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ARRIVAL ALBUM, LIVE DATES

ARRIVAL, surviving very nicely this week with their own song "I Will Survive" at number 14 in the chart, have their first LP, simply titled "Arrival," released in three weeks time. "Friends," their first hit, and Doors' "Light My Fire" and Aretha Franklin's "Prove It" are the only non-original songs on the album. All the other songs are written by Frank Collins and other group members.

Apart from appearing at the Isle of Wight Festival, next big date in Arrival's calendar is July 16, when they star at the Palermo Pop and Jazz Festival with Aretha Franklin, Ray Charles and Duke Ellington, among others.

"We're dying to see Aretha again," they say, "if only to remind ourselves of where and when it all started. It was at Aretha's London concert two years ago that we first met our manager Tony Hall."

They leave for Morocco this week, tape a guest spot on the new Kenny Everett show, are first guests with Ray Stevens on the new *Lulu* series, guests on a Maynard Ferguson TV special in August, visit Japan, and are in line for two TV specials on their own in the autumn.

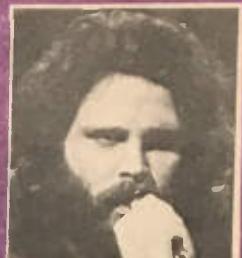
A busy life for 1970's finest musical arrival!

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Doors definite for Isle of Wight!



DOORS, featuring fiery, controversial lead singer Jim Morrison, are latest addition to the Isle Of Wight festival in August. They've been secured by promoters after six months of complicated negotiations.

Says I.O.W. spokesman Pete Harrigan: "The deal for the Doors was easily as complex as the contract for Bob Dylan last year. And public reaction for the festival—particularly from the Continent—is already better than for 1969."

Only acts DEFINITELY booked for I.O.W. (August 28/31), according to Harrigan, are Doors, the Who, Richie Havens, Chicago, Leonard Cohen, Pentangle and Mungo Jerry.

"But we're after just about every big name you care to mention. There ARE plans for Jimi Hendrix, Eric Burdon, Arrival and even the Beach Boys, who have expressed a desire to appear.

"Mungo Jerry are confirmed also. We recognise that they are a valuable addition to the music scene. And by the date of the festival they should be even more important."

DJs definite for compere duties are Ricky Farr, who took part last year, and Jeff Dexter, blond, bespectacled authority on progressive music.

Tickets for the I.O.W. go on sale—both in Britain and the States—from July 3. A crowd in excess of 250,000 is again anticipated.

And the festival is expected to be seen, via various media, by a world audience approaching World Cup size. Five European radio stations, plus TV units from France, Germany and Switzerland will be covering the event. And American CBS hope to beam excerpts "live" to TV and/or cinema screens in the States.

Added Harrigan: "There will be around 30 different acts on the bill this time. It promises to easily equal the Dylan festival. We're spending around £100,000 on the sound system alone."



ARRIVAL (left to right) Top: Tony O'Malley, Lloyd Courtenay.
Centre: Paddy McHugh, Dyan Birch, Carroll Carter, Don Hume. Front: Frank Collins

It's BST's 'open mind' that makes them something to shout about

"MUSIC is like a universe: it's infinity. The possibilities are unlimited." That's the philosophy of Fred Lipsius, leader of Blood, Sweat And Tears' brass section. And it is an open mind like that that helps to make BST's unrestricted music something to shout about.

They have been heralded as the "pioneer jazz-rock group." But that's not the half of it. And it is certainly not a tag of which they themselves are particularly keen. During a stop-over in London on their way to appearances in Yugoslavia, Rumania and Poland, Lipsius took time to explain that BST is more than that.

BST has been going for three years now. It lasted a year before the "change." Al Kooper was the leader for the first year. He took all the vocals and played keyboards. It was just his musical direction; his idea of a big rock band. He held us back. Since he's left, we've spread out a lot more. Dick Halligan just used to play trombone then. Now he plays organ and piano and does most of the arranging and a lot of the writing. It used to be straight rock with Kooper and we hardly

had any solos. But now it's really spread out—in a classical concept as well as a jazz one.

