshire.

DISCWORD

SIX LPs TO BE WON

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





NOT ONLY, it seems, is Jack Bruce a dab hand at delivering a good tune, but he's also pretty good at delivering the odd baby or two.

But last week required Jack only to deliver one baby... his son. Said Jack afterwards: 'There was literally no time to wonder what to do I just had to act on intuition and instinct. But it was a great experience. His second son is to be called Malcolm.'

SHAME "First Gear" has finished. But it's set to return. With Stevi Mericke in charge, folks!

Quintessence are back at the Lyceum on Sunday—by public demand. They drew a capacity 2,500 crowd there six weeks ago. Starts at 7 p.m. on Sunday with Clark-Hutchinson and Roger Spear's Giant Kinetic Wardrobe. Quintessence appearing at the Wortly Farm Festival, Pilton, Somerset, on Saturday, with the Kinks and Steamhammer.

Jimi Hendrix among showbiz guests at Mike Nesmith's Mayfair party last week.

Osibisa jammed with Eric Burden and War at the Bag O' Nails last Friday. They appear at the Revolution on Saturday.

And there's a distinct possibility that Kenny Everett's career with Radio 1 isn't completely over. Options on outstanding contracts have still to be taken up.

And Mike's First National Band taken for a ride by cabbie at Heathrow Airport. He "conned" them 47 dollars (about £19) for the trip to town!

So Elvis IS coming to Britain after all—and March is now the rumoured arrival. Well, We'll believe it when we see him.

Expecting: Mungo Jerry man Colin Earl's wife, Valerie (any

Scene

day now). And Colin Petersen's wife, Joanne (next spring).

Bruce Channel has slipped silently back into Britain.

Burt Bacharach's TV show on Sunday entertaining and imaginative. And featured a nice Beatles medley from Dusty Springfield, Mireille Mathieu and Juliet Prowse.

Germany's "Beat Club" TV boss Mike Leckebusch planning TWO more pop shows. No wonder he turns down offers to work here.

"Caught In The Act" new London discotheque planned by Rik Gunnell—just round the corner from his "Bag O' Nails" nightclub.

TONY JOE WHITE and wife groovin' at London's "Revolution" prior to returning to States last weekend. "I don't know when I'll be back here again," said TJW ominously.

Sylvia McNeill, who has the looks of a beauty queen, the per-

sonality of Cilla Black, and a voice all of her very own, is the sort of girl to brighten up the chart. Her last single, "Ugly Man," was produced by Jack Good (he flew from the States especially); her next will be by Tony Hall (who knows a hit when he hears one).

Last weekend's Hyde Park show left a lot to be desired.

Herman being promoted more and more as Peter Noone. And solo offers pouring in following his summer season.

Don't bank on Mike Nesmith being all-Country onstage. He proved quite a Rocker in Ireland recently.

GOOD scoop for "Scene and Heard" last Sunday with exclusive review of Ringo's Nashville LP.

Disappointing chart progress of new Tom Jones single.

Funny: Radio 1 men unwilling at first to play Carpenter's American No. 1 "Close To You." But thanks to "plugger" Ronnie Fowler the record's a hit here now.

Traffic's Jim Capaldi befriended actor Michael J. Pollard while in Morocco recently... and ended up with a part in his film.

Rare Bird's "Sympathy" heading for the million-seller mark.

Get well soon: Dave Swarbrick, Fairport Convention violinist, suffering from severe ear trouble.

E. C. RYDER

by J. Edward Oliver



Next week: Disc and Music Echo makes yet another attempt at the world record for the maximum number of word balloons in the minimum amount of space

Remember?

"Ready Steady Go," the pop TV show gets the axe from the end of the year, but a special version of the show set to be staged in London over Christmas.

Goldie and the Gingerbread announce they are breaking up on October 3.

SEPT. 18 1965

Ringo Starr becomes a father. Wife Maureen gave birth to a baby boy, on Monday, no name yet.

Barry—"Eve Of Destruction"—McGuire set to arrive in October for two week visit, Bob Dylan due back next April for further tour and all dates for Joan Baez tour later this month already

Out this week: Sandie Shaw—"Message Understood," P. J. Proby—"That Means A Lot," Peter Paul and Mary—"Early Morning Rain" and Chris Andrews—"Yesterday Man."

In the chart Ken Dodd's "Tears" goes up to 6, Barry McGuire's "Eve Of Destruction" comes in at 12, and Andy Williams' "Almost There" in at 21.

