

DISC

and MUSIC ECHO 1s

SEPTEMBER 12, 1970

EVERY THURSDAY

USA 25c

Bruce, Baker, Clapton on the road again!

see page
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Inside Britain's
best-selling
colour pop
weekly

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MONKEE MIKE HERE FOR TOUR

EX-MONKEE Mike Nesmith arrived in Britain this week for five weeks of dates in Europe with his new group . . . **Michael Nesmith and the First National Band.**

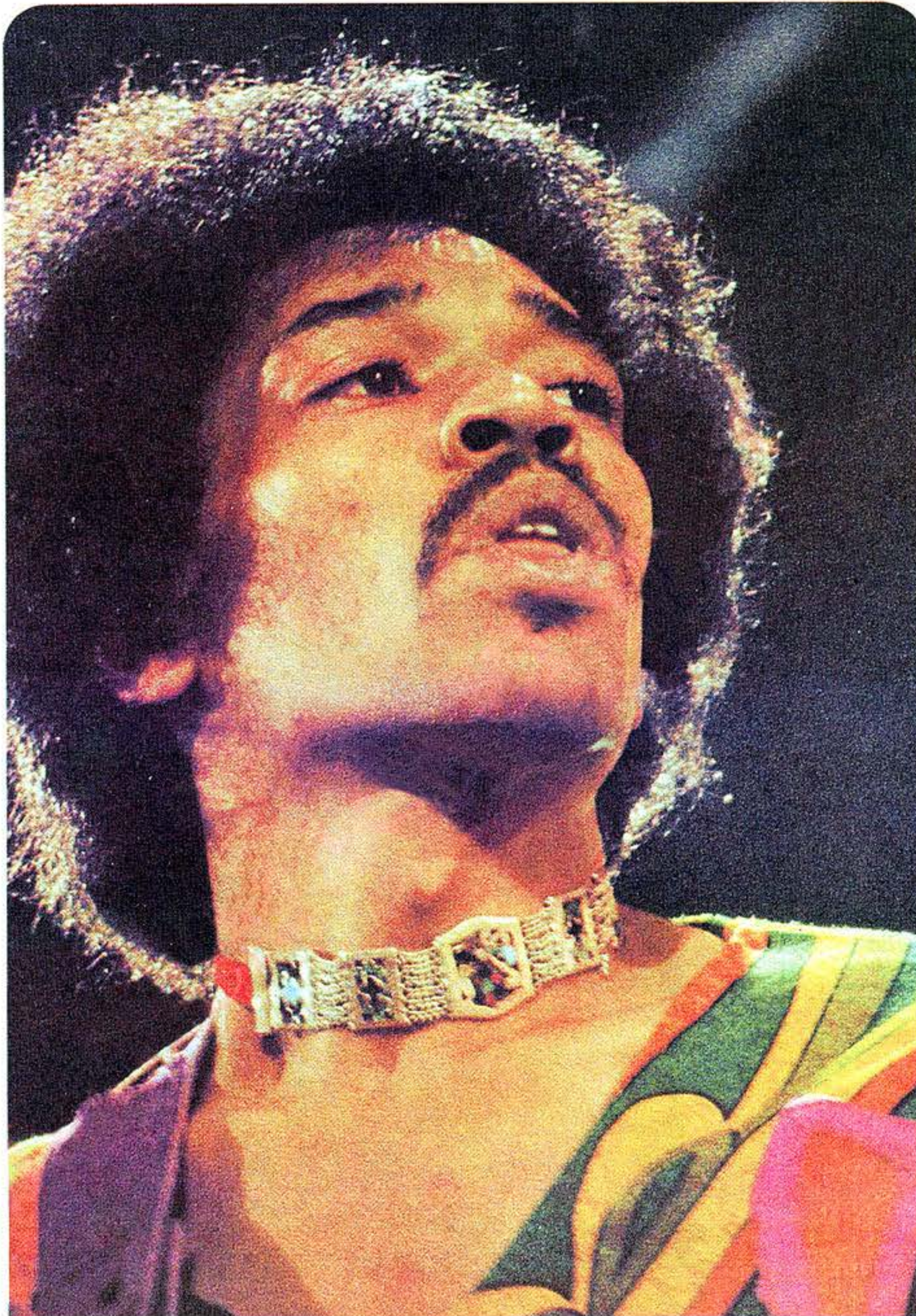
A single "Joanne"—already high in the U.S. chart—is released tomorrow (Friday), and an album "Magnetic South" is out soon.

This weekend Nesmith starts a tour of Irish ballrooms (September 12-15), then plays London's Nashville Rooms, Old Brompton Road (16), before flying to Holland, Scandinavia, Germany and Spain.

Mike and his band return to Britain on September 28 and "double" at Sheffield's Cavendish and Barnsley Monk Bretton clubs (till October 4); and Birmingham's Cavendish and Dolce Vita clubs (October 5-11).

In the band are Red Rhodes (steel guitar), John London (bass) and John Ware (drums).

**Abrahams,
Crimson
new men**
—page 14



JIMI HENDRIX, notorious wild man of pop, may soon be entering a more mellow stage — if he can escape his image! For the facts, see page 3.

Two 'Hot' names set to go live!

TWO currently "hot" chart groups, Hot Chocolate and Hotlegs—neither of which have so far made any public appearances—are in line for concerts soon.

Hotlegs, the "Neanderthal Man" men, are hoping to lose their "one-hit-wonder" label with a series of two-hour nationwide concerts before the end of the year.

Says manager Harvey Lisberg: "Hotlegs have real talent and too many people are putting them down because they haven't done any shows since the hit."

"The boys are working on a concert idea which would have them onstage for two hours altogether—working with their many musician friends. The main object is to try and recreate their studio 'sound' onstage. The idea is on the same lines as the Who shows."

"We're hoping to get the dates together around December and Hotlegs would appear at venues like the Manchester Free Trade Hall."

Lisberg and partner Rick Dixon leave for the States this week—where "Neanderthal Man" is zooming up the chart—to publicise Hotlegs via a specially written cartoon story produced by group members Lol Creme and Kevin Godley.

Hotlegs' first LP, titled "School Stinks," is nearing completion and a follow-up single will be out before Christmas.

● **HOT CHOCOLATE**, whose "Love Is Life" moves to No. 7 this week, made their ballroom debut in Dorset last weekend. And agent Danny Betesh is setting up several more one-nighters.

Hot Chocolate, launched initially as a recording-only group, play Birmingham Rebecca's Club tonight (Thursday), Kenilworth Chesford Grange (Friday), Manchester New Century Hall (12), Chester Quaintways (14), Hereford Flamingo (18) and Narbeth (Wales) Queen's Hall (19).

**THE STONES
ROLL AGAIN!**

**DISC exclusive
picture special
on page six**

HAPPENING

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

Tune in

THE GROUND HOGS, East Of Eden and Stone The Crows guest on First Gear (Radio 1, 3 p.m.-5 p.m., Saturday). **Pop Workshop**, introduced by Chris Grant, features Mungo Jerry and Slade.

On Sunday, a week of concerts will begin, broadcast from the Royal Festival Hall (Radio 2, 3 p.m.). Deep Purple will be taking part in the concerts.

The Sunday Concert (Radio 1, 10 a.m.-12 noon) stars Brinsley Schwarz and Curved Air.

Jimmy Young will be introducing the Tremeloes and Samantha Jones on his show (Radio 1, 10 a.m.).

Don Partridge and his group, Acolade, will be playing on Sunday At Seven on Radio 1.

Terry Wogan, back from four weeks' holiday, returns to his regular show on Monday (Radio 1, 3 p.m.).

The Radio 1 Club on Monday comes from Milano's, Bangor, Northern Ireland, and is introduced by Rosko. Tuesday's Club is compered by Dave Cash from Queen's Hall, Barnstable, Devon.

Stuart Henry is disc jockey in the Paris studio on Wednesday, introducing Root and Jenny Jackson and the Zenith Band.

The Clouds, Derby, is hosting the club on Thursday, with David Symonds. Friday sees the Radio 1 club up in the Orkneys at the Cosmo, Kirkwall. Live groups are the Trogs and My Dear Watson.

The Tony Brandon show will feature Two Of Each, Playground, White Plains, Tangerine Peel, Windmill and Almond Marzipan (Radio 1, 2-3 p.m.).

Sounds Of The Seventies will be introduced on Monday by David Symonds, whose guests will be Trapeze, Jimmy Campbell and The Rocking Horse; on Tuesday

The Move will be appearing and on Wednesday there will be a repeat of the Sunday Concert. Storyteller and Continuum guest on Thursday and Quintessence and Jelly Bread on Friday.

Live

MANFRED MANN'S Chapter III and East of Eden appear tonight (Thursday) at the Colston Hall, Bristol. The show begins at 7.30. On Saturday they are at

Birmingham Town Hall, Sunday (13) at the Pavilion, Hemel Hempstead, Southampton Guildhall on Tuesday and at the Brighton Dome, Wednesday (16). Tonight (Thursday 10) at the Hounds Club, Plashet Grove, East Ham, is Thunder Zone.

Friday (11), Jackson Heights are at the Van Dyke Club, Plymouth, and at Preston Top Rank are Alexis Korner and his band, the Pink Fairies, the National Head Band, Noir and Pure Wings.

At the Country Club, Hampstead, on Friday (11) The Faces, 12s. 6d. 8 p.m., and on Tuesday (15), Stray and Universe, 8s.

Free Radio are holding a dance at the Caxton Hall, Westminster, on Friday from 7 p.m. until midnight. Admission is 15s. and appearing are the Nashville Teens and the Electric Torch discotheque.

Saturday (12), Canned Heat play in Hyde Park; Tyrannosaurus Rex are at the Roundhouse, Dagenham, and The Strawbs, Humblebuns and Ralph McTell are at the Caley, Edinburgh. Admission 18s., 16s., 13s., 10s. 11 p.m. Quintessence will be at Blackpool Odeon on Saturday and the London Lyceum on the 20th.

Sunday (13), Ralph McTell with Storyteller at the Sunderland Empier, 7.30 7s. 6d. to 10s.

Canned Heat's tour goes to Manchester Free City Hall on Sunday and at the London Lyceum are the Pretty Things, Jody Grind and Trapeze 7s. 6d. Audience will be at the Wintergarden, Cleethorpe, and Van Der Graaf Generator at the Angel Hotel, Godalming.

For a week beginning Sunday (13), Judith Durham will be in cabaret at the Batley Variety Club.

Paul Anka opens in cabaret at The Talk of the Town on Monday (14) and is there for two weeks. Audience are at the Catacombs, Wolverhampton, Black Sabbath are at the Kings Head, Romford, and the Hot Chocolate Band will be at Quaintways, Chester.

On Tuesday (13) Black Sabbath play at the Marquee, London, 12s.

Sly and the Family Stone will appear at the London Lyceum on Wednesday (16) 7.30 20s.

Tours

TASTE, Stone The Crows and Jack Holmes continue their tour, appearing tonight Thursday (10) at the Glasgow City Hall, Friday (11) at the Liverpool Philharmonic Hall, Saturday (12) they are at the Aberdeen Music Hall, Sunday (13) at the Edinburgh Caley cinema and Monday (14) at the Leicester De Montfort Hall.

Free tour begins at the Crowdon Fairfield Hall, tonight Thursday (10).

Look in

TOMORROW (Friday, 11) Kenny Everett's Explosion series ends.

On STV tomorrow (Friday, 11) "Tommy Makem Country Style" is shown at 6.35 p.m. Appearing are Ali Watson, The Other Half, Watt Nichol and Whisky Fizz.

Disco 2 returns on Saturday (12) at a new time and with two new DJs who will appear on alternate Saturdays. This week Pete Drummond introduces Melanie, Humble Pie and Taste. Mike Harding will be the show's other comper.

New Sounds

RELEASED immediately is "Amazing Grace" by the Great Awakening, on London—it is the official Isle of Wight Festival theme tune.

Out on Friday (18) is "Carolina's Coming Home" by Vanity Fare and it's written by the Greenaway / Cooke / Goodison / Hiller team.



Freda's golden shot scores

TWO releases and two No. 1 hits. Seems that's going to be the score for Holland/Dozier/Holland's new Invictus label. First contender for the top is Chairmen of the Board's "Give Me Just A Little More Time"—almost-but-not-quite there. Second is Freda Payne's "Band Of Gold," in the chart at 16.

Miss Payne has an impressive musical background. She started singing some 10 years ago at the age of 15, and during her teens sang with the Duke Ellington and Count Basie Bands. For a time she worked with Tamla's Berry Gordy Jr.

Messrs Holland/Dozier/Holland approached her when they left Motown two years ago and told her they were forming a new label so not to sign with anyone else until she heard from them again. A year later they came up with "Band Of Gold" and a worldwide million seller.

She's now repeating her success in America with a second single, "Deeper and Deeper."

On Stateside is "Go Where You Wanna Go" by the Mamas and the Papas and on Parlophone is the Hollies' newie, "Gasoline Alley Red."

From the Four Tops is "Still Water (Love)" and on CBS is Spirit with "Animal Zoo."

On the Atlantic label is Brook Benton with "Don't It Make You Want To Go Home." On Polydor are Slade with "Know Who You Are," Chris Farlowe's "Put Out The Light" and Magic Lanterns with "One Night Stand."

Daisy Clan have a new single out on Pye Popular, called "Love Needs Love."

All out next Friday (18).

On RCA, Julie Andrews returns with "Whistling Away The Dark" and the latest from Duffy Powell on CBS is "Hell Hound." From Macaroni on Parlophone is "Baby I Can't Wait Forever" and Frankie Vaughan on Columbia sings "I'll Give You Three Guesses."

Film

"A WALK IN THE SPRING RAIN." Certificate A. 98 minutes. The thought behind the making of this film must have been "there's too much sex and violence on the screen, let's bring back the wholesome, tear-jerking love story." The result is one of the most boring, slow-moving films of the last decade. The plot, what there is of it, tells how a middle-aged college professor and his wife move to the Smokey Mountain region of Tennessee for a year so he can write a book.

While there the wife (Ingrid Bergman) falls in love with neighbouring mountain man (Anthony Quinn) but doesn't get the chance to get deeply involved with him because after four months hubby

decides to return to the city and takes her with him. That's it. Husband never finds out about the affection wife and neighbour share for each other, and she seems to get over it quickly.

Nothing about the film to recommend it. Miss Bergman's permanent pained expression and tear-filled eyes are almost too much to bear. Why she accepted the role and why the makers wasted 8,822 feet of celluloid on the film I'll never understand.

Now showing Shaftesbury Lane Columbia Cinema. General release November 1.

Instead go and see Mari Crowley's "THE BOYS IN THE BAND" (X), aptly described by the billboards as "not a musical," now showing at London's Curzon Cinema. It's a very funny but ultimately sad film about what happens at a birthday party attended by eight homosexuals.

It begins as a hilarious, fun event but develops into a crushing, sad "truth" game when an old, and presumably "normal" friend of the host unexpectedly drops in. Superbly acted by the original stage cast. A film not to be missed.

No general release date set.

On the way

PLANS have been completed to bring two big American stars to Britain within the next few weeks. Del Shannon and Bobby Vee will both play cabaret and TV dates but will tour separately, starting late next month.

Silvered

SHIRLEY BASSEY awarded silver disc for 250,000 sales of her hit "Something."

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Gentleman Jimi is settling down!

I SHALL always recall the look of downright disbelief on my maiden aunt's face when I informed her some years back that Jimi Hendrix—then enjoying his "wild man" image, flamboyant fashions, and outrageous reputation—was really one of the nicest, certainly the most courteous and well-mannered pop people one could wish to encounter.