"It's just opened out in the last two years and it's going to keep doing so. We are a mixture of rock, jazz and big band musicians and we've all influenced each other. And Dick was classically trained so we've got that too.

"We don't play any one particular style. We are liable to play anything. The thing is that it has to be free enough to get the best out of each person. But at the same time we think about the audience. We are commercial in some things—especially as far as getting to the public is concerned."

Change

BST are certainly commercial. Nowadays this nine-piece outfit commands high fees, plays at top venues and sells records by the million. But it wasn't always so good. After the "change" they went through a rough patch. They spent some time finding the right musicians. And then had a harder job to find the right singer. "Laura Nyro came along for an audition. But she was only looking

for a backing band. We wanted to be Blood, Sweat And Tears. She appreciated that and so we went our separate ways. Then David Clayton-Thomas came along and as soon as we heard him sing we knew that was it. "So many bands sound like everybody else these days. We didn't want to copy—we wanted to be original."

They certainly achieved that and revolutionised the line-ups of groups on both sides of the Atlantic. But Fred Lipsius is reluctant to make claims about BST being the first jazz-rock or rock-jazz, or whatever you have to call it, band. "We were just the first band of our type to make it," he smiles.

"One of the problems with the original band was that it wasn't very democratic. The other three horn players were only employed

on a salary basis. By the time we made the first LP I had them in the group on the same basis as everybody else. But four months after that it broke. Kooper left and so did the two trumpets. One of them went with Horace Silver. That was Randy Brecken. Then we went through the bad period.

"We finally got everything settled in May 68 and then spent a month rehearsing—four hours a day five days a week. We've been through a lot of changes and we've all been through the stage when we've been ready to quit. So we are pretty close now in a lot of respects. All we were trying to do was play music that we all liked and get a little of everybody in it. And now there are no limits.

Another reason that BST have something extra over a lot of

other bands, feels Fred, is that they have so much experience. "Most of us have 15 or 16 years experience. You don't get many rock bands with that kind of knowledge."

Fred might sound a little over-confident. But this band has good reason to be. Their next album will certainly win even more friends and admirers. It has a brilliant version of Steve Winwood's "40,000 Headmen," and what they do to the Stones' "Sympathy For The Devil" is almost unbelievable.

They are at last to appear in Britain. After several unsuccessful attempts, Britain's Arthur Howes office stepped in and put one together in 24 hours. And there is only one album out at the moment that represents the band as it is now. The first one was made in

Blood, Sweat and Tears — more than jazz-rock (l-r back row), Jerry Hyman, Jim Felder, Chuck Winfield, Bobby Colomby, (front) Dick Halligan, David Clayton Smith, Fred Lipsius, Len Soloff, Steve Katz.

the Al Kooper days. But things will be put right soon, to make BST more than just an "in" name over here.

The new album will probably be out in August and they are definitely going to play concerts in London in the autumn.

Lipsius is right about music being a universe. And in that universe, BST are a galaxy all to themselves.

ROY SHIPSTON



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The Iron Butterfly — pretty heavy — (l-r) Mike Pinera, Doug Ingle, Larry "Rhino" Reinhardt, Ron Bushy, Lee Dorman.

WHAT'S all this sudden flutter about the Iron Butterfly? The group arrives in Britain for its first-ever British concert next month, yet although they have become absolute monsters in America during the past two years, their popularity seems to have missed Britain altogether.

Actually the Butterfly's playing in Britain will not be the same as that on albums released here. At the beginning of the year their lead guitarist, Eric Brann, left, and in their search for a replacement the group came up with not one, but two new men.

So the line-up now reads: Doug Ingle (piano and organ), Ron Bushy (drums), Lee Dorman (bass) and Mike Pinera and Larry "Rhino" Reinhardt (lead guitars).

Explains Doug: "We're working for a group type of feeling now. We want to groove where everybody complements each other. With five guys now in the band it sounds like eight—it's a new music!"

Iron Butterfly were first formed two and a half years ago in San Diego, California, and in their own way, they have achieved perhaps more record success than any contemporary progressive group.