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A superbly done miss! Hollies (from left) Allan Clarke, Terry Sylvester, Tony Hicks, Bernie Calvert, Bobby Elliott



The Hollies reach a peak — of boredom!

Quick Spins

By PHIL SYMES

JOHN MILES is British we're told, yet he manages to produce an incredibly American sound on "Why Don't You Love Me." Solid percussion drives it along at full force and right into the chart. (Orange)

Beautiful smooth harmonies from **Five Flights Up** on "Do What You Wanna," the type of record only American vocal groups seem capable of producing, and which never seem to mean a thing in Britain. Shame. (Bell)

If you like Bobby Bloom's "Montego Bay" you'll also go for **Keith Harry's** "Living It Up"—a very similar calypso-type sound. (CBS)

Susan Shirley's "Really Into Something" is a song you'll think you've heard before, and instantly forget. It's very ordinary and very dated. (Philips)

John Miller plays a fine Spanish guitar but "The Miller's Dance" is a terrible drag. He should have chosen a song with a tune to it. (CBS)

DIB COCHRAN and the **Earwigs** (who thought up that one?) have a very commercial song with "Oh Baby"—you'll be singing along before it's over and that's always a good sign. (Bell)

Laughing Gas have a nice, jolly summery-sound with "All Shapes And Sizes" and as it's already getting a few plays it could do well. (RCA)

"The Lawrence Of Arabia Theme" sees the light again as the film starts going the rounds once more. **The Stereoaction Orchestra** do a very impressive version which is quite stunning in stereo. (RCA)

Caboose are doing very well in America with "Black Hands, White Cotton" and it's not surprising. It's a hard-driving soul sound which will prove enormously popular in the discotheques and owes a lot to Rare Earth. Don't see why this shouldn't register large sales. (Stax)

EDDIE FLOYD'S version of "My Girl" is very second rate in comparison to the Otis Redding version or

the Temptations original. I don't know why he bothered really. It doesn't stand a chance. (Stax)

Wine and Roses reminded me of many people especially **Brotherhood Of Man**. "We Can Reach An Understanding" is a nice song and they deliver some pretty harmonies, but the whole thing lacks punch. (RCA)

Some incredibly good guitar work on **Daisy Clan's** "Love Needs Love," which will probably make you think back to Elvis's "Mess Of Blues." Definitely one to keep an eye on. (Pye)

Pythagoras Theorem do a lovely version of **Graham Nash's** "Our House" and if you didn't know who it was you'd be sure to think it's **Spanky and Our Gang**. Yes, it's that good. (Pye)

SLADE almost made the chart with their last single: they should do it properly this time with "Know Who You Are," a very heavy and very exciting number which chugs along to a great throbbing bass and almost explodes off the turntable when it gets to the chorus. Lovely stuff. (Polydor)

Dizzy Man's Band sound like a good man's **Creedence Clearwater Revival** on "Tickatoo," probably because of the percussion backing. Nevertheless it's very compulsive and danceable. (Warner Bros.)

ACCORDING to her press agent **Carol Grimes** eats gravel. Be that as it may, she has a very bluesy voice which is the best thing about "Lucky Harry," a very ordinary song. Pity she wasn't given better material for her first single. (B and C)

I was expecting great things from **Spirit** after hearing the first few bars of "Animal Zoo" but it rapidly deteriorated after the opening verse. Such a disappointment. (CBS)

Fresh's "Stoned In Saigon" moves along very lazily and gets absolutely nowhere and says nothing. Exactly how it will fare chartwise. (RCA)

After "Nothing Can Stop Me" I expected something wild

and raving from **Gene Chandler**, but "Groovy Situation" wasn't it. Instead it's a pleasant, typical American soul ballad with a pretty messy backing. Tut, tut. (Philips)

Linda Rondstadt quavers her way through a country and western ballad, "Long Long Time," which I found unbelievably boring, but I suppose fans of the music will dig it. (Capitol)



MAYBE you think you couldn't stomach yet another version of "My Way." Well, listen to **Samantha Jones's** version and prove yourself wrong. Best arrangement and performance so far and very possibly a chart item. (Penny Farthing).

Quartet try to do a Crosby, Stills and Nash on "Joseph." The guitar and vocal work is good, but whole thing totally lacks originality and mass appeal. (Decca)

MAGIC LANTERNS could have a winner on their hands with **Hammond/Hazlewood's** "One Night Stand." A fast-moving number which builds and builds and could build big sales. (Polydor)

Best of the surprisingly small reggae bunch is **Crystal-Lites** "Undertaker's Burial," which has a very funny opening but then becomes a very routine instrumental. (Song Bird)

DEAR READERS, I have a confession to make. I've been over-slammng everything lately; but that's only so's people would say "who's this Everett chap that's slammng everyone?" and I'd get famous! Right that's that over.