Not unnaturally, I suppose, she couldn't comprehend at the time that anyone whose undisputed sex-orientated onstage behaviour with the guitar, savage-like snarling voice and expressions, and primitive fuzzy-wuzzy hairstyle seemed more suited to the jungle could actually turn out to be a human being... let alone a gentleman!

I am relieved to report now, that success hasn't spoiled or changed this immaculate individual one iota.

He was home... and make no mistake, despite his US nationality and almost permanent State-side residence, Hendrix believes Britain is where his heart belongs... for last month's Isle of Wight festival, followed by a brief Continental caper and, hopefully, a handful of UK concerts to appease his ardent fans.

The scene was his hotel penthouse apartment with a view of Hyde Park to one side, a peep at sunbathing Bunnies "Playboy" the other.

It was hot. And Hendrix, his hair less bushy than in those early days, was encased in shiny, slinky black satin. "How do you like my Gene Vincent gear?" he grinned, sipping a cool, dry white wine. He was alone and relaxed. Unusual for a "superstar," so often hampered by a twittering entourage.

CONVERSATION topics varied—recording, his friends, family, festivals, fears, money and his music. And Jimi talked eagerly and enthusiastically about everything. He smoked king-sized incessantly.

Once the phone warbled, twice the doorbell interrupted. Each time Jimi excused himself politely.

Inevitably, with the Bunnies bouncing enticingly around the rooftops and Park Lane below littered with mini-skirted lovelies, the subject switched to girls. And I asked Jimi if he'd ever get married—recalling at the same time his oft-romoured romances in the past. He lit his umpteenth cigarette and drew on it thoughtfully.

"Marriage is a bit risky now," he confided, as if hinting at some veiled reasoning. "I'd really hate to get hurt. That would completely blow my mind."

BUT I must admit I'd like to meet a quiet little girl now—probably one from the country. But someone who doesn't know anything about me and my 'reputation.' Let's face it. There have been some pretty ratty things of which I've been accused in the past. And that sort of thing doesn't help!

"But seriously, I'd really like to settle down. Though one can never tell if the time's right."

"I can fall in love—really in love—with one girl. And I can also fall in love with someone else—but in a different way—at the same time. I guess I confuse myself sometimes!"

And then he revealed: "Do you know? I'm the biggest square of them all when it comes to approaching someone

I really dig!"

Jimi, grinning knowingly, gazed out of the wide windows. Another sip of wine. A fresh fag. And: "Yes. Someday soon I'd like to buy myself a place in the country over here. New York's killing me at the moment. It's positively claustrophobic! Things going so fast you might as well get ready to step on a roller-coaster each time you move outside your door."

"Anyway, there's hardly any safe place to live in the States now. And America is inclined to bring out the rebel in me. And I'm not really like that at all!"

"I wanted once to stay forever in California. But I hear God's even going to reclaim that soon!" he joked.

JIMI was pensive again. "You see, basically, I'm a country cat. I go crazy in the city. But then I don't consider London as a city. It's more relaxing."

"I get heart attacks every time I go downtown here. But in a different way! I'm so glad the mini-skirt hasn't gone out of style. There's no place like London!"

Hendrix has been trying to change, both musically and psychologically, but has been hindered by his resolute fan feeling.

"I've come to the end of one musical circle," he claims. "It's now time to go into another. The trouble though is that people won't let me change. I tried a couple of years back—but it didn't work then either."



By Mike Ledgerwood

"You're still supposed to entertain no matter what's happening to you as a musician. But when you go onstage and do the same old things you can't help feeling people are putting you on. They're all smiling and happy out there... yet it's probably the fourth time they've seen us!"

HE wants, he says, to widen his knowledge of music and life more than he's been allowed of late. He wants to work with other instruments, besides guitar. Concentrate on composing—both songs and film scores. And write books.

And of his guitar work—rated by many the best in the world—he says modestly: "I never have been really good. Every year, like my writing, it slips farther and farther away. That's why I have to find a new outlet for my music."

"I want to be part of a big new musical expansion. The circle's completed—and I'm starting back already. This is the end of the beginning—the start of something else."

"Anyway," he concluded, "I can't do the screaming out and hollering bit much longer. Music can make it for you, I know—but I'm not quite as good as Bing Crosby."

"I'd really like to sing. And I'd like to be a good guitar player. At the moment though I'm still working at both!"

At this he rose to his feet, said "Thanks for coming," shook hands politely, and showed me out. Jimi Hendrix—"superstar" musician and perfect gentleman still!

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

BRIAN AUGER AND THE TRINITY "BEFOUR" ©SF8101

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

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

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

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

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



CLAPTON — with Thunderbolts



BRUCE — with Air Force



BRUCE — with Lifetime

Baker, Bruce, Clapton groups go on the road

DISC
NEWS
edited by
MIKE LEDGERWOOD

FAMILY, BEE GEES, CLIFF RICHARD TOUR DATES

JACK BRUCE and Ginger Baker on-the-road again in November. Eric Clapton's dates with Brett Marvin and the Thunderbolts announced. Family plan a 12-city solo tour. Cliff Richard's concerts will be WITHOUT the Shadows. Who tour venues set. Re-formed Bee Gees' UK tour in March. JACK BRUCE's British concert tour with Lifetime, the group with which he has been working in America, is now set to open at Bristol Colston Hall on November 2—and six other major venues are announced by promoters John and Tony Smith.

They are: SHEFFIELD City Hall (November 4), NEWCASTLE City Hall (6), BIRMINGHAM Town Hall (10), BOURNEMOUTH Winter Gardens (15), CROYDON Fairfield Hall (29), and BRIGHTON Dome (December 2).

Sinatra songs?

FRANK SINATRA is among several top showbiz names interested in recording songs from a contemporary British musical called "Lie Down I Think I Love You" which opens at London's Strand Theatre next month.

Says Tony Stratton Smith, Charisma records boss, who has invested £30,000 in recording and publishing rights for the show: "It

has some of the most magnificent songs and music I've ever heard. "I understand that Frank Sinatra has heard some of the material and is interested in recording at least one song. The title is 'I Feel It'."

The show, which stars Ray Brooks, of "The Knack" film fame, and Vanessa Miles, sister of actress Sarah Miles, has music and lyrics by 22-year-old Ceredig Davies.

Adds Stratton Smith: "One of the actors, Tim Currie, is recording the number 'Aphrodite' for release soon."

"Lie Down I Think I Love You" opens at London's Strand Theatre on October 14.

PAUL McCARTNEY'S solo acting debut—if he approves a script he will see soon—will be a film featuring music by Led Zeppelin, Julie Felix and Jeff Beck.

Ace record producer Mickie Most, man behind the movie—exclusively reported in Disc seven weeks ago—was hoping this week to visit Paul in his Scottish Highlands home to discuss the project.

And Most revealed also that soundtrack score and incidental songs for the film—called "The Second Coming Of Suzanne," and described as a "hip version of 2001"—would be composed and played by Led Zeppelin, Julie Felix and Jeff Beck... all artists in his company.

Mickie told Disc: "I haven't thought about Paul as a writer, actually. The part of 'Lee Simon' in the film fits Paul so perfectly that I'm more concerned with persuading him to act than write music."

"The Second Coming Of Suzanne," written by Michael Barry, son of actor Gene "Burke's Law" Barry, is a modern fairy tale with the girl "Suzanne" cast as a female "Christ."

Most is hoping to get "Champions" TV actress Alexandra Bastedo for the title role.

"I'm hoping that Zeppelin, Julie and Jeff will all contribute with music and songs," added Most. "The story is a challenge both musically and acting-wise."

Beatle Paul in "Christ" film?

These dates are in addition to the club venues Bruce is doing with the band during October, starting at Lancaster University (2).

GINGER BAKER's Air Force, originally expected to cease playing concert dates following the departure of Stevie Winwood and Denny Laine, will now tour Britain in November.

Dates are: BOURNEMOUTH Winter Gardens (November 4), CROYDON Fairfield Hall (8), MANCHESTER Free Trade Hall (10), NEWCASTLE City Hall (13), LEEDS Town Hall (20), BIRMINGHAM Town Hall (23), BRISTOL Colston Hall (29), HANLEY Victoria Hall (30), SHEFFIELD City Hall (December 7), and PORTSMOUTH Guildhall (8).

formed by Hank Marvin and Bruce Welch (exclusively revealed in Disc a month ago) will be one of the supporting attractions. The line-up, called Marvin, Welch and Farrar, is completed by 24-year-old Australian star Johnny Farrar.

Dates for Cliff's concerts are: NEWCASTLE ABC (November 11), STOCKTON ABC (12), HULL ABC (13), MANCHESTER Odeon (14), BIRMINGHAM Odeon (18), CARDIFF Capital (19), and BOURNEMOUTH Winter Gardens (20).

THE WHO will now play THREE London venues during their "return to ballrooms" tour in October. And America's James Gang (as exclusively predicted in Disc a month ago) are confirmed as supporting act.

Full dates are: CARDIFF Sophia Gardens (October 6), MANCHESTER Free Trade Hall (7), PURLEY Orchid Ballroom (8), BRIGHTON Sussex University (10), BIRMINGHAM Theatre (11), LEEDS Locarno (13), STOKE Trentham Gardens (16), NORWICH University (17), LEWISHAM Odeon (18), STOCKTON ABC (22), GLASGOW Green's Playhouse (23), SHEFFIELD University (24), LIVERPOOL Empire (25), and LONDON Hammer-smith Palais (29).

Gauloises: the ifs and butts

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

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

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

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

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



ERIC CLAPTON's dates this month as "Derek and the Dominoes," accompanied by Brett Marvin and the Thunderbolts, are:

CROYDON Fairfield Hall (20), LEICESTER De Montfort Hall (21), BRIGHTON Dome (23), LIVERPOOL Philharmonic (24), GLASGOW Green's Playhouse (25), BRISTOL Colston Hall (27), MANCHESTER Free Trade Hall (28), BOURNEMOUTH Winter Gardens (October 7), and LONDON Lyceum (11).

FAMILY, in the chart this week with "Strange Band," headline their own UK tour—including a London Albert Hall concert—for promoters John and Tony Smith in November.

Dates are: GLASGOW Green's Playhouse (13), NEWCASTLE City Hall (15), MANCHESTER Free Trade Hall (16), CARDIFF Sophia Gardens (19), BRISTOL Colston Hall (20), BOURNEMOUTH Winter Gardens (21), PORTSMOUTH Guildhall (23), SHEFFIELD City Hall (24), BIRMINGHAM Town Hall (27), BRIGHTON Dome (28), LONDON Royal Albert Hall (30), and LEICESTER De Montfort Hall (December 1).

CLIFF RICHARD's eight-city British concerts—for which a final London venue has still to be fixed—will now be without the Shadows.

Instead, a brand new group

James Gang appear at all venues EXCEPT the closing show at Hammersmith.

This weekend (September 12) the Who start a short Continental tour at Munster, Germany, followed by Frankfurt (13), Rotterdam (16), Amsterdam (17), Copenhagen (20) and Aarhus, Denmark (21).

BEE GEES' first British dates since the Gibb brothers re-union will not now be until next Spring. They will be part of a planned world tour starting in January, taking in Britain.

The group's first single since Barry, Maurice and Robin reformed is likely to be "A Man For All Seasons," a joint composition, set for October 30 release.

A new Bee Gees LP—still untitled—is set for November release.

Taste just miss a split

TASTE, "toast" of the Isle Of Wight festival and one of the current up-and-coming groups, came close to splitting last week—on the eve of their first major tour.

The tour—with Stone The Crows and Jake Holmes—kicked off at Croydon on Sunday. But last Thursday officials at Polydor, the Irish trio's record company, were worried that they would not appear. They even took "emergency precautions" by approaching a replacement group.

Said a Polydor spokesman: "There was some aggravation—which led to rumours of a 'split' being put around. The dispute was over policy and the group sorted it out itself. Now everything is A.O.K."

Taste's third LP is out next show (see review page 7) and celebrated afterwards with champagne. There are 22 concerts on the tour—12 in Britain and 10 on the Continent.

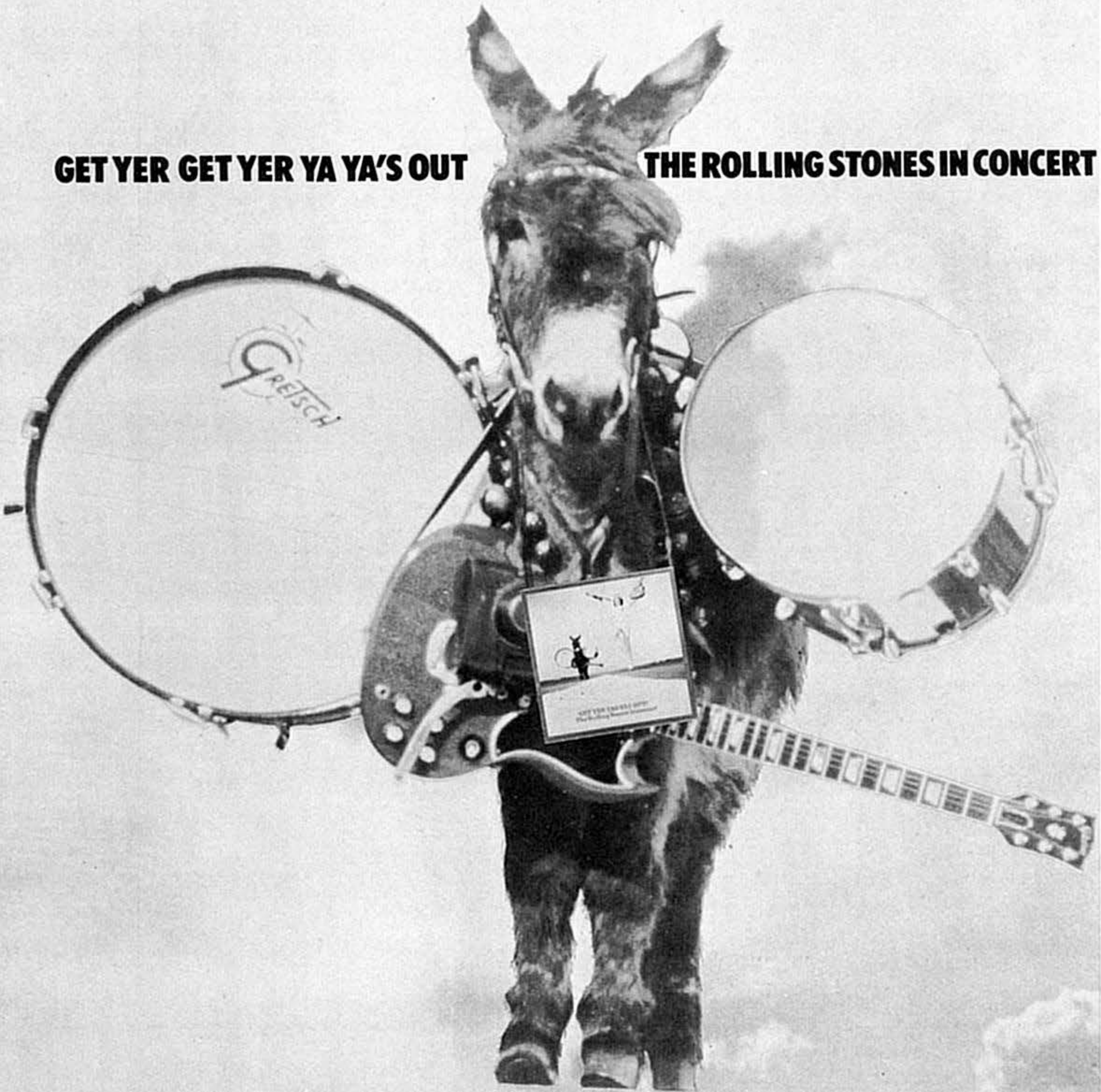
Taste's third L.P. is out next month.