Butterfly — causing a flutter

Their album, "In-A-Gadda-Da-Vida," has been a US hit for nearly two years and they are best known for that title song.

A live version of it appears on their new LP, released July 1, called "Iron Butterfly Live." The group's third LP, "Ball," also topped the American album charts and sold over one million copies.

Although their music has altered with the influx of the two "jamming" guitarists, the philosophy of Iron Butterfly remains the same . . . and it is the name that symbolises the goal.

"I wanted a name we could live up to," says Doug. "We wanted to be good. Good consists of being heavy, tight, and also as people. It also means being light, dynamic, versatile and original."

"I added all these qualities to

gether and it boiled down to heavy and pretty. At the time insect names seemed to be the big thing, so we became Iron Butterfly."

So much for the name: what of the music? "Lyrically and musically we are really optimistic," says Doug. "Our two new lead guitarists are great and get some good licks together. Then, when they do their own leads, their styles move apart."

Adds Mike Pinera, one of the new guitarists: "Rhino and I not only dig jamming together, we get together and practise scales and discipline techniques, the root fundamentals of music. It's going to be a totally new concept of two guitars, not the normal parallel harmony lines or trading off of solos."

All of which sounds pretty exciting stuff, but still the fact remains that "In-A-Gadda-Da-Vida" is still the one composition which has meant most to the British public. After eight months of playing it solidly all round America, the new line-up gave a splendid excuse to drop the number from their act . . . but the fans thought otherwise.

One concert won't give them much chance to prove themselves, but at least it might stir up more interest for their expected tour in the autumn.

Heavy and pretty? We wait to see.



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CLOSE-UP

A COUPLE of weeks ago Dave Mason came home. He'd spent a year in America and Canada, and reappeared as suddenly and inexplicably as he went. For a lot of people the first they knew about it was when he popped up onstage with Eric Clapton at London's Lyceum. But how long he stays around, what he does next, nobody knows—least of all Dave.

He burst into Disc's office last week at four o'clock, apologising for having only just got up, as if he'd never been away. And although the moustache has gone and the hair is shorter, he's still unmistakeably Dave Mason—only a slightly older and wiser Dave Mason. Over numerous cups of coffee in a Fleet Street coffee bar he talked about the past year in a newly acquired American accent that he keeps apologising for.

"I've been through a period where things haven't worked out right and now I'm starting again. I must be a very difficult person to work with because I just love my freedom."

It was his freedom, plus a certain lucky streak and a chance phone call from Eric Clapton that resulted in Dave spending his first few weeks back in the country at Eric's house, as a member of his new band. Primarily he came back here to see his parents in Worcester.

Perhaps in retrospect it was inevitable that Dave would eventually join Eric's group as he'd played with Bob Whitlock, Carl Radle and Jim Gordon when he played on the Delaney and Bonnie tour, and they also helped him out on the solo album he made in the States.

"Now it's a question of getting a personal relationship going in with Eric. Eric is doing what he's doing, me what I'm doing, so that we can work it so that if I play with the band I don't mess them up. I'd like to do it and see what comes out of that group—I haven't sat down and talked to Eric at length about it, but I know he'd like to take it somewhere creatively."

The last year has been a strange but fulfilling time for Dave. He's returned to Britain much wiser, more responsible and more definite in his ideas. Before he went there'd been all the Traffic hang-ups, with Dave leaving and rejoining the group with bewildering regularity.

"As an entity Traffic was here, there and everywhere. I would love for it to have stayed together, there's no doubt about that. I really loved those guys. In that group there was unlimited combinations of things to be done. Will I ever go back? I really don't know, I'd like to if they'd like to get it back a fourth, but I just had to leave it where it is right now. I've seen Chris and Steve a few times and Jim came over to the States while I was there."

When Dave went to the States the only person he knew was Cass Elliott, whom he'd met through Gram Parsons of the Burrito Brothers.

"Everything just went from there; everybody else I got to know, I signed a new management thing and a recording contract.

"For the rest of the time I was playing guitar with Delaney and Bonnie on the Blind Faith tour."

The main outcome of his stay was his own album, the first thing he's ever done on his own. Called "Alone Together," it's a collection of Dave's songs and he's justified

Disappearing Dave is back—but not even he knows for how long!