The Hollies

Gasoline Alley
Bred
(Parlophone)

This must be the most boring tune they've ever tackled! Superbly done, of course, and they sing in tune and all that, but if this is a hit I'll retire to a pebble farm in the Azores.

Rod

Stewart

It's All Over Now
(Vertigo)

Remember the old Stones' number? 'Course you do! Well this is Rod Stewart's version of the same. Completely without the Stones' magic, but moves like a rocket all the same. Not for grandmothers. Mono. !? * !!!*?

Dickie

Valentine

Stay A While
(Polydor)

Delicious tinkly piano opening, but after that it's yer usual "Darling I Love You" stuff.

Christie

San Bernadino
(CBS)

In the same bubbly style as **Yellow River**. Great for **Radio One** DJ's who when programming it will say "Ah, this'll jolly my show up." Hasn't got as good a tune as their preeviosities.

Juicy

Lucy

Pretty Woman
(Vertigo)

No, I was wrong when last week I said that **Dana** has produced the most hideous record in history. It's just been beaten by this.



Don

Fardon

Indian Reservation
(Young Blood)

This re-release be-moans the sad fact that us naughty West-erners shlammed the good old Indians off their peace-loving reservations and filled their beautiful country with gas stations and railroads.

Trouble is, this protests too late, and the tune is too boring.

Vanity

Fair

Carolina's
Coming Home
(Page One)

Another super bubbly great-to-listen-to - when you're driving disc. You can expect to see this one gracing your screens a lot on future **Top Of The Pops**.

Duffy

Power

Hell Hound (CBS)

Strange single, this. Didn't know he had such a forceful voice. Grows on one. **Duffy** should record his own material, as I've heard him live singing his own stuff and it's luvly.

Fifth

Dimension

On The Beach
(Bell)

The **Fifth Dimension** have given me a heck of a lot of pleasure in the past, with especially their "Magic Garden" album, which must have been one of the all time delisshuset things ever on disc.

Unfortunately for us, they seem to have stopped there, as this single shows. A most forgettable incident. Bye Bye.

P.S.: Why don't you write me any more?—**Sob!**

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TOP 30 SINGLES

- 1 (1) ● **TEARS OF A CLOWN**
Smokey Robinson and the Miracles,
Tamla Motown
- 2 (4) **GIVE ME JUST A LITTLE MORE TIME**
Chairmen of the Board, Invictus
- 3 (2) **MAMA TOLD ME NOT TO COME**
Three Dog Night, Stateside
- 4 (16) ▲ **BAND OF GOLD** Freda Payne, Invictus
- 5 (3) **THE WONDER OF YOU** Elvis Presley, RCA
- 6 (6) **MAKE IT WITH YOU** Bread, Elektra
- 7 (9) **WILD WORLD** Jimmy Cliff, Island
- 8 (7) **LOVE IS LIFE** Hot Chocolate, RAK
- 9 (8) **25 OR 6 TO 4** Chicago, CBS
- 10 (5) **RAINBOW** Marmalade, Decca
- 11 (20) ▲ **YOU CAN GET IT IF YOU REALLY WANT**
Desmond Dekker, Trojan
- 12 (14) **IT'S SO EASY** Andy Williams, CBS
- 13 (21) ▲ **MONTEGO BAY** Bobby Bloom, Polydor
- 14 (12) **SWEET INSPIRATION** Johnny Johnson, Bell
- 15 (22) ▲ **WHICH WAY YOU GOING BILLY**
Poppy Family, Decca
- 16 (10) ● **SOMETHING** Shirley Bassey, United Artists
- 17 (24) ▲ **DON'T PLAY THAT SONG** Aretha Franklin, Atlantic
- 18 (11) **NEANDERTHAL MAN** Hotlegs, Fontana
- 19 (13) **NATURAL SINNER** Fairweather, RCA
- 20 (18) **I WHO HAVE NOTHING** Tom Jones, Decca
- 21 (26) **STRANGE BAND** Family, Reprise
- 22 (25) **JIMMY MACK**
Martha Reeves and the Vandellas, Tamla Motown
- 23 (15) ● **LOLA** Kinks, Pye
- 24 (26) **LONG AS I CAN SEE THE LIGHT**
Creedence Clearwater Revival, Liberty
- 25 (—) **AIN'T NO MOUNTAIN HIGH ENOUGH**
Diana Ross, Tamla Motown
- 26 (—) **CLOSE TO YOU** Carpenters, A & M
- 27 (17) **THE LOVE YOU SAVE** ... Jackson 5, Tamla Motown
- 28 (—) **BLACK NIGHT** Deep Purple, Harvest
- 29 (19) **LOVE LIKE A MAN** Ten Years After, Deram
- (—) **I AIN'T GOT TIME ANYMORE**
Cliff Richard, Columbia

Two titles "tied" for 29th position.