TOP OF THE POPS
ON tonight's (Thursday) "Top Of The Pops," introduced by Jimmy Savile, are: Blue Mink, Family, Freda Payne, Rod McKuen, Bobby Bloom, Jimmy Cliff, Deep Purple, Aretha Franklin, Martha Reeves and the Vandellas, Desmond Dekker, Dusty Springfield and Smokey Robinson and the Miracles.

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

GET YER GET YER YA YA'S OUT

THE ROLLING STONES IN CONCERT



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Spectacular Stones!



Stones roll again! And Knud Orsted reports on the action . . .

THE STONES are rolling again at last and in the small Swedish town of Malmo, just outside Copenhagen, the greatest live band in the world opened its long-awaited European tour.

And what a fantastic opening. No one was disappointed—except perhaps the Stones themselves. For this Scandinavian crowd were there to hear the music, not to rave about . . . and Mick Jagger at times seemed upset they were not clapping and leaping.

The fans were in their seats and there was no panic. We were there to listen, not to yell, and the 3,000 full house heard every word from the world's sexiest singer, Michael Philip Jagger.

One of the early surprises was the addition of two extra Rolling Stones—former Delaney and Bonnie trumpeter and saxman Bobby Keyes and Jim Price. The two were sitting in when the Stones recorded their



forthcoming album and Mick Jagger thought that here was the sound for the tour.

Once the initial bad sound balance was corrected we were away—"Street Fighting Man," "Love In Vain," "Jumping Jack Flash," "Honky Tonk Women" and a brilliant rock medley of Chuck Berry compositions was just the start—but it was convincing enough!

Then the biggest surprise of the show—the amazing work between Mick Jagger and Keith Richard on

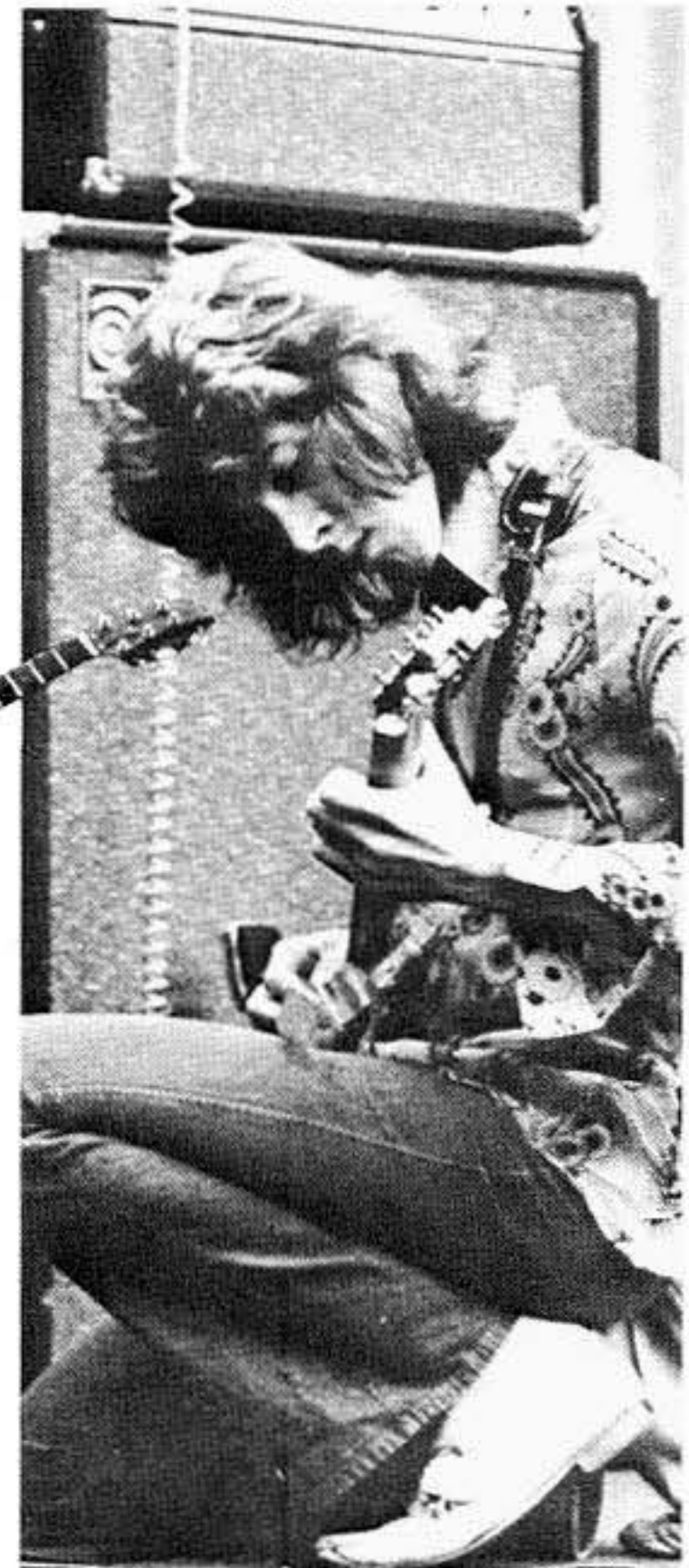
two acoustic, yes, acoustic, blues numbers. The audience did not go wild—they were listening—but Jagger did not seem to understand. He was still trying to get them clapping—and not succeeding.

Even when their personal assistant Jo Bergman got on stage and leaped about with all spotlights on her, no one moved.

But, although we didn't get "Satisfaction" we were satisfied. We got 72 minutes of great music, new and old and British fans will have everything to look forward to if the anticipated British concerts ever happen.

● Stones new album — page 12.

Rolling over Europe! Stones in action (from left) Mick Taylor, Charlie Watts, Keith Richard, Mick Jagger, Bill Wyman.



Live at Malmo: Mick Jagger (left) in rebelrousing form. On the right: Charlie Watts, Keith Richard (standing) and Mick Taylor.



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John Peel writes every week in Disc

DESPITE all rumours to the contrary, the Rolling Stones are not going to record for Dandelion Records.

Converts to rock-n-roll after four weeks of the superb "First Gear" could well be interested in the Rock-n-Roll Rarities Club which regularly makes available some of the more obscure but nonetheless exciting early rock records. There's even a Charlie Feathers record involved in their current offer. I've yet to receive my first "10 fantastic rock boppin' slices" but I'll let you know what they're like when I do. The man you need to contact is Danny Reddington, 31 Leafield Road, Solihull, Warwickshire. Danny also runs Reddington's Rare Records at 233 Warwick Road, Greet, Birmingham 11, to which place Marc Bolan and I plan to make a visit shortly.

During the week a person or persons unknown wandered into the Land-Rover and liberated about 60 eight-track tapes, a flask of window spray and a singularly foul towel. As I bruise easily the authorities were not notified and whoever has them is welcome to them, although I'd warn him/her/it against using the towel.

With the purely unselfish motive of keeping you informed on forthcoming records and lesser-heralded American re-

leases, should any American record executives read these palsied lines I'd be grateful if they could send me copies of their latest wares. Capricorn tried but the records were seized by the Customs for not having the right documents attached to them and it seems unlikely that I'll ever get them now. Any records not reviewed or used on the radio will go to Release.

A letter from Orpington, Kent, warns of a charity festival somewhere in that area this Saturday



from noon to midnight. Featured are the City Ramblers, the Ginger Jug Band, Wizz Jones and various other people. Some will be deterred by the absence of hordes of American bands and the glaring omission of the formula-rock heavies apparently essential for success, but there is unlimited space for free camping and there are probably a few deviants and perverts who would like to hear something new for a change.

This weekend Curved Air and Brinsley Schwarz are on the Sunday - Repeated - Wednesday show

and perhaps you could listen to that. When the former group were on "Top Gear" many people wrote and asked about "Vivaldi," which is their big crowd pleaser and will probably become an albatross around their necks as "Rondo" must have become for the Nice. There was still some confusion about their recording affiliations at the time of the recording of the programme, but they told me that it was all about to be resolved and records would be available soon.

Brinsley Schwarz were something of a surprise. After all the clumsiness of their birth we'd anticipated a singularly distorted and warped infant. In fact, in addition to being very friendly and considerably embarrassed by the manner of their initial appearance, they played beautiful music. The first song of their set, called "Country Girl," is one of those songs that you feel you've known all your life. It will be on their second LP which they're calling "Despite It All" which put me on their side at once.

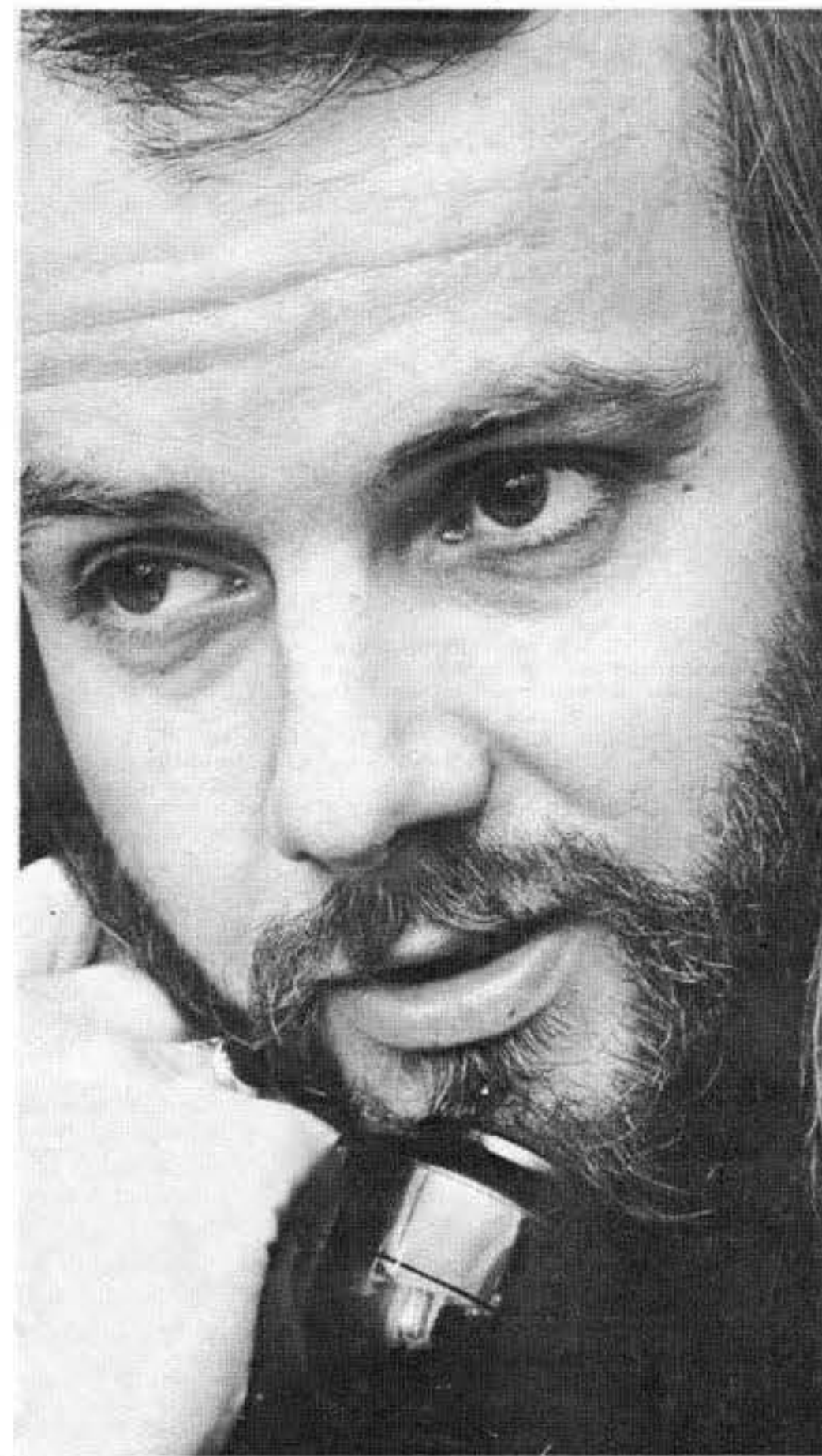
Returning to London after a month of dodging storms in Scotland and searching the byways and lanes of Essex for a place to live, it's good to sit on the steps and watch the children playing football and cricket in the square. There's one little Pakistani boy who's something of a hero for the casual way he deflates the larger boys bowling at him and it was quite a surprise to meet him on the street on Saturday—rather like meeting someone you've seen on TV. Today the square is quiet with the return to school and the new Mott the Hoople LP playing isn't punctuated with the cries of the children below.

Among new records which have given me something is the J.B. Lenoir on John Mayall's Crusade/Polydor. Although "de blues" are no longer fashionable, having, it would seem, been replaced with a taste for familiar riffs played ad nauseum at blood-gushing-from-the-ears volume, the Lenoir LP has something over other records in its field in that J.B. wasn't content to depend on the "Woke up this morning, schoolgirls round my bed" standard lyric. His songs related to the untenable position he found himself in as an American black and, as John has been telling us for some time, J.B.'s death was a great loss.

Also worthy of your attention are Country Funk, also on Polydor; Pharoah Sanders' "Jewels Of Thought" on Impulse; Caravan and T2—both on Decca, and naturally, "Weasels Rip My Flesh" by the Mothers.

Finally it would be the sheerest folly to contemplate the onslaught of winter without access to "Get Yer Ya-Yas Out" and the soundtrack from "Performance" which you should, without doubt or dispute, experience several times.

Love,
John Peel



DISC reviewers at two top pop events

THE GENERAL feeling among Elvis fans after the 6th European Elvis Fan Clubs Convention, held last Saturday in Luxembourg, was one of disappointment; not in Tod Slaughter's organisation of the event, but disappointment in Presley himself.

The event was attended by fans from Britain and all over Europe, attracted by the promise that Appreciation Society chairman Peter Aldersley, who attended Elvis's opening in Vegas at invitation of the singer himself, was bringing back with him a special contribution from Presley. Speculations even went as high as Presley himself turning up, although it had been denied all along. Fans expected at least a taped or filmed message.

Instead Aldersley presented them with a lengthy appraisal of Elvis in which he described him as "shy," "charitable," "striking—he rivets your attention for at least the first thirty seconds," and "probably the most dynamic performer of have on stage."

There was the usual "thank you" telegram from Elvis; his special present to fans, which turned out to be a red tandem which Presley and sparring movie

Oh El, what a blow for the fans!



ELVIS: no message

partners had used about his film studios, and which was raffled at 10s. a ticket.

Then came what was to be the big news of the event.

"Elvis asked me to tell you," said Aldersley, "he is coming to Britain. The only thing not fixed is when."

After the 45-minute build-up this was a tremendous disappointment. As a Sheffield fan, Alan Trower, put it:

"It was an absolute, fantastic let down. Aldersley had built us up to believing we were going to get at least a taped message. We were promised something personal; what could have been more personal than 30 seconds of tape or 50 feet of film."

But there were also the fans who defended Elvis. Miss Peter Pan from Birmingham: "It would have been nice to have a film or tape but we did get a promise from Elvis that he's coming and that's everything."

After Aldersley left the stage

Taste really satisfies

THE TASTE tour got off to a terrific start at Croydon on Sunday night with fans boppin' at the front of the stage and everyone on their feet. The Irish group played as though they were going to go on all night.