By CAROLINE BOUCHER

marriage at Christmas to a Philadelphia girl is going through a bad patch at the moment. The lyrics of his most popular song, "Feelin' Alright," seem to sum him up: "I must write more cheerful songs," he says earnestly.

People keep telling me I should write a song for Casablanca called "Something To Make You Happy," though.

"I'm writing one in spainese now," he says, then stops and then nothing, for ages. But I can only write songs on my own. I found out that in Traffic, with Eric and the band, everybody writes things and the band members know each other better the combinations could be endless.

One thing that Dave has learnt over the years in the music business is to get involved in every aspect. He's very wary of signing anything.

"I just don't want to sign any more contracts except for individual things—I don't like to impose on other people's ways. If this thing works out with Eric I shall base myself here for a while and just look around and get a house. I can't keep on invading Eric's privacy, staying with him. I've never had a house—only my parents' one. There was the Traffic cottage in Berkshire; we built that place practically—put in the electricity, the hot water—that was great.

"I'll base myself in this country as long as the band works. I just take my home with me wherever I go. It doesn't bother me, I don't feel insecure. I've been travelling on my own too long for that. I have my own little insecurities now and again."

Dave seems to have been rather out on a limb. That's not to say he's converted or moody—or the contrary, he's most friendly—but he always gives the impression of being a rather thoughtful, sad person, probably heightened by the fact that his

right," which has been used by a multitude of people on albums and singles. Dave reckons that he will need to receive most of the royalty cheques.

"I've been broke for a year or ages. I haven't been writing or anything but I'd got myself a place a year ago.

"Although in a sense it's been worth it because I had to move around in order direct myself to do what I wanted to do."

To make things easier for others, Dave, with his friend in Toronto, is starting a publishing company which should have been set up by now.

"I'd really like to make it into something and build it into a company that's a handbook for anyone who wants to write something—so the effort won't be wasted. It's just a question of how you're going to channel your energies."

Relationships, really, if you have had some you have somebody you can go to. I want to make sure people can get their share out of it, and if you're not prepared to do that you're just holding them back and preventing them getting the facilities they need."

Dave's ambitions now stretch beyond purely making records and doing gigs. "I play isn't all total involvement. There's so many other things I'd like to do. I'd like to go to college and study it—how to write music because I can't seem to learn the formal arrangements because I'd like to do music for film. It's all communication, music, pictures and words—they're all different forms of communication."

And I'd like to get into some sciences—I'd like to study chemistry because it's so important. I'd also like to get kind of knowledge of business so I could build a structure for myself. No publishing idea is at least going to help something... so the effort won't be wasted. It's just a question of how you're going to channel your energies."

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Dave's ambitions now stretch beyond purely making

DAVE MASON



thinking about the way you should do things, analysing things too much.

"Right now I'm trying to re-evaluate everything in my mind. Instead of doing things at first thought, on impulse, it's better to sit down and think for a little while. Then I can't come to terms with I go away from to think about—I put myself in a place that isn't involved. But I understand that this is not. The trouble is once you start finding out about things. Having a little knowledge drives you crazy. Once you start delving into things you have to follow it."

He also has pretty strong views on religion. "Religion has done more to harm life than anything else. The Bible seems to me to have been just the book which it came from, from then onwards. It seems to have been exploited just like anything has been exploited."

Dave made quite a number of new friends over the past year, mostly from the South of America or in Toronto. America, he says, did tend to scare him and if he returns he's more likely to base himself in Europe.

"I tend to trust everybody, but not in the sense that I've got openly aggressive to some people, but I have been let down by people after a bad period, and it's almost as if security becomes a bad thing, because you lapse into a false sense of it and you think you're fine because of the picture you paint of yourself. Your mind really is come down to for me is a good working relationship with reality. I'm coming more down to earth."

Whatever happens to him next, whether he decides to go doesn't really matter. Dave Mason is still only 24, and from what he's learnt and produced already, there's a lot of time left for a pretty amazing future.