TOP 30 ALBUMS

- 1 (2) **QUESTION OF BALANCE** Moody Blues
Threshold
- 2 (1) **BRIDGE OVER TROUBLED WATER**
Simon and Garfunkel, CBS
- 3 (4) **ON STAGE** Elvis Presley, RCA
- 4 (5) **LET IT BE** Beatles, Apple
- 5 (3) **FIRE AND WATER** Free, Island
- 6 (7) **DEEP PURPLE IN ROCK** Deep Purple, Harvest
- 7 (6) **LED ZEPPELIN II** Led Zeppelin, Atlantic
- 8 (8) **PAINT YOUR WAGON** Soundtrack, Paramount
- 9 (10) **EASY RIDER** Various Artists, Stateside
- (28) **GET YER YA YA'S OUT** Rolling Stones, Decca
- 11 (13) **COSMO'S FACTORY**
Creedence Clearwater Revival, Liberty
- 12 (14) **SOMETHING** Shirley Bassey, United Artists
- 13 (9) **SELF PORTRAIT** Bob Dylan, CBS
- 14 (19) **WORLD OF JOHNNY CASH** Johnny Cash, CBS
- 15 (18) **WOODSTOCK** Soundtrack, Atlantic
- 16 (11) **BUMPERS** Various Artists, Island
- 17 (12) **MCCARTNEY** Paul McCartney, Apple
- 18 (15) **JOHN BARLEYCORN MUST DIE** Traffic, Island
- 19 (23) **DEJA VU** Crosby, Still, Nash and Young, Atlantic
- 20 (26) **ERIC CLAPTON** Eric Clapton, Polydor
- 21 (17) **BLOOD, SWEAT AND TEARS 3**
Blood, Sweat and Tears, CBS
- 22 (20) **FIVE BRIDGES SUITE** Nice, Charisma
- 23 (28) **OPEN ROAD** Donovan, Dawn
- 24 (—) **CANDLES IN THE RAIN** Melanie, Buddah
- 25 (16) **LIVE AT LEEDS** Who, Track
- 26 (23) **CRICKLEWOOD GREEN** Ten Years After, Deram
- (—) **CHICAGO** Chicago, CBS
- 28 (26) **CAN'T HELP FALLING IN LOVE** Andy Williams, CBS
- (—) **IF I COULD DO IT ALL OVER AGAIN I'D DO IT ALL OVER YOU** Caravan, Decca
- 30 (25) **TAMLA MOTOWN CHARTBUSTERS Vol. 3**
Various Artists, Tamla Motown

Two LPs "tied" for 9th, 26th and 28th positions.

Silver Disc for 250,000 British sales

▲ This week's Top 30 zoomers

American charts are on page 19

Hit Talk

I DIDN'T expect Smokey Robinson and the Miracles to get so high. I'm very surprised at the success it has had. I suppose people have caught on to the clown-type music rather than the arrangement. Three Dog Night's is fantastic. I really love it. I like the way he sings it. The whole feeling is nice.

Very much my type of music.

Chairmen of the Board's is great. I like the way it's sung. I think it's the overall feel, rather than the music itself, that makes it so appealing.

Bread's took a long time to grow on me. I thought

Next week: ROGER CHAPMAN of Family

it was draggy at first but I've got into the words now and think it's great.

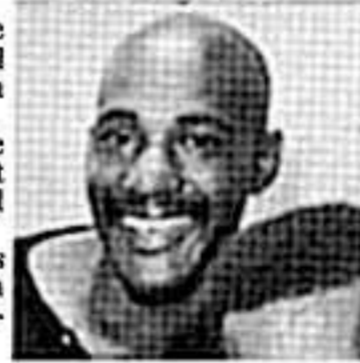
Jimmy Cliff's is very commercial; very instant. I liked it right away.