This exciting band really give you your money's worth. As soon as they were announced they burst into "What's Going On" and the music didn't seem to stop the whole of the hour and three quarters.

The show started with Stone The Crows, a fine group to get things going.

Jake Holmes, the American songster, seemed an odd choice for the bill. He would probably be more effective in a club than a concert hall, but on the audience round with his clever lyrics and some pretty songs.

After the soft touch of Holmes, Taste really hit you in the face as Gallagher flashed across the stage nearly colliding with John Wilson and his drum-kit.

One of the new numbers was "Hands Up," a typical Taste

the majority of fans showed little further interest in the convention. They were subjected to several Continental groups doing their bad impressions of Presley, and then sat through the premier of "Change Of Habit." The film would have been good if the first 15 minutes hadn't been missed and it hadn't broken down six or seven times.

So was it worth the journey to Luxembourg for? Alan Trower: "Not for the convention itself. It's the first I've been to and when it started with Dave Kaye and the Dykons I thought it was going to be fantastic."

Miss Peter Pan: "I'd do anything for Elvis. I live for him, I am him. I just wanted to know if he is coming to Britain and I found out."

Phil Symes

rocker. Solos from Wilson and bassist Richard McCracken came early, in "Feel So Good," but they put so much into their playing they are really soloing all the time.

Gallagher played some great bottleneck and his runs and feed-back on his battered Stratocaster are staggering.

Other numbers included "It Takes A Fool," "Walking Blues" and "Outside My Window," before they finished with "Catfish" and some particularly powerful sounds from McCracken.

Our hardest-working band endorsed with "Same Old Story"—half an hour after the Fairfield Hall should have been empty and locked-up. This Taste really satisfies.

Roy Shipston

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BRIAN DAVISON, drummer-leader of Every Which Way. Started playing drums when he was 13 by playing along with records. Played in the "traddy blow band" when he was 14. Says his first kit was held together with string. Joined the Mark Leeman Five when he was about 20. After four years that broke up and he became a "general labourer." Then joined Keith Emmerson and Lee Jackson in the Nice. Started thinking about forming his band when that broke up and Every Which Way made its debut at the Plumpton Festival. Has two Hayman kits and a set of flat jacks, practise drums. Uses an 18in. bass drum on stage with 14in., 16in. or 18in. tom-toms with four Custom cymbals. Born in Leicester, aged 27, lives near Regents Park.

I don't remember anything about that day in Plumpton—I hadn't appeared for about five months. After the first two or three numbers everything started to go out of tune and we all got a little bit nervous after that. That's the only gig we've done! We might be doing Mothers at Birmingham at the end of this month.

We've finished the album and that will be coming out soon. Most of the things we did at Plumpton are on it except for "Days Of '49," the Dylan song. You can really have a good blow on that one.

I think the album is very varied; the material covers a wide range. That's one of our aims; we want to be a middle-of-the-road band, easy to listen to, nice and simple.

I was going to take a holiday when the Nice broke up because I didn't know what I wanted to do. But gradually everything seemed to fall into place and within two months I'd formed the band and we'd recorded the album.

I started playing drums to records by Stan Kenton, and people like that. I was always tapping on chairs and banging on tables—it was an obsession with me. I even got caned for it at school.

Then I went to see Kenton at the Festival Hall or somewhere like that and that really did me in. I wasn't in to skiffle or any of those sort of things that were happening at the time. I used to go to Ronnie Scott's—I liked listening. I was very introverted playing with records. My brother told me I couldn't keep playing his records over and over because I was ruining his collection.

I played in a band with a trumpet, trombone and clarinet, a traddy blow band. I was 14 at the time. It was just something to do. We used to play round people's houses.

When I started work I stopped playing and gave my drums to a nephew. I joined the Mark Leeman Five when I was 19 or 20. That lasted four years, it was a good band, I enjoyed playing in it. The lead singer was killed in a car crash and a little while after that it broke up and I did it again—turned it in!

I didn't do anything except listen to music and records. The things I listened to didn't bear much relationship to what was going on. I was more likely to listen to John Handy than

Jefferson Airplane. I didn't hear anything that I really wanted to play.

I did play with a group called the Habits for a while, about three months, I think. I enjoyed it. It was a Hendrix-type line-up, lead, bass drums, very loose. But I had to get a regular job about four years ago. I became what you might call a general labourer—"paint that wall, knock that wall down"—everything really. And then came the Nice.

I only ever had one lesson, from Bobby Earle. It only lasted an hour but it did me a helluva lot of good. I'm still learning from that lesson.

I haven't been practising lately because I've been busy with the band. And anyway, I have to dampen the drums down so much where I live that you can't hear them. I practise more mentally now.

I don't see myself as a jazz drummer. I don't classify myself as anything in particular. I just play what I feel. I don't think there's anything wrong with a drummer leading a band. At least, we haven't found any problems with it. If someone is playing well, what's the leader got to do with it? It's not going to be anything like Buddy Rich's band, I don't see that as my role.

There is one number on the album which would be a good vehicle for a solo, "What You Like." It doesn't really have a name. When we recorded it we were asked what the title was and we just said, "Call it what you like," so someone wrote down "What You Like." But I really much prefer just to play rhythm. That's why I like Charles Lloyd because there is never just one person soloing, there are lots of things going on all the time. It's the same with "Bitches Brew."

We'd like to get like that, very loose and flying. And we might enlarge the band once we've settled down with ourselves. Vibes would be very nice if it went that way.

I'd like to do more writing. I'm really looking forward to working again. We'll probably do about three or four gigs a week. I don't think you can get much more than that out of people because of the travelling. We just want to make people enjoy it. I'd like to say to people "Come with an open mind, if you come at all." We just want to have a good time and hope that we give other a good time

Fun and filming at free food 'Caravan' festival

THE GRATEFUL DEAD Caravan "show" went off well at Canterbury on Bank Holiday Monday. It was the culminating scene for the film being made of them—"The Great Medicine Ball"—as they travelled across America. About 1,500 people turned up to see it despite the minimum publicity, and there was free food for everyone.

Best festival

Groups playing were: Daddy Longlegs, Edgar Broughton, Mott the Hoople, Faces, Silver Meter, Formerly Fat Harry, Stone Ground and Pink Floyd. The PA system they brought over from America with them was brilliantly clear, and there was a great bank of lighting. Floyd said it was the best festival they'd played at all year.

Local Canterbury group, Caravan, turned up because the first they knew about it was on their way to a gig when they passed a van going in the other direction with Caravan written on the front, which caused them not a little consternation.

On Wednesday the intrepid caravan plus film unit all clambered aboard a Thames launch and chugged up to Windsor with Formerly Fat Harry and Stone Ground playing on deck. Now most of them are on their way back to America, and the film is off to be cut and processed.

'Make it free'

Stone Ground and Hog Farm (a completely independent community of people who live in the mountains of New Mexico and spend all the money they earn on buying land to make it free) are staying on for a bit, probably to do Implosion and possibly something as the September 12 Hyde Park concert. And when they return to the States Formerly Fat Harry will probably go with them.

Pictured below "General Wastemoreland," one of the many acts at Canterbury.



AL WILSON: died in the woods

'Blind Owl' dies in California

CANNED HEATS Al Wilson died last Thursday in California. He was found in the woods behind his friend's house in his sleeping bag, after the rest of the group had waited for him at the airport to fly to a gig. Al, 25, had suffered a car crash a few weeks before. Since then he had not been well, so the group had called in temporary guitarist Joe Scott Hill.

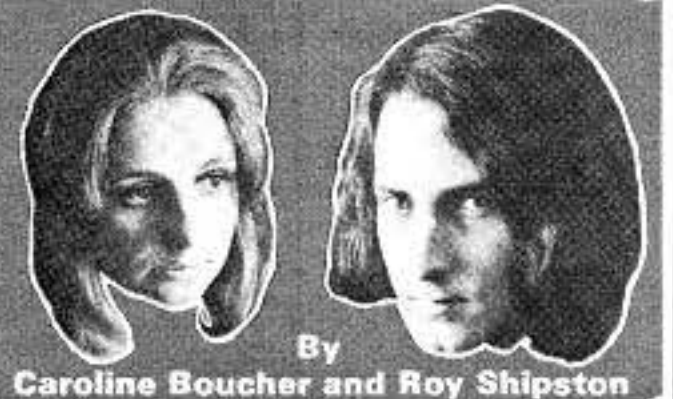
Al, nicknamed Blind Owl, because of his poor eyesight, was a brilliant musician with perfect pitch and majored in music from Boston University.

Al was also deeply involved in the preservation of the giant Redwood forests in California, buying the trees through a group he formed for this called "Music Mountain."

It was therefore nice, said Bob Hite, that at least Al died in the woods.

BUZZ

ABOUT PROGRESSIVE SOUNDS AND PEOPLE



By Caroline Boucher and Roy Shipston

Despite the parting of the ways for Blodwyn Pig, Mick Abrahams still has a haunting fear for when his next group goes on stage. A "lunatic" friend of his who thought up the name Blodwyn Pig, threatened from the start to appear at one of their gigs and climb up onstage naked and painted purple.

THE KING'S HEAD Progressive Rock and Blues Club in Merton (South-West London) reopened this Sunday after being closed for a month. Steve Parker, who wants to make it "a showplace for lesser-known progressive bands," has now taken it over.

"There are numerous good groups around having a terrible job finding anything better than just supporting gigs," says Steve, "and I want to use this club to give these bands a chance to have an evening to themselves with a good audience and fair payment."

Admission will be 5s., the event takes place on Sundays and future groups booked include: Fusion Orchestra (Sep-

tember 13), Gnidrolog (20), Guff (27) and Ugly Room (October 4).

Chicken Shack's Stan Webb has written to say how well the group's first American tour is going. They have been re-booked at virtually everywhere they played but are not extending the present tour. A second is being fixed for January.

Stan is looking forward to returning home next month—"I certainly do miss a drop of good old English ale," he says.

THERE is another festival being held near ill-fated Shepton Mallet on September 19-20 with the Kinks, Steamhammer, Duster Bennett and Alan Bown. It is called the Worthy Farm Festival and takes place at Worthy Farm, Pilton, Somerset. Tickets cost £1 and there will be camping facilities and free milk.

Mick Abrahams, who has been rehearsing with his new group for nearly a

month, is moving back to his home town, Luton.

OCCULT enthusiasts, who range from Alvin Lee to Jimmy Page, will be pleased to hear that a new album is to be recorded by Gordon Turner, who has spent 20 years studying the Occult. His first album, "Meditation," is still selling steadily. The new one will be produced by Shel Talmy for the Charisma label and will be called "Sleep and Astral Projection."

By the time Mott the Hoople's new album "Mad Shadows" is released on September 25, they will have recorded two more LPs! Last weekend they started work on their third album and this Sunday their concert with Free and If at Croydon's Fairfield Hall is to be recorded for a "live" LP.

BLACK WIDOW have a new drummer, 20-year-old Romeo Challenger, who hails from The West Indies. He replaces Clive Box, who is forming his own group, and made his debut at the Isle of Wight. Romeo came to Britain from Antigua eight years ago and after a spell in London moved to Leicester where he played in various groups and got to know the others who formed Black Widow. His last group was called Barradas.

He doesn't seem very interested in Black Magic. "The group is changing its image and the new album is completely different from the first one."

Their second LP will probably be called Black Widow and is to be released on October 2. They recorded it the week before last. A track from it will be on the "Rock Machine" sampler.

An "International Underground Festival" starts at the National Film Theatre next Monday, featuring nearly 100 movies.

The Festival runs at the N.F.T. for a week and then carries on at the Arts Lab. Sessions are generally at 10.30, 2 p.m., 4 p.m., 6.15, 8.30, and 10.15 or 10.45.

Next week: Ritchie Blackmore of Deep Purple

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Speed trip—CACTUS (from left) Tim Bogart, Rusty Day, Jim McCarthy, and Carmine Appice.

CACTUS are a tight, heavy rock band formed from the remnants of Vanilla Fudge last February. The Fudge men are Tim Bogart on bass, and drummer Carmine Appice—a highly-rated percussionist.

The original line-up was to have been completed by our own guitar-ace Jeff Beck and Rod Stewart. But technical and legal difficulties made that impossible.

"There were only two guitarists wanted," said Carmine — "Beck or Jim McCarthy. So when we couldn't get Beck we got Jim."

Singer Rusty Day from Amboy Dukes is the other member of Cactus.

They recorded an album three weeks after they formed and it is released here in a couple of weeks.

Carmine explained to me the difference between Fudge and Cactus, who, by the way, impressed a lot of people at the Isle of Wight. "We're into a blues, hard-rock thing whereas Fudge was more or less symphonic rock. We're on more of a speed trip. And Fudge was more harmony vocals. We just have one vocal with a few background voices."

"You see, Tim and I grew up in hard rock. I've been playing for five years now, six nights a week. Going from Fudge to Cactus was like changing from a Lamborghini to a Ferrari."

Cactus found Jimmy McCarthy — they admired him from his Detroit Wheels days — in San Francisco and almost immediately went into the studios. They don't think that was a bad thing. "We are a lot tighter and more powerful now, and when a band first gets together they really

CACTUS IS A FERRARI!

spark. I think it was good to catch those sparks on records — and we still have that feel.

Apart from THAT festival, Cactus have appeared in Switzerland, Germany, Holland plus London's Revolution and the Speakeasy. They return to the States to play at the Ritz, New York, with the James Gang, before starting work on their next LP.

One of Carmine's admirers is Led Zeppelin's John Bonham. Who does Carmine rate? Led Zeppelin's drummer John Bonham and Clive Bunker of Jethro Tull.

Roy Shipston

MELANIE'S last single "Lay Down (Candles In The Rain)," didn't do very well here, but in America it sold a million copies and turned upon her the eyes of the mass of the American youth, who found they could identify with the things she was singing about. While they were talking of love and peace she was writing and singing of it. Now they look to her to voice their cause.

Melanie never had great aims concerning the music industry; she thought it might be nice, but far too complicated to get into. Her breakthrough was an accident. In London last week she explained:

Cried

"About three years ago I saw an audition advert for 'Dark Of The Moon.' The producers were looking for a girl guitarist. I must have been one of the few people that had read the book, so I felt it must have been fate, so went along."

"The notice gave the building number where the audition was to be held, but not the room number. When I arrived I was confronted by a thousand-room building and no one there knew which I was supposed to be going to. The doorman suggested room 511 because freaky things were always going on there, but it turned out to be just a publisher's office and no one there could help either. I sat down and cried because I was already late and in the theatre you're never late. Anyway, I carried on a bit and the secretary must have felt sorry for me because she said she'd try and

By Phil Symes

find out where the audition was going on.

"In the meantime two men in the office who had been watching it all and thought it very funny asked if I sang because they saw my guitar. They told me to come back after the audition and sing for them. I got the part in the play, sang to these two men and was handed a contract to take home for my mother to sign. First words on the contract were 'Melanie Safka, herein referred to as artist', . . . and that was the first time I thought of myself as anything but Melanie Safka."

Melanie's time with her first publishers was rather wasted. They wouldn't record her and treated her as some kind of freak from whom they might possibly get a few songs. She then signed with Columbia, who recorded a single, "Beautiful People," but she left when she wasn't allowed to make an album.

"I went into the office of Clive Davis, head of the company, said said, 'Please let me make an album. I have a lot of songs written which I'll forget if I don't record them'. He refused so I sat down and cried, and he got very upset and told me I couldn't do that sort of thing in his office. So I left and went to Buddah."

With Buddah she's had three singles and two albums which have met with better success in America than Britain. The

material, mostly self-written, is rather sad and presents her as the little girl lost. She lives up to that image in person.