Dave Mason (right) and Eric Clapton

Next week : Marc Bolan

'I'll base myself in this country as long as Eric's band works. I just take my home with me wherever I go'



Marmalade should sell like hot cakes the new LPs

MARMALADE, last of the great teeny-hoppers, have finally achieved the impossible—a tremendous LP of their own songs, produced by themselves, beginning a new era, just destined nevertheless, to sell like hot cakes if there's any justice left!

"Reflections Of The Marmalade" is 10 long tracks, eight written by Junior Campbell (who also produced and arranged the album) and Dean Ford. Already tried and tested is their hit "Reflections Of My Life" and their excellent version of the song Junior produced for Dream Police, "I'll Be Home (In A Day Or So)," but the best is the rest!

"Kaleidescope" has an Oriental beat and nice alliterative words, "Life Is" is a beautiful simple tune with acoustic guitars which also feature prominently on "Carolina In My Mind," the highly-commercial Janis Taylor song, and "And Your Is A Piece Of Mine," a wistful song with fine mello-ton backing.

Highlight, though, is "Fight Say The Mighty" which is more than worthy of Crosby, Stills and Nash from both harmony and construction points of view. Dean Ford is in better voice than ever, Junior plays some inventive piano and if the Marmalade carry on like this there'll be no stopping them. (Decca) ★★★★

Hump makes it happen

URIAH HEAP . . . very 'eavy, very 'umble . . . are heavy but they don't have to be too humble about their performance. They are a skillful group and everything sounds under control. They are sensible enough to vary things and "Come Away Melinda" is nice, quiet and melodic. There are a couple of bluesy tracks but it is mainly heavy, carefully thought-out arrangements, not too hard to listen to. David Byron (lead vocals), Ken Hensley (organ, slide guitar, mellotron, vocals, piano), Mick Box (lead guitar, acoustic guitar, vocals), Paul Newton (bass guitar, vocals), new drummer Ollie Olsson and old drummer Alex Napier play very tightly and there are some good solos, even if the overall effect is not particularly original. (Vertigo) ★★

JOHN JAMES is a comparatively unknown folk singer who writes tuneful, pensive songs and plays fine guitar. His first album, "Morning Brings The Light," probably won't sell as many copies as it deserves. The 12 tracks include folk standards and some interesting originals of his own. It's

very relaxing and pleasantly simple. He puts a lot of folk artistry to shame with his guitar work and his voice is distinctive and clear. A very fine first. (Atlantic) ★★★

WILSON PICKETT keeps "Right On" in his role as Otis Redding's soul successor. No progression here, except that five tracks abandon the brass for a funky rhythm section. There's plenty of that excitement which had London rocking last September and will again this. "You Keep Me Hanging On" is a carbon of the Booker T arrangement plus the Pickett fire: "Hey Joe" has been in his stage act for months and deserved recording, and "Sugar Sugar" we all know. Others include an optimistic racial harmony piece—"This Old Town," a gospel "Lord Pity Us All" and a religious "Sical Away," complete with introductory monologue. "Groovy Little Woman" and "Funky Way" are what we'd expect, but Pickett's own "She Said Yes" is a strangely un-soul pop song. A good mixture. (Atlantic) ★★★

KEN COLYER'S Jazzmen never drift far from the old New Orleans style—and never fail to produce joyful music. Their latest album is tidy and sprightly, with a rock steady rhythm which takes you through 10 trad numbers at a brisk trot. Solos are infrequent and restrained, so that the only personality to really emerge is that of the band itself. Title is—wait for it—"Watch That Dirty Tone Of Your's . . . There Are Ladies Present!" (Joy) ★★★

RUSTY DEAN'S "Country Gospel" is what the title says—Gospel songs in Country and Western style. It has steel guitar, funky organ, occasional banks of violins, and is quite a pleasant sound. But it may well just fall into a pit between the two styles and fail to capture the fans of either. Tracks include Bill Anderson's "Higher Power" and Hank Williams's "I Saw The Light." (Marble Arch) ★★

CHARTBUSTERS RISING is great value—10 really convincing cover versions of chart hits. Titles are: "Back Home," "Young, Gifted and Black," "Spirit In The Sky," "All Kinds Of Everything," "Gimme Dat Ding," "Daughter Of Darkness," "Something's Burning," "Travellin' Band," "Good Morning Freedom." (Marble Arch) ★★★

NORMAN GREENBAUM with Dr. West's Medicine Show and Junk Band—you've guessed it! An album made before "Spirit In The Sky" had even matured, and Mr. Greenbaum was not a featured name in the band.