I don't like Johnny Johnson's. I think the song is okay but he overdoes it. I don't like Andy Wil-

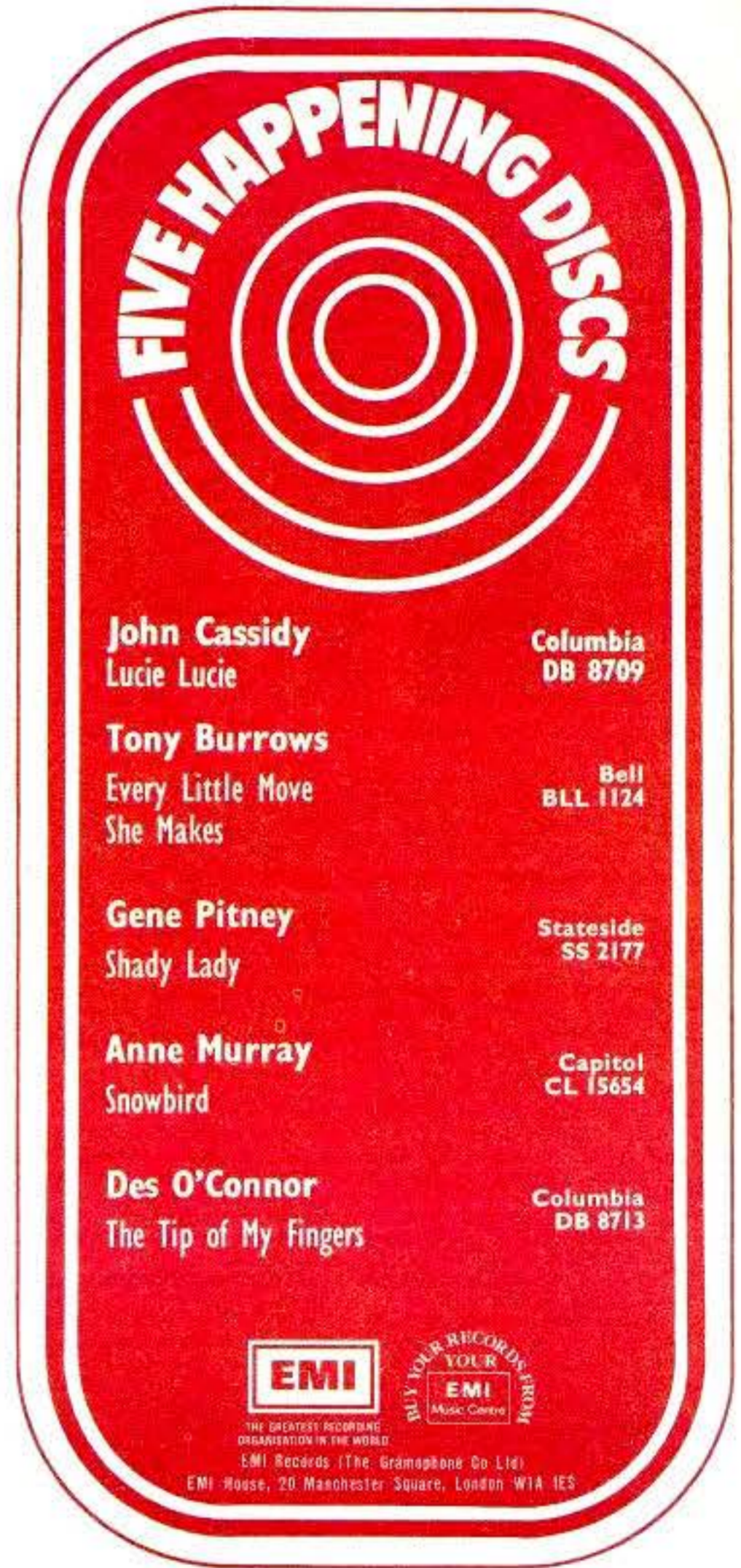
liams' record. I don't like too obviously sentimental songs and that is too much so.

I'm not sure if I like Freda Payne's. It didn't hit me instantly. It's good but not fantastic.

I don't like Tom Jones's at all. The song has been done too many times before.



by Hot Chocolate's
ERROLL BROWN



John Cassidy Columbia DB 8709
Lucie Lucie

Tony Burrows Bell BLL 1124
Every Little Move
She Makes

Gene Pitney Stateside SS 2177
Shady Lady

Anne Murray Capitol CL 15654
Snowbird

Des O'Connor Columbia DB 8713
The Tip of My Fingers

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