"I guess most of my songs are sad. That's because I'm inspired to write when I'm extremely happy or extremely sad and extremely happy doesn't happen so often. I hardly ever write when I'm calm."

Difficult

"I write songs to say things to people which I don't want to say to their faces. I wrote 'Look What They've Done To My Song' at a recording session when everything was going wrong—to get my own back at the studio musicians. It was my way of telling them what I thought of them without hurting them."

Some of her songs are very difficult to make sense of. But not only the listener is aware of this.

"I can't analyse my songs. They just come out. I think I translate feelings better than words. Some of my songs don't make sense to me but the feeling is right. I go to my Ma and ask her if they make sense to her. Someone once said my songs don't hold up to analysis and he hit the nail right on the head. I understand them, but they don't make sense."



Melanie, voice with a cause

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LONDON

CLOSE-UP . . .

on SANDY DENNY

The sculptress who's cut out for singing

SANDY DENNY is nervous of interviews, frightened of being misquoted. "I shall never forget a caption someone put under a picture of me when our album was released. 'Sandy Denny—insipid,' it said. How could anyone possibly describe me as insipid?"

True—Sandy Denny is far from insipid and, despite the foregoing, far from neurotic either. In fact, she is a completely natural 23-year-old, thrust somewhat reluctantly into the limelight "simply because I happen to be a girl in a group."

Sandy Denny is best described as chubby in the nicest possible way. She wears little make-up, mainly long smock-like dresses, and seems to prefer walking barefoot wherever possible. She smokes moderately, maybe drinks a little more than most girls of her age, and is still very close to her parents—who live in Wimbledon—and her elder brother David who shares the house she and Trevor Lucas rent in Fulham.

"I think I've always got on well with David, although I can remember times during our childhood when he'd be the nasty one and I'd do all the screaming!"

Her earliest childhood memory was during the period when the family lived in Broadstairs, Kent. "I was in the street and saw a single-decker bus go by.

"I'd never seen a bus before to know what it was. I can remember rushing to my mother and telling her of my exciting experience—and she was quite disinterested!"

Sandy went to junior school in Wimbledon and secondary / grammar at Coombe County, New Malden, and remembers neither with very great relish.

"I could never be one of those people who automatically say schooldays were the happiest of their lives. I hated it, and I specially hated the attitude of most teachers. It really worries me that so many teachers have so little experience of life and yet they have to teach life to students.



A student who wants to be a teacher goes to school at five, leaves at 18, then goes straight to university for anything from three to seven years before returning to school as a teacher—and all without ever finding out what it's like to survive without school dinners!

"If anything should be compulsory at school it's that everyone should leave for a year after taking 'A' levels, if only to learn how to fend for himself.

"The funny thing is, I only sussed all this out after I'd left school. I'm surprised it didn't hit me before. At school I began to think that the hostile authority of the teachers was what happened to everyone when they became adult and I thought 'what a terrible drag it must be to grow up'."

You'd be wrong to deduce from this that Sandy was a duffer at school. Although she could never see the point of having to hand homework in at 9 a.m. on a certain day—and consequently rarely did!—she passed "O" levels in several subjects and went on to take "A" level in art and music.

"There didn't seem to be many other people in my year who felt as I did about school. But then most of them knew what they wanted to do. They were studying for university—I was simply taking "O" levels and not knowing what to do after that. As it happened my father persuaded me to stay and take 'A' levels, but the more I hated it the less I wanted to do it. I did take art at school, but I had a bust-

**Fotheringay
star Sandy
was all
set for
an artistic
career with
the 'hammer
and chisel'
—until
her mother
gave her
a guitar
and she
plucked up
the courage
to sing in
a folk
club!**



up with my music mistress."

Being definitely more interested in artistic than academic studies was an additional hardship—Sandy found she really had to prove to her teachers she wanted to study art and music before she was given encouragement.

Her musical interest obviously stems from her father, whom she says "loves music" and also plays the piano.

"He can listen to records till the cows come home. He buys all kinds of albums and really likes modern as well as classical music."

The artistic side of Sandy comes from her mother who is a "good sketcher."

"I was terrible at painting but quite good at drawing. But my real love was sculpture. If I had stayed at art college I would have done sculpture. I'm not sure what form it would have taken. I

really just like shapes.

"As far as drawing went I was always in a bit of a dilemma; I couldn't make up my mind between photographic drawing or single line drawing. And if one of my paintings didn't look like it was supposed to then I didn't think it was worthwhile."

So Sandy left grammar school with her one "A" level, eventually managed to pass music "A" level from private tuition and accepted a place at Kingston Art College.

"I actually left school a term early because I really couldn't take any more—and I was surprised when my father allowed me to take the art school place.

"I worked for that term at Brompton Chest Hospital and lived in a flat in Kensington with some girl friends. I somehow felt I had to justify the fact that I had left school and

of FOTHERINGAY



orchestra.

"Then after I left school I dug out an old guitar my mother had bought. My brother taught me a few basic chords and I started playing. The more I played the more it got hold of me and the more I wanted to sing rather than carve sculptures."

The big moment came at a folk club in Kingston called The Barge.

"I was there one night and there was this girl singing. I thought I could do better than her and eventually plucked up the courage to take the stage."

The encouragement Sandy received from the folk club audience was enough to convince her she was on the right path.

"Prior to that moment my most terrifying experience was again at school when I had to play a solo piano piece at a special service. My fingers were shaking so much I wonder how I managed to find the notes."

"Afterwards this lovely teacher—the only one I really got on with—came up to me and said: 'That was lovely, Alexandra,' and I felt really good."

By the time Sandy left college after just a year, she was already getting several bookings from folk clubs in the area.

"I asked myself whether I was getting enough money from singing to live on, and the answer was 'yes.'"

"Fifteen pound a night may not sound very much when you think of the money groups get today, but most groups will also admit they don't see half the money they're supposed to earn. I'm really only about as well off now as I was then."

"I had a manager called Sandy Glennon who took over arranging my bookings and gradually he was able to put my price up. I began to feel quite pleased with myself—knowing that if ever I was in any financial difficulty I could just go out and work."

"Initially I didn't write at all, but used to adapt songs I liked."

Sandy's solo career lasted in all about two years, but now she has no regrets over abandoning the solo life for group work.

"It's a very independent kind of life being a folk singer and although I felt I was more my own master I always really wanted the comforts of home."

"I initially had to sleep on the floor at homes of folk club owners and later in a lot of hotels. I felt embarrassed about the former, having to impose on other people, and places. I did enjoy the solo life, but just as a phase."

"I also had a mews cottage in Kensington where I lived with two very good friends and I began to get very homesick for it whenever I was away for any length of time."

Sandy's first experience of group life was with the Strawbs—at that time Dave Cousins, Dave Chesterman and Tony Hooper. "It was more of an experiment than anything else, but I enjoyed being with other people. I'm not sure it was a particularly successful relationship."

"When the opportunity came up to sing with Fairport Convention I took it. At the time they were in

very preliminary stages, even though they'd had their first LP released. I suppose they'd been together about two years when Judy Dyble left."

"But the fact that an album had just come out didn't really bother me because I didn't think anything particularly fascinating was going to happen to the group—it was just good fun."

Fairport Convention with Sandy Denny was in existence for another two years—"again a very gradual process."

"I didn't think I could sing particularly well when I joined them and they in turn were incredibly unenthusiastic about everything. It never took very much to please them—at least that was the impression they gave."

The break-up of Fairport Convention earlier this year is the one subject Sandy Denny refuses to talk about. She warned me at the start of the interview that she would refuse to answer any question she didn't like—and this was the only one.

"I keep wanting to reveal incredible dramas about the split, but I really don't have the energy to make anything up."

But what transpired were four fine groups—Fairport Convention remains under the guidance of David Swarbrick, Matthews' Southern Comfort with Ian Matthews, Steeleye Span with Tyger Hutchins, and Sandy's Fotheringay.

"I didn't really get Fotheringay together at all—I'm so completely disorganised. If it were up to me to find musicians I'd still be on my own."

But Trevor Lucas and Gerry Conway joined from Election, and Jerry Donahue and Pat Donaldson completed the group exactly six months ago.

Fotheringay now live together in a large rambling house just outside Chichester, in Sussex, where surprisingly they manage to get through twice the work they normally do in London.

"Rehearsal time is very valuable to us, and since we've been living down in the country we rehearse an awful lot more. In London rehearsal rooms are very hard to come by and even when we get them in London we tend to spend more time drinking tea than actually working. But life in the country is far more conducive to work. Both mentally and physically it's better for you and there are none of the hang-ups you get in town."

Fotheringay have become a well-known and mainly well-liked group around their village. Certainly the tradesmen trust and respect them even though some neighbours have not reacted in such a friendly manner.

And what of the future? Sandy thinks little about it. She lives her life on a day-to-day basis, allowing herself to be organised by others, but still enjoying the life to the full.

"At one time everybody said I'd left Fairport Convention for the big-time solo scene. You can see that's not true. I'll never go solo again. I'm too happy with bunches of people."

David Hughes

it was hard enough work for me to feel interested in it. The hours were very long and I appreciated what nurses must go through. Some of the things I did there really shook me—I couldn't believe it."

She lights a cigarette and I enquire whether working in a chest hospital didn't make her give up smoking on the spot.

"It didn't make any difference at all. In fact I found I had to smoke more to calm my nerves!"

And what about art school, with its one-time "drop-out" image?

"I knew this attitude existed among a lot of people and I remembered it before I went there, but I found them all incredibly hard-working people... apart from the musical drop-outs like myself. And John Renbourn and Eric Clapton who also went

Sandy: 'I'll never go solo again'

there I believe!"

It was at art school that Sandy's love of music finally got the better of her. She had started traditionally by learning piano, "although I didn't like the idea of this woman telling me to practise scales and arpeggios for an hour every night." She hated it, but stuck with it and admits there must have been a deep-rooted interest inside her, otherwise she would never have lasted the gruel.

"I was never very good at sight reading—and I'm still not. I used to ask the teacher to play the piece and then I remembered it and learned it from memory."

"I did buy one piece of sheet music, though—'Side Saddle,' which Russ Conway had a hit with—and that became my favourite party piece for years after. Mind you, I played it like a rabbit limping...!"

"I used to sing a lot, too.

I used to sing in the choir at primary school—solos—and everyone was quite impressed. But when I got to grammar school I just hung around waiting for my talents to be discovered by my music teacher. She didn't like me—she preferred another girl—so that was the end of that!"

"I did sing in the choir there occasionally, when I could make the practises, and was also conned into playing violin for the school

the new LPs

ROD GOES SOLO—BUT NOT ALONE!

ROD STEWART'S "Gasolene Alley" is his second solo album. It seems rather incongruous that he should choose to make a solo album and then get most of his group, the Faces, to back him on it—Ron Wood on guitar, Ronnie Lane on bass, Kenny Jones on drums.

Anyway, it makes nice listening, and Rod does a variety of songs ranging from a couple of sad little folk things he wrote himself—"Lady Day" and "Jo's Lament"—to "It's All Over Now," which seems too high pitched to suit his voice. His version of Dylan's "Only A Hobo" is good; his voice sounds as if he's just gargled—great. The whole thing is well produced and thoughtfully presented. (Vertigo) ★★★

SAMMY DAVIS JR.'s first for Tamla Motown, "Something For Everyone," doesn't quite live up to the title. We couldn't find anything we particularly liked. The nine tracks are all songs which have been recorded too many times already. He does nothing new, except give them incredibly messy backings which must make this his worst album ever. (Tamla Motown)★

KEEF HARTLEY BAND'S "The Time Is Near" is truly great. It's the first they've done since Jim Jewell and Henry Lowther left



Solo Rod Stewart (left)—with fellow Faces star Ronnie Lane.

Caswell and Lyle Jenkins from Galliard, although Jim and Henry are on two of the earlier recorded tracks—"Morning Rain" and "Change."

Guitarist and vocalist Miller Anderson has done all the writing except for one track by trumpeter Dave Caswell—called "Premonition"—which has a very jazzy swing and shows Dave and Lyle playing beautifully matched wind instruments. Dave also does a beautiful trumpet solo on "The Time Is Near."

The sound ranges from a full big-band noise (although it's only the usual Keef Hartley band, not the big band) to a quiet Simon and Garfunkelish song—"Another Time Another Place." The whole album is full of drive and hope, and the band is better than it's ever been (Deram)★★★★

CARAVAN'S "If I Could Do It All Over Again I'd Do It All Over You" (what?) is one of the best albums out this year. It has a full, melodic sound that really flows, and the improvisation is the band to be replaced by Dave

tight. The band shines through as being very together, very well-rehearsed. The slightly jazz-orientated sound is reminiscent of Soft Machine—perhaps because both bands hail from Canterbury and are admirers of each other? But that's irrelevant, Caravan have an individual sound and make excellent listening (Decca)★★★★

BRIAN AUGER and the Trinity are a more varied Trinity than on previous albums—Clive Thacker (drums), Dave Ambrose (bass) and Gary Boyle (lead). The tracks, though few,

BLACK SABBATH, as a hard rock band, are well up in their field, and "Paranoid" will no doubt sell as well as their first album. The music is tight, loud, simple and exciting. It is a more impressive set than "Sabbath Bloody Sabbath" with less emphasis on the magic.

"War Pigs" and the title track belt along, but "Planet Caravan" slows down the pace, thankfully, with some jazzy guitar from Tony Iommi. The powerful "Iron Man" builds things up again.

All their material is based on simple, catchy riffs—epitomised on side two by "Hand Of Doom"—with lyrics that don't put them in the Dylan class. Also blasted out on side two are "Electric Funeral," "Rat Salad" and "Fairies Wear Boots." (Vertigo)★★★★

range through many styles, with Sly and the Family Stone's "I Wanna Take You Higher" and even Faure's "Pavanne." Other numbers are Traffic's "No Time To Live," Herbie Hancock's "Maiden's Voyage" and Trinity's "Just You Just Me." "Listen Here" drives along with three extra drummers—Micky Waller, Barry Reeves and Colin Allen—and Roger Sutton as a second bassist. There are some good solos and a fair share of fine musicianship. (RCA)★★★

CHAMBERS BROS., who seem to turn up on a different label

every month, are more restrained than usual on "Feelin' The Blues." One suspects this is material they recorded a couple of years ago because there's none of this noisy, screaming-vocal type things they've been coming up with lately. They even sound like the Impressions on some tracks? It's all very much in the blues vein with real moaning vocals and terrific organ and harmonica. It's the Chambers Bros. at their best. (Liberty)★★★

GRACIOUS are a rather fine group who put a Mellotron to good use on "Gracious." They have an impressive sound which they manage to achieve equally well on stage or in the studio. The material is carefully worked out and difficult to categorise, sometimes evil and bitter, while some passages are quite beautiful. Gracious are Paul Davis (vocals, 12-string, tympani), Martin Kitcat (keyboards), Alan Cowderoy (guitar, vocals), Tim Wheatley (bass) and Robert Lipson (drums). Apart from Bach's "Fugue in D Minor" all tracks are originals (Vertigo)★★★

Stones give new vitality to some old numbers

ROLLING STONES—"Get Yer Ya-Ya's Out" (Decca): From some people a live album could be called a rather lazy way of pleasing fans and filling a gap. But if the live album is well recorded, well produced and still manages to convey the excitement that the performance itself generated, then it's a great album. This is.

Although the repertoire is nothing new, the Stones function so superbly as a unit that they can change timings, and little phrases, so that although "Jumpin' Jack Flash" for instance is basically the same song it's a different and just as good rendition.

"Midnight Rambler" is taken faster than usual and is a very long exciting version. Ian Stewart does some great work on piano and the only fault is that Keith Richard's guitar is somewhat flat on "Love In Vain."