Contains 12 tracks of what could be termed "nonsense" songs backed by an assortment of odd

"CANNED HEAT 70 Concert" is said group live at one or more of their concerts in Europe. Fine if you saw them and dug the excitement they radiate. If you didn't, you might find it rather jarring to listen to the impromptu filling-in dialogue while the star of the album—the man in charge of the amplifiers goes about his business.

Once reconciled to this, there are seven tracks laid down by one of the bands really capable of making a live album, including "On The Road Again" (improvised to an unrecognisable version of the hit single) and "Let's Work Together" (a la single). (Liberty) ★★★

HARDIN AND YORK, the organ-drums who emerged from the end of the Spencer Davis group at last have the answer to the boogie album that has done so well for someone else on the Continent. "The World's Smallest Big Band" may not be as clever as their first LP but it concentrates more on their "live" approach. The versatility of organist Hardin and drummer York is on full show as the tracks wander through various forms of jazz and rock. Most of the album was recorded with an invited audience of "Soho

deadbeats," and there is a nice club atmosphere. The first LP was rich in recording techniques but here they substitute their "live" sound and some of it really raves. There is a rock-n-roll melody—"Jailhouse Rock," "Mean Woman Blues," and "Rip It Up!" plus a "Northern medley"—"Lady Madonna," and "Norwegian Wood." (Bell) ★★★

BROOK BENTON, so they say, had 12 hits in a row until 1961, when suddenly everything went blank. He's had singles since then, most recent and most notable of which—Tony Joe White's "Rainy Night In Georgia"—is opening track on "Brook Benton Today." Why was he so forgotten when he is still so magnificent. Listen to "My Way," a five-minute long version of the Sinatra hit, taken at a different pace, with a brand new arrangement and coming up fresh as a daisy. Or "Can't Take My Eyes Off You" or "We're Little Bit Of Soap" or "We're Gonna Make It." Arranger Arif Mardin has excelled himself in blending each song exactly to Benton's deep voice, and adding the best backing voices America can offer (Sweet Inspirations and Cissy Houston). The result is a brilliant romantic record. (Atlantic) ★★★★

ENGELBERT HUMPERDINCK: "We Made It Happen" (Odeca). To bring solace to fans during his nine-month emigration to America comes this predictable, yet as usual highly professional album, in what must be the shoddiest sleeve of the year.

Engelbert is no fool, and of the 12 songs here only four are new—and of those "My Wife The Dancer" has been well-tested in concert. A bawdy, "Stripper"-type 1930's sound, it's the only up-tempo number and possibly the best. No less than six musical directors are employed, yet there's little to distinguish between them. Best of the hits is "Words," which blends perfectly with the Humpytum. The others will be great with his fans, but compare poorly with the originals. ★★

TRACKS: We Made It Happen; My Cherie Amour; Raindrops Keep Fallin' On My Head; Love Me With All Of Your Heart; Words; Something; Everybody's Talkin'; Love For Love; Just Say I Love Her; Wandrin' Star; My Wife The Dancer; Leaving On A Jet Plane.

percussion or "junk" instruments. Funniest is probably "A Summer Love Song" where moon, June, croon and swoon are quite blatantly (and deliberately, we think) used. It's swingalong Midwest stuff but not up to "Spirit" standard. (Page One) ★★

STEELEYE SPAN completes the picture of Fairport Convention offshoots. "Hark The Village Wall" has Tyger Hutchings in a group who really get back to the roots by reviving British traditional folk songs without trying to make them British folk songs—1970 style. A simple but effective presentation without pretension (RCA) ★★★

NUCLEUS Elastic Rock must be one of the first jazz records with an out-and-out "heavy" cover. Nucleus turn out to be Ian Carr (trumpet, flugelhorn), Karl Jenkins (baritone, oboe, piano), Brian Smith (tenor, soprano, flute), Chris Spedding (guitar), Jeff Clyne (bass) and John Marshall (drums).