It was recorded live at Madison Square Gardens, New York on November 27 and 28 last year.★★★★

TRACKS: Jumpin' Jack Flash; Carol; Stray Cat Blues; Love In Vain; Midnight Rambler; Sympathy For The Devil; Live With Me; Little Queenie; Honky Tonk Women; Street Fighting Man.

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



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New York
ReporterLisa
Mehlman

New look—New York Zeppelin

LED ZEPPELIN were in New York this week, having to cancel some concert dates because of the death of John Paul Jones' father. Robert Plant and Jimmy Page both came into Max's Kansas City one night quite late, and I was really surprised to see the way they looked—Jimmy Page's hair is so much shorter and both of them have beards. New York hasn't seen them like that yet! But everyone will have ample opportunity at their next Madison Square Garden concert in a few weeks.

James Taylor, enjoying a huge success here, will be in a movie shortly. However, he will not be doing any singing. The film, "Two-Lane Blacktop," began production about a week ago. The idea is to start the picture in Los Angeles and from there wend its way through the South to Memphis.

An incredibly boring pornographic film entitled "Quiet Days At Clichy" opened in New York this week with a music score by Country Joe MacDonald.

WOULD you want one of Pete Townshend's mutilated guitars? Or Mick Jagger's rose petals from his recent American tour? How about Ian Anderson's flute?

These are some of the items to be auctioned off at the Fillmore East on October 12 in a benefit for peace candidates running for election in this country. It is hoped by proprietor Bill Graham and his staff that articles of rock memorabilia will raise at least \$10,000 for the peace movement.

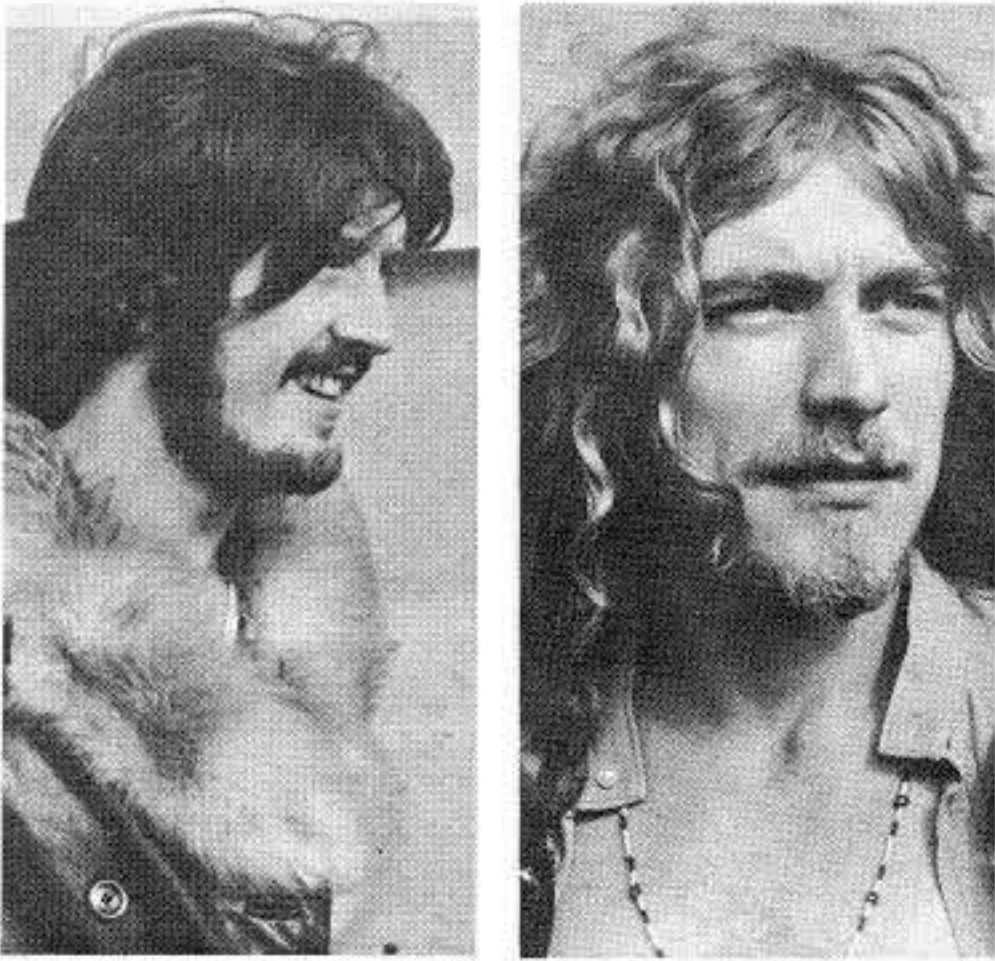
Fillmore staff members are being sent all over the country in search of other goodies—such as Keith Moon's drumsticks, a discarded Johnny Winter guitar, Janis Joplin's big fur hat, and others. To top it all off, John Fisher's 1966 black Cadillac limousine in which rode The Beatles, Aretha Franklin, The Band, Bob Dylan, Janis Joplin, The Jefferson Airplane and others, is up for sale.

Bill Graham has been associated with many benefits in the past, as well as some large efforts on the part of the peace movement. This is certainly the most imaginative and unusual idea yet, and one can only hope that it will be successful.

"DARKNESS, Darkness" by the Youngbloods was originally released in August, 1968, and re-released in March, 1969. As with their recent gold-seller "Get Together," nothing happened with the record until now. The song has jumped out of their current LP, "The Best Of The Youngbloods," and is receiving national airplay.

Atlantic artists and executives were honoured with six awards last week at a convention of National Television and Radio Announcers (NATRA). Receiving "Golden Mike" awards were Roberta Flack for "Best Jazz Vocalist," Herbie Mann — "Best Jazz Album" for his "Memphis Underground" LP; and Les McCann and Eddie Harris for "Best R-n-B Instrumental" for their "Cold Duck" single.

The firm's President, Ahmet Ertegun, and Vice-President, Jerry Wexler, were presented with a special award—the "Blood Plasma Award" for recognition of their "injections through the years, which continue to sustain the life of NATRA."



New to New Yorkers—bearded Zeppelins (from left) John Bonham, Robert Plant, Jimmy Page.

AMERICAN CHARTS

Top Twenty singles

- 1 (1) WAR Edwin Starr, Gordy
 - 2 (4) PATCHES Clarence Carter, Atlantic
 - 3 (5) AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross, Motown
 - 4 (2) IN THE SUMMERTIME Mungo Jerry, Janus
 - 5 (6) LOOKIN' OUT MY BACK DOOR Creedence Clearwater Revival, Fantasy
 - 6 (7) 25 OR 6 TO 4 Chicago, Columbia
 - 7 (3) SPILL THE WINE Eric Burdon and War, MGM
 - 8 (13) JULIE, DO YA LOVE ME Bob Sherman, Metromedia
 - 9 (9) HI-DE-HO Blood, Sweat and Tears, Columbia
 - 10 (—) CANDIDA Dawn, Bell
 - 11 (15) DON'T PLAY THAT SONG Aretha Franklin, Atlantic
 - 12 (16) I (WHO HAVE NOTHING) Tom Jones, Parrot
 - 13 (17) HAND ME DOWN WORLD Gues Who, RCA
 - 14 (14) EVERYBODY'S GOT THE RIGHT TO LOVE Supremes, Motown
 - 15 (19) (I KNOW) I'M LOSING YOU Rare Earth, Rare Earth
 - 16 (8) MAKE IT WITH YOU Bread, Elektra
 - 17 (—) SNOWBIRD Ann Murray, Capitol
 - 18 (—) CRACKLIN' ROSIE Neil Diamond, Uni
 - 19 (20) GROOVY SITUATION Gene Chandler, Mercury
 - 20 (—) RUBBER DUCKIE Ernie, Columbia
- 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 AND TEARS 3 Blood, Sweat and Tears, Columbia
 - 4 (4) LIVE AT LEEDS Who, Decca
 - 5 (9) CHICAGO Chicago, Columbia
 - 6 (7) DEJA VU Crosby, Stills, Nash and Young, Atlantic
 - 7 (—) JOE COCKER MAD DOGS AND ENGLISHMEN Joe Cocker, A & M
 - 8 (6) CLOSER TO HOME Grand Funk, Capitol
 - 9 (8) JOHN BARLEYCORN MUST DIE Traffic, United Artists
 - 10 (5) ABSOLUTELY LIVE Doors, Elektra
 - 11 (11) HOT TUNA Hot Tuna, RCA
 - 12 (10) TOMMY Who, Decca
 - 13 (15) ON THE WATERS Bread, Elektra
 - 14 (—) STAGEFRIGHT The Band, Capitol
 - 15 (12) LET IT BE Beatles, Apple
 - 16 (15) ERIC CLAPTON Eric Clapton, Atco
 - 17 (13) McCARTNEY Paul McCartney, Apple
 - 18 (16) ABC Jackson 5, Motown
 - 19 (—) SWEET BABY JAMES James Taylor, Warner Bros.
 - 20 (—) JAMES GANG RIDES AGAIN James Gang, ABC
- COURTESY OF "CASHBOX"

THIS has been a week of unrelieved busy-ness! Dashing hither and yon preparing for my London jaunt between openings (naturally, this week everyone was in town). Ah, poor beleaguered me. . . .

Dave Mason is here for an indefinite stay. After trying to interview him for months and months—most of which time he was being interviewed in London—I finally went up to see him yesterday. Sure enough, he's staying at the same house where George Harrison and Jackie Lomax stayed two years ago.

Dave is there with his manager, Billy Doyle, and two other men, and he can't wait to start rehearsals for the new group—to be called Mason, Cass and Doheny.

Ned Doheny is the second guitarist, who also writes songs and is part of the legendary very rich Los Angeles Doheny's. Drummer is Russ Kunkel (famed for his work with John Stewart, Doug Kershaw, James Taylor and Bob Dylan), bass player is Brian (whose last name I forget) who also played with Russ on most of those dates.

They're looking for a keyboard player to round it out, and the first group gig will be at San Francisco's Winterland in October.

Deep Purple appeared at the Hollywood Bowl with the Los Angeles Philharmonic, which turned out to be an enjoyable evening despite my misgivings about the group. The first half was classical by the orchestra. Second half started with Deep Purple doing four rock numbers, during which Ritchie Blackmore played very fast indeed.

The last part of the show was the Jon Lord concerto for the group and orchestra, and it came off quite nicely. It was thankfully a shorter version than the one on record. Elton John was a smashing success at the Troubadour. I've heard about little else. The standard opening line of a conversation was "Have you seen Elton John yet?"

Black Sabbath haven't been to this country yet, but their album has stirred up quite a bit of interest. One enterprising record promotion man in San Francisco (Pete Marino by name) staged a huge gala Black Sabbath celebration—parades, floats, costumes, and a Black Sabbath ceremony. The whole thing was even filmed—thousands of people lining the streets. Unbelievable.

The Association appeared at the Greek Theatre (one of my favourite—in fact, my only favourite—outdoor venues). B. B. King was on first and was wonderful.

The Association weren't so hot that night. I've seen them do much better. They lacked vitality and spark; they were good, mind you—those voices can't be all bad—but their instrumental work will never be great.

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Dave Mason lives Beatle style!

Abrahams — King Crimson new men

NEWS EXTRA

EX-BLODWYN PIG boss Mick Abrahams has revealed the names of his new group. And King Crimson have signed three new members and plan to return to "live" appearances.

Abrahams, who started rehearsals this week and hopes to debut his line-up—still untitled—in a month's time, told Disc: "We are just feeling our way at the moment. We've got a few songs together; but there's a host of material to rehearse."

The new group consists of Mick (lead guitar/vocals), John Darnbrough (electric violin/piano/recorder), Pete Fensome (bass/guitar), and Rick Dharma (drums, tabla, and "other percussion").

Fensome is a former Alexis Korner man, and Dharma has played with Michael Chapman. Darnbrough was previously in a classical orchestra.

Added Abrahams: "In a way, I'm carrying on my thing from Blodwyn... but with a different leaning. We'll retain the up-tempo, raucous sound; but we hope to do a lot more tasteful things and acoustic numbers."

Mick also hopes to start work soon on a blues album with Procol Harum guitarist Robin Throther, featuring mainly their own material.

KING CRIMSON'S Robert Fripp officially confirmed this week that he and Pete Sinfield will in future work with three

new musicians. They are Mel Collins (saxes, flute and mellotron) and Gordon Haskell (bass guitar/vocals). Third newcomer is drummer Andy McCulloch.

Says Fripp: "We're planning our first 'live' dates for early New Year and we'll be using two mellotrons onstage at the same time. At the moment we're recording our third album, which should be out early November."

Meanwhile, Fripp (on guitar) and Pete Sinfield (playing the VCS3—a British version of the "Moog") make their first London "live" appearance for over a year when they join the Keith Tippett Band at the Lyceum on November 15.



The new King Crimson plan to do live dates early in the New Year—using two Mellotrons on stage. From the left: Robert Fripp, Mel Collins, Andy McCulloch, Gordon Haskell, Pete Sinfield.