They are among Britain's top jazzmen and the standard of the music goes without saying. Clyne's electric bass patterns give a rock feel but most of the arrangements and the solos are pure jazz. If there ever was such a thing as jazz-rock then this is one of the best examples of it. (Vertigo) ★★★

WOODVALE Male Quintette do 12 religious songs in rhythmic style with feeling and precision on "Hymn Time." Imagine the Deep River Boys (remember them?) and you're somewhere near the sound. (Emerald) ★★

ROBIN HALL and Jimmy MacGregor, folk singers of renown, are up to their usual high standard on "Scotch and Irish" —

SWEET INSPIRATIONS' "Sweet Sweet Soul" gives them a brand new look. Gone are the slow searing soul ballads, in their place five songs from the famed Gamble and Huff team (responsible for Gerry Butler and also Dusty's last LP). Most are up-tempo—the new, lazy, yet sophisticated soul beat creeping into Tamla—like "Shut-Up, " "At Last I've Found Love" which is a natural for Diana Ross, and "Them Boys." "That's The Way My Baby Is" is the only throwback to the old sound. Is the new sound better? Well, judge for yourselves, though we feel it lacks much of the punch that made the girls so unique. (Atlantic) ★★★

ALEX SANDERS, the witch who warned Black Widow they were in danger of conjuring up a she-devil, is featured on the album "A Witch Is Born," on which, for 29s. 11d., you can hear the sounds of the initiation of a new witch to the sound of chain-rattling, shuffling and heavy breathing and bells, and a narration. Side two, "The Legend Of The Goddess" tells of how the ceremony started and the "Great Rite" is the ceremony to initiate a Black Magic priest or priestess. (A & M) ★★★

DON FARDON who made it so big in America with "Indian Reservation" is an unashamed pop singer, and one well worth listening to. "I've Paid My Due" is a well-chosen collection of songs, including "Indian Reservation" and a recent single release "Belfast Boy." His voice has a strong masculine quality and he uses some interesting backings on a well-produced album that only falls down on the cover. Good to have some old-fashioned rock-pop. (Young Blood) ★★★★

APHRODITES CHILD are still best-remembered for "Rain and Tears" with its cracked, hauntingly sad voice, and unfortunately that is what they're still best at. Unfortunate because "It's Five O'Clock" finds them struggling to find pastures new and not succeeding. Thus the best tracks—"It's Five O'Clock," "Annabella" and "Marie Jolie" are those in the old style, while others veer between the corny pop ("Wake Up" sounds tailor-made for the World Cup Squad) or attempted progressive ("Let Me Love, Let Me Live"). A bold try by these Greek lads, but they should stick to their best style. (Polydor) ★★

LP STAR RATINGS
4 stars are awarded for an outstanding LP
3 stars means it's GOOD
2 stars mean FAIR
1 star means poor standard and not recommended

which has the duo framed between two large whisky bottles on the sleeve. Inside the sleeve are, of course, folk songs from Scotland and Ireland including "Wha Shoo The Forty Second" and "The Holy Ground." (Decca) ★★★

PRETTY THINGS seem to have been absent for some time but are back with "Parachute." It's got another of Hippnosis's thought-provoking covers, and the musical content is pretty thought-provoking too. The lyrics are all printed inside which is nice because they're sad. Musically they sound very Beatles/Kinks-ish, with some lovely harmonies and that clever guitar sound especially on "She Was Tall She Was High." (Harvest) ★★★★

on country rock, with the right sort of masculine voices of Waylon Jennings and Kris Kristofferson (his voice is even deeper and is reminiscent of Barry McGuire—remember "Eve of Destruction?") who share the tracks.

Mick Jagger contributes "The Wild Colonial Boy" sung straight with flute accompaniment, and Tom Ghormley is the other voice on the album singing the Shel Silverstein songs. The album stands up without making it an album to treasure.

The BBC might disagree