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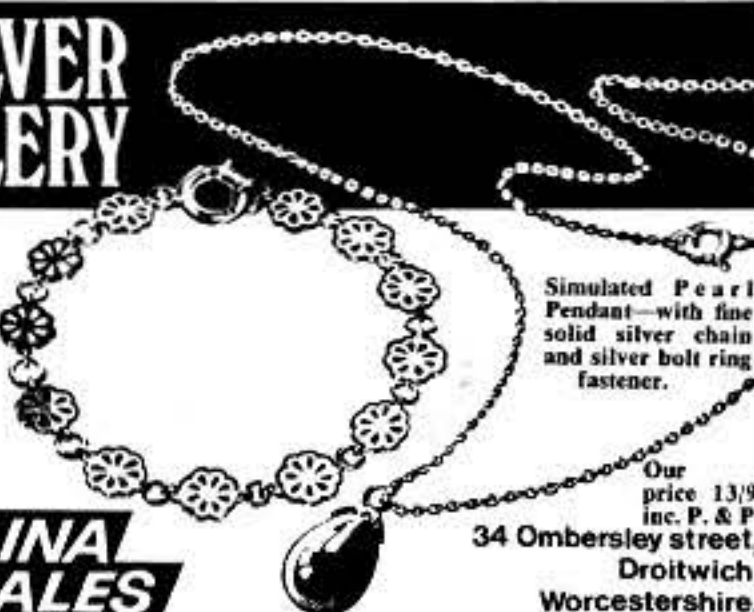
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| Engelbert | Chris Jones | Deneuve, C. |
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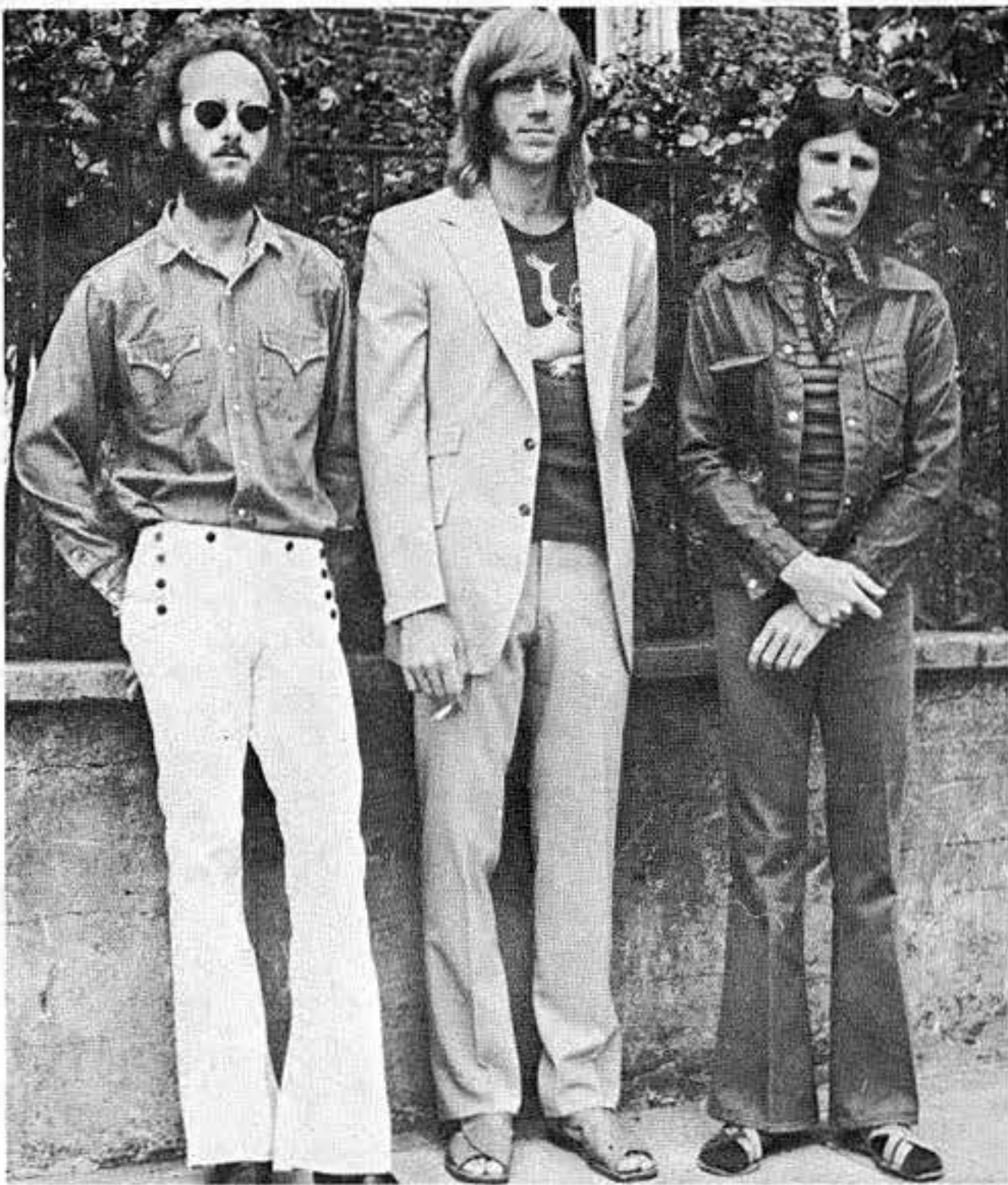
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Doors: (from left) John Densmore, Ray Manzarek, Robby Krieger

ONE REASON why Doors enjoyed the Isle of Wight—despite an apparently detached performance—was that it took their minds off Miami. Miami does not represent to them a sunny holiday paradise but a place where Jim Morrison could be sentenced to three and a half years in Raiford jail, considered by many to be one of the worst prisons in the States.

After a short holiday in London which included visits to the British Museum and all

that sort of thing, one of America's most prominent rock bands flew home to face "the Miami business."

Organist Ray Manzarek disclosed that Morrison is very worried about the outcome of the indecency charges he is facing. "Raiford jail really is one of the worst in the States. If you saw the film 'Cool Hand Luke' you'll know what I mean."

"We've worked it out that, at the maximum, he could get three and a half years on the chain gang. Breaking up rocks on a Southern chain gang for that time is no joke."

But Doors are being optimistic, and are steadily planning their

Doors: living under a jail threat

future—though never too far ahead. They have a few gigs lined up in the States and, in about six weeks time, intend to start work on their next album—"we're finding it hard to find a direction"—and then they visit Australia for a couple of weeks.

As always, Ray and the rest of the band are deeply immersed in the social, political, and ecological state of the world.

It frightens Ray that 50 feet

high MacDonald Burger houses (equivalent of our Wimpy bars) are springing up everywhere. And what is worse, most of the new ones are drive-ins which in turn gives rise to car fumes, which means pollution.

He finds it sad that the young generation has to riot to make its point, "but it is the only thing that is respected. If people see you are willing to fight for what you believe in, then they take notice."

Ray looks forward to a mass protest in the form of a boycott. "The only place you can strike effectively is in society's pocket; that's where it hurts most. If people said 'I'm not going to eat a burger or drive my car for six months, that would have an effect. People are always eating burgers and driving off into the country in their cars and throwing their beer cans out of the window. It's frightening."

Do festivals do any good for the cause?

"They are good as expressions of youthful exuberance. There was a really good feeling coming from the audience at the Isle of Wight, we had a very good time. Festivals get everyone together so that people realise that there are other people like them. But if only they could direct their energies to other things besides entertainments, if they could get away from festivals and boutiques and concentrate on getting more oxygen and cleaner water."

"The thing is that we are reaching the end of an age, 2,000 years of Christian society, and entering a new age, of Aquarius. So things are going through changes at the moment."

The Doors, too, are changing with the stars. "We are finding it harder to find a direction." Their last LP had two directions, one on each side, "Morrison Hotel," and "Hard Rock Cafe."

The new one, out soon, is a live double album, and they have no idea which way the next one will go. Ray thinks it will contain some heavy, funky blues and they will probably use bassist Lonnie Mack on it, as they did on "Morrison Hotel."



Doors' lead singer JIM MORRISON: worried about indecency charge

SLY STONE, extrovert leader of the Stone family, isn't the easiest person in the world to interview. Rather the opposite. First of all an actual interview has to be arranged, and that's a task in itself; Sly and the group don't seem to like talking to press men.

But when you've actually fixed up the interview and you're sitting in a plush London hotel at 10 p.m. at night trying to communicate with the man himself while he dances about the room things aren't much easier—for the reason that Sly has trouble in understanding the questions, and the interviewer has as much difficulty comprehending the answers:

"If I had to classify Sly and the Family Stone I would classify it as a representation of reality in the approach to gathering up what it's all about."

If you don't quite follow that, Sly explains his answer further:

"Well, if you can see how dark it is you can dig how light it is and if you can dig how light it is you can see how dark it is."

Sly and the rest of the Stone family made their first record three years ago; that's how long they've been together. The group was formed then, says Sly, "because that was just about the time. I was always into music but it was then I thought it was about time. Up to then we'd all been occupying our heads with as much music as possible. I worked on radio and my brother was playing in a little joint we ran."

Their first record, and so far their only failure in America, as far as the charts go, was a thing called "Underdog"—the title speaks for itself. Even the underground stations didn't pick it up. Which prompts a quote from Sly:

"The underground should really be the overground. If a concept is close to the truth it should be above the smoke cleaned ground

Talking to Sly is, well... a little difficult

and not below it like a mole." The first records which made the name of Sly and his gang nationally known were two funky, lyrically simple numbers: "Dance To The Music" and "M'lady." Now their lyrics are much deeper and only concern the truth—they seem to deal mainly with equality of the races, typical examples being "Everyday People," "Stand," and "Everybody Is A Star." But they're not only speaking out for the black man.



SLY STONE

"We're speaking as much for the cross-breeds as for anyone else. I'm not twelve o'clock black, more like 11.45 black... or perhaps 11.30..."

What they do set out to do is to play their own distinctive brand of music and get some sort of response to it.

"We appreciate reaction expressed in some way. If we didn't appreciate reaction we might as well stay at home."

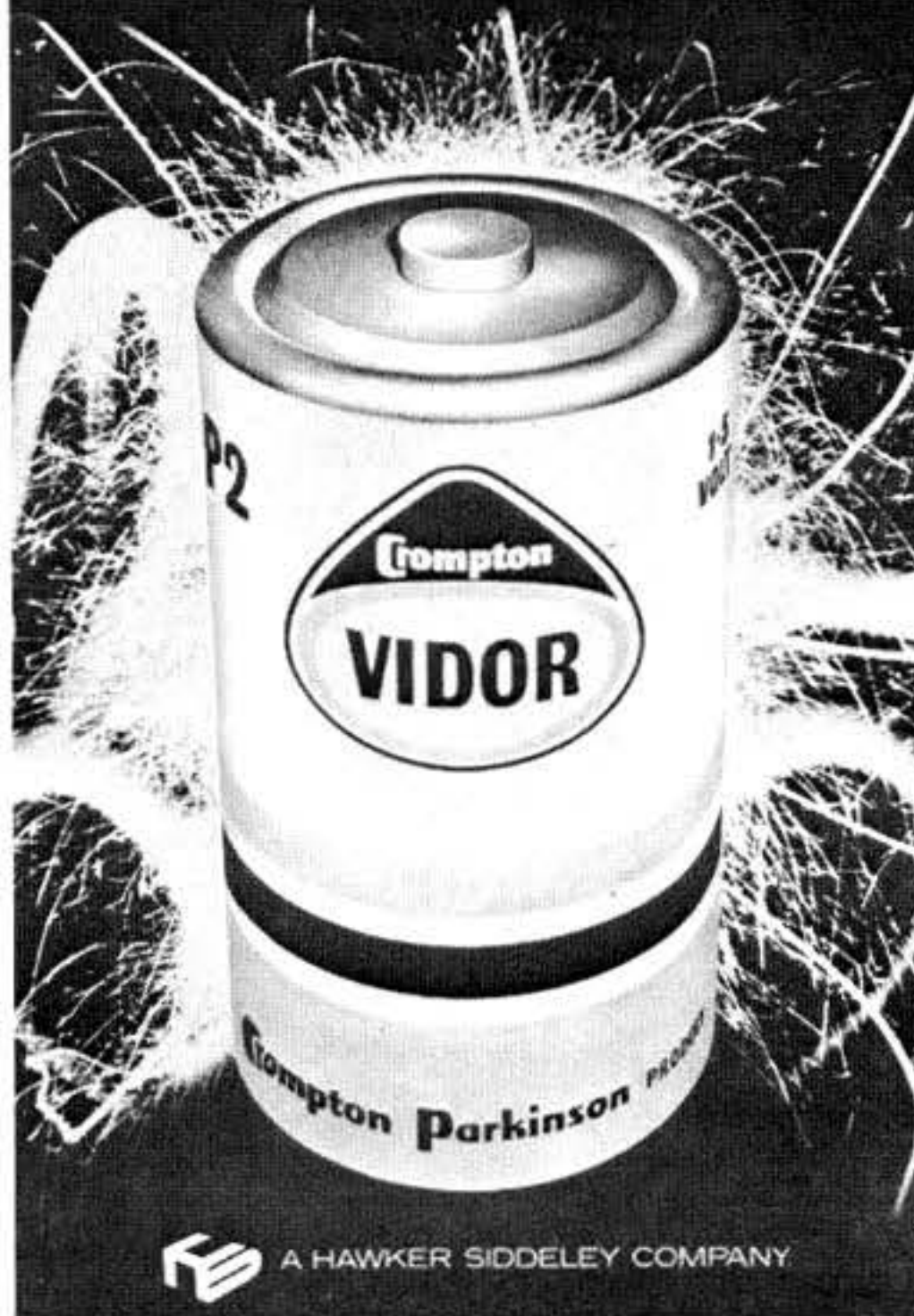
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Pop Post

Comments about the scene? Something to rave about? Mad about something? Write to Pop Post, Disc and Music Echo, 161 Fleet Street, London, EC4P 4AA

I WOULD like to thank John Peel for the interesting, original and highly enjoyable article he wrote in Disc (29.8.70). It must be one of the best he's written. He is the reason I keep Disc on order whether good or bad (not that you can have Roger Waters and Frank Zappa interviews every week!)

I would also like to thank him for turning me on to H. P. Lovecraft novels, he's brilliant, I've read two volumes of his stories already.

I wonder if he has heard a band by the same name, they are fantastic and have two albums released. The record "H. P. Lovecraft II" is on Philips. Their organist is flowing and the music is really tripping out. — Marcus Revell, Oliver Road, Shenfield, Essex.

IN ANSWER to Jackie Brookes letter (Pop Post 29.8.70.) we just cannot agree. We were disgusted with her letter! She says that Fairweather give a terrible presentation but how can she say such a thing? She hasn't given Andy or the rest of the groups a chance, so it isn't fair to criticise them at such an early stage.

Anybody would have thought they had gone from one extreme to the other but there isn't much difference really is there? They are still as gorgeous as ever.—14 Fairweather Fans, Rona Gardens, Thornby Lodge Estate, Leicester.

I WOULD like through Disc to thank all those at Radio North Sea International for giving Spangles Muldoon a chance.

Poor old Spangles. He has, in my opinion, been trodden on for far too long. Now after two and a half years, he is back with us, so well done and good luck Spangles Muldoon.—N. Smith, Long Ford Way, Staines, Middx.



Shakin' Stevens

DAVID HUGHES, who reviewed our record last week, got it wrong (including the label—it's Parlophone, not Columbia). He missed the whole point of the song.

The Woodstock Festival was a coming together of people of all types. From the '50's rock and roll to the acid rock of Jimi Hendrix. We are a true rock and roll band, and our record is true rock and roll. Dealing with something happened today. What did David Hughes want? "Summertime Blues" one more time.

As to our record being "flower power" today is 1970, flower power is dead (if it ever lived), while rock keeps rolling along.—Shakin' Stevens, Queens Road, Penarth, Glamorgan.

EVER SINCE "Only The Lonely" made our chart in the autumn of 1960, Roy Orbison has repaid his fans' loyalty by making regular appearances here. Although hitless in Britain for three years he was still capable of breaking house records at our top clubs and theatres on his tour here earlier this year.

How opportune it would be to see Roy honoured by being in this year's Royal Show together with the Art Movement, the fine British group with whom he has had a long musical association.—Mr. and Mrs. J. Frapwell, Rossiter Road, Frome, Somerset.

Great groups but have they 'sold out'...?

AT A time when everyone is saying Free have "sold out" isn't it about time we got facts straight? It isn't Free who have "sold out" but groups like Jethro Tull, Led Zepplin and Ten Years After who "sell out." Rarely do we see these three groups in Britain. They go where the money is, usually to America. Free hardly ever stop touring and give all their fans a chance to see them.

Incidentally, I still think Tull, Zepplin and TYA are great groups. — Paul Rentell, Birkey Lane, Formby, Liverpool.

AFTER LISTENING to Scene and Heard and to Mick Jagger, this was the end for me! He said that the Beatles' biggest mistake was that they could not sing, surely he does not kid himself that he can sing?

A year ago on the TV programme "Stones In The Park," he said: "We were always a better live group than the Beatles." If he is so jealous of the Beatles tell me why he and the Stones practised in the Apple studios before their Hyde Park concert. —John Glanvill, Forest Rise, Walthamstow, London, E.17.

IT'S GOOD news week folks. Those lovely lads the Bee Gees together again, writing a song for our Engel and the whole joyous bunch headed straight for number one. What bliss! Good old-fashioned straight pop with us again. It can't fail! —Sandra Kelly, Stretton Road, Greetham, Oakham, Rutland.

THANK YOU to Disc for the Kenny Everett Show and record reviews. As for the knockers, everyone knows Tom Jones is a good singer, but as usual his latest single release is, like all his other releases, a load of rubbish.

Kenny, like many other people, doesn't pretend or wish to understand such groups as Family and Steppenwolf who just make a lot of noise.

So to all the knockers of Kenny Everett, it's about time they realised that whatever he does, radio, TV or record reviewing, he always has been and always will be No. 1.—Paul Lummis, Thwaite, Eye, Suffolk.

HOW ABOUT Kenny Everett recording "My World Is Empty Without You Beeb." —Eileen and Alan, Audenshaw, Manchester.



Come off it Mr Moran—give our Engelbert a fair chance

I WAS absolutely fuming when I heard Johnny Moran's remarks after playing "Sweetheart" by Engelbert, on his "What's New" programme. He said he thought it was a terrible record. Goodness knows what his idea of a good record is, but I thought it was great.

You could hear every word perfectly, the tune was lovely and it was very sentimental, and I must say Engelbert gave it the full treatment. He's the greatest singer of this type of song.

Come on now all you DJs give him a chance.—Joyce Kydd, Dunningford Close, Elm Park, Hornchurch, Essex.

CLASSIFIED ADVERTISEMENTS

MORE CLASSIFIEDS ON PAGE 16

SPECIAL NOTICES

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

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CLUES ACROSS

- Mr. Boskell of "22" (4)
- Tommy Roe girl (5)
- Part of a group that's had its last puff? (5)
- The Rebel Rousers' employer? (4)
- "— I Don't Have You" (5)
- Pete, the Master of the Rebels? (5)
- Tempo for descent, according to "Canned Heat" (4)
- David? (5)
- Save yours for me (5)
- Burl ... (4)
- ... or Darrell? (5)
- Should they have branched out into all kinds of music? (5)
- Race-like (4)
- Joe sings no sad songs (5)
- "Do It —" (5)
- "My —" (Temptations) (4)

CLUES DOWN

- Work that features soup, perhaps (4)
- "— Is The Day" (A Question of Balance) (7)
- Summertime phenomenon (5)
- "15" defined (6)
- Just one? (4)
- "Open Road" track (7)
- Exponents of Afro-Jazz-Rock? (7)
- Keyboard-player Rick (7)
- "— Of The Moon" (6)
- "— Your Heart Away" (5)
- Game subject for Shirley Ellis (4)
- One for John from the same source as "6" (4)

LAST WEEK'S SOLUTION

ACROSS: 1. Barleycorn. 8. Elmore. 9. Shake. 10. Sunny. 11. Mother. 15. Ram Jam. 16. Dream. Ernie. 20. Mappin. 21. Houseparty.

DOWN: 2. Almond. 3. Larry. 4. Cosmo's. 5. Reach. 6. Legs. 7. Jerry. 12. Broed. 13. Waters. 14. Help it. 18. Mungo. 17. Diana. 18. Man's.

Valerie Castle, 148 Thornhill Road, Rastrick, Brighouse, Yorkshire; Derek Lake, 14 Chatham Road, East Worthing, Sussex; D. McLauchlan, Woodhead Farm, Jedburgh, Roxburghshire, Scotland; Lance Cheek, 42 Long Street, Williton, Taunton, Somerset; Graham Jones, 34 Vale Street, Clayton, Manchester; B. Dare, 26 Amesbury Road, Penylan, Cardiff.

HUMBLE Pie's Peter Frampton disappearing nicely under a very healthy beard. Meanwhile Tremeloes looking their smartest for ages. What's all that about, lads?

Why doesn't British Elektra use the exquisite Butterfly label design of its American counterpart?

Highlights of concert in San Francisco to celebrate ten years of Tamla Motown: Jackson Five who were ten times better than they come across on record, Jimmy and David Ruffin duetting on Ben E. King's "Stand By Me," Gladys Knight and the Pips, whose "Friendship Train" has been nominated for a Grammy award, and, naturally, the Four Tops. Thanks, John Reid, for telling us!

To tie in with the celebrations, Motown in American release no less than 35 albums shortly.

Very similar in appearance—Tony Joe White, Kris Kristofferson and Mac Davis.

First guesses as to who new Decca mystery group Asterix is range from Simon Dupree to Rolling Stones!

Amazing curfew put on Joni Mitchell by her manager.

At preview of Mick Jagger epic "Performance" last week: John Peel, Pig, Pete Drummond, Mike Raven and Stuart Henry.

And what about the Voices of East Harlem... completely too much.

Anxious to know what's become of former Justine singer Valerie Cope—there's real talent.

Scene

AND further rumour has it Noel Edmonds' listening figures for his Saturday morning Radio 1 show are the lowest ever recorded for that particular time slot. Which shows we're not the only ones who don't like the programme.

Apologies to Hotlegs, Kevin Godley and Lol Creme draw illustrations for Penguin, not Pan Books.

New Scotland Yard write to inform us of the wedding on Saturday of Chris Albrow, member of only police pop group, to air hostess Ursula Haas. Does he use a fuzz box, we ask ourselves!

Beautiful mickey-take of Tony Blackburn by Humble Pie on "Top Of The Pops" last week.



Farewell First Gear, we'll miss you. And welcome back Tony Blackburn—amazingly we missed you too!

Guess which well-known Welsh singer Eli Bonaparte is trying to imitate. (No, not Harry Secombe.) And with a name like that he doesn't deserve to succeed anyway!

JOHNNIE Walker leaves hospital today for short rest holiday in Cornwall before resuming his morning shows.

Rumours have it they're trying to persuade Emperor Rosko to conduct his Saturday show live from London's Paris Studios.

Bad luck: famous Keith Skues "Skuesmobile" Sunbeam Rapier stolen from outside his London flat last weekend. Quips Keith: "The thief's got a 'do-it-yourself' DJ kit in the car. Apart from a pile of records, there are some of my tapes, books on broadcasting, and the radio, of course!"

Island records should take a tip from Radio North Sea and release in Britain the tremendous Traffic single "Empty Pages."

Full marks to Radio North Sea, who now at last, and despite traumatic dramas, seem to be settled.

DJs Gay Gyne and Terry Wogan big stars in Ireland. And local commercial radio over there is unbelievable!

Jimi Hendrix, commenting on rumour that he wants to give an open-air concert before a naked audience: "It's the music I want to be loose. Not the fans. And I'm sure not gonna take my clothes off!"

Reports of "secret tapes" of unreleased Beatles LP "Hot As Sun" currently circulating sound highly unlikely.

Full marks to Mungo Jerry for their appearance and behaviour when travelling in the public eye.



IT WAS a case of smiles all round when Frank Sinatra met Tom Jones at the Caesars Palace Hotel in Las Vegas. Tom was at the hotel to see Frank who was opening at Caesars for a 19-day engagement. But Frank will have to wait until next year before he can see Tom at the same hotel for Tom is not due to appear there until next April.

E. C. RYDER

by J. Edward Oliver



Next week: Will Ena Sharples desert Dr Rossi and marry Soames Forsythe? One hint: The WORST is yet to come.

Remember?

Rolling Stones are mobbed in Dublin on tour. One hundred fans rush the Adelphi Hotel breaking windows and mobbing the group and **Julie Grant** receives badly cut hand from flying glass.

SEPT. 11, 1965

Hermans Hermits and **Fortunes** plan joint concert tour in November and **Sonny and Cher** also tour in November to earn over £20,000. And last, but by no means least, the **Beatles** announce plans for them to tour Britain.

Out this week:—**Manfred Mann**—"If You Gotta Go, Go Now," **Barbara Lewis**—"Make Me Your Baby," **Silkie**—"You've Got To Hide Your Love Away."

In the chart **Rolling Stones** and "Satisfaction" hit number one.

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Humble Pie sound like 'Jumpin' Jack Flash' gone mental!

Humble

Pie

Big Black Dog (A and M)

Well darlings, here come Humble Pie, nitty grittying their way back into our lives once again this time with something that sounds like 'Jumpin' Jack Flash' gone mental. A Dirty, down-to-earth bluestype thing in which the singer sounds like they wouldn't let him into the studio, so he sarg it into a cassette machine and posted it for later addition. Even played low, this one sounds too loud. Stereo.



Dana

I Will Follow You (Rex)

I do hope that Dana is not the "Don't touch - me - or - I'll - break, delicate - as - bone-china young lady that her image would have us believe, as this review might bring her crashing down around her homespun ankles.

It is the one record that I have heard that warrants the return of the death penalty. It could even be the worst record ever produced, and might one day find itself in the Guinness Book of Records.

Saints preserve us!

Young Rascals

Glory Glory (Atlantic)

There's too much of this sort of thing about! Slightly reminiscent of Garner Ted Armstrong and his terrifying "World Tomorrow" broadcasts. "The wrath of the Lord is upon you friends, so repent, 'cos the world is about to crash into doom and destruction."

I shouldn't bother to rush out and buy this one before it does.



Too Loud; Humble Pie (left to right) Peter Frampton, Jerry Shirley, Greg Ridley and Steve Marriott

Canned

Heat

Future Blues (Liberty)

Bound to be a hit, this one, so place your orders now. A very fast moving piece of blues rock.

Gene

Pitney

Shady Lady (Stateside)

This must be one of the most quietly recorded records of all time. Even with the volume turned up full-most, all that comes out is a squeaky little voice fighting its way through an extremely thin backing. The second most forgettable record in history next to "Nice Time."

Des

O'Connor

The Tip Of My Fingers (Columbia)

"I reached out my arms and I touch you, with soft words I

Tony

Burrows

Every Little Move She Makes (Bell)

Written by Tony Macaulay, Greenaway and Cook, who are responsible for every

record in the chart that you remember enough about to be able to hum the tune. This one will have to have a few radio plays before it filters into your brain, so stay tuned — and, by the way, God bless you Radio Northsea Int. for relief from two years of piratelessness!



TONY BURROWS: his latest will need a few plays to catch on

whispered your name, I held you right on the tip of my fingers but—that was as close

as I came." Good grief! Grumble, nadgerty-nadge.



Quick Spins By DAVID HUGHES

"AMAZING GRACE" by The Great Awakening is the one song we'll all remember from the Isle of Wight, when we stood up to, held hands and pronounced friendship. For those not there, it's a slow instrumental, sounding like a cross between a bagpipe tuning up and the Radha Krishna Temple! And great stuff, to boot. (London.)

Still with the I.O.W. fest (and who will ever forget it?), Voices of East Harlem couldn't beat the cold weather, but on "Right On Be Free" they're in cracking form, like Edwin Hawkins' mob but with real guts . . . yeah! (Elektra-S.)

Ten Wheel Drive features Goldie (now Genya Ravan) on a top-speed beater "Morning Much Better" which sounds like early Lulu. (Polydor.)

I suspect Asterix of being someone else rather better known. We may know when "Everybody," the old Tommy Roe song makes the chart as it's sure to do—a really powerful thumper with force ten vocals. (Decca.)

I'm sure Eagle had a great single out once . . . well, here's another—"Kickin' It Back To You" which builds splendidly through piano, drums and brass to a cracking mean vocal line which hits you right between the eyes. (Pye.)

MUCH advertising for Tikki, Takki, Suzy, Lies—four girls who sound exactly like the Flirtations on "Ba-Da-Da-Dum"—the title chorus could be catching! (UPC.)

Film theme strings open Freshmen's "Banquet For The World," a mixture of half a dozen other songs, most obvious being "Wichita Lineman." A nice change of style for these Irish lads. (CBS-S.)

Ignore the verse, wait for the chorus—that's the motto on Tony Macaulay songs. Sweetcorn have one with "Catch Me, Catch Me"—a typical effort, but that chorus is worth waiting for. (Pye.)

Get this: Hogsnot Rupert's Original Flagon Band! "Pretty Girl" is a fun-packed West Indian thing with happy harmonica and skiffle guitar, plus the immortal line "she worked all week in a discoteque!" (Columbia.)

Lovely sleepy flute on Andwella's instrumental "Michael Fitzhenry." (Reflection.)

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TOP 30 SINGLES

- 1 (2) **TEARS OF A CLOWN**
Smokey Robinson and the Miracles, Tamla Motown
 - 2 (3) **MAMA TOLD ME NOT TO COME**
Three Dog Night, Stateside
 - 3 (1) **THE WONDER OF YOU** Elvis Presley, RCA
 - 4 (16) **GIVE ME JUST A LITTLE MORE TIME**
Chairman of the Board, Invictus
 - 5 (4) **RAINBOW** Marmalade, Decca
 - 6 (10) **MAKE IT WITH YOU** Bread, Elektra
 - 7 (9) **LOVE IS LIFE** Hot Chocolate, RAK
 - 8 (5) **25 OR 6 TO 4** Chicago, CBS
 - 9 (12) **WILD WORLD** Jimmy Cliff, Island
 - 10 (6) **SOMETHING** Shirley Bassey, United Artists
 - 11 (7) **NEANDERTHAL MAN** Hotlegs, Fontana
 - 12 (13) **SWEET INSPIRATION** Johnny Johnson, Bell
 - 13 (11) **NATURAL SINNER** Fairweather, RCA
 - 14 (19) **IT'S SO EASY** Andy Williams, CBS
 - 15 (8) **LOLA** Kinks, Pye
 - 16 (—) **BAND OF GOLD** Freda Payne, Invictus
 - 17 (14) **THE LOVE YOU SAVE** Jackson 5, Tamla Motown
 - 18 (23) **I WHO HAVE NOTHING** Tom Jones, Decca
 - 19 (15) **LOVE LIKE A MAN** Ten Years After, Deram
 - 20 (28) **YOU CAN GET IT IF YOU REALLY WANT**
Desmond Dekker, Trojan
 - 21 (29) **MONTEGO BAY** Bobby Bloom, Polydor
 - 22 (27) **WHICH WAY YOU GOING BILLY**
Poppy Family, Decca
 - 23 (17) **I'LL SAY FOREVER MY LOVE**
Jimmy Ruffin, Tamla Motown
 - 24 (30) **DONT PLAY THAT SONG** .. Aretha Franklin, Atlantic
 - 25 (26) **JIMMY MACK**
Martha Reeves and the Vandellas, Tamla Motown
 - 26 (—) **STRANGE BAND** Family, Reprise
 - (—) **LONG AS I CAN SEE THE LIGHT**
Creedence Clearwater Revival, Liberty
 - 28 (22) **BIG YELLOW TAXI** Joni Mitchell, Reprise
 - 29 (18) **ALL RIGHT NOW** Free, Island
 - 30 (20) **IN THE SUMMERTIME** Mungo Jerry, Dawn
- Two titles tied for 26th position.

TOP 30 ALBUMS

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

Silver Disc for 250,000 British sales ▲ This week's Top 30 zoomers American charts are on page 13

Hit Talk by **JOHNNY JOHNSON**

Elvis's is great. I've been a fan of his for some time. Definitely one of his better records.
I'm a bit surprised Smokey Robinson and Miracles have done so well. This record is one that has to be listened to for some time to be appreciated.
Three Dog Night's is a lovely sound. The beginning

is very catchy. I'd say it was headed right for the top.
Jimmy Cliff's is lovely. It has a lot of truth in it. Melody, words, rhythm—in fact everything about it is great.
I particularly like the

Jackson 5's record although I preferred their first single. They have a very distinctive sound.
Chairmen of the Board's is going to go right to the top. Performance and production are great. It has a certain something about it

which attracts people.
Martha Reeves and the Vandellas' record might have been all right two years ago but not now. The things they're doing on the record are being done so much better now.
Aretha is the soul queen. This record is good but then everything she does is good.



Next week: Hot Chocolate Band's ERROLL BROWN



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FIVE HAPPENING DISCS

John Cassidy	Columbia
Lucie Lucie	DB 8709
Cliff Richard	
I Ain't Got Time	Columbia
Any more	DB 8708
Blinky & Edwin Starr	Tamla
Oh How Happy	Motown
	TMG 748
The Temptations	
Ball of Confusion (That's what the World is today)	Tamla
	Motown
	TMG 749
Diana Ross	
Ain't No Mountain	Tamla
High Enough	Motown
	TMG 751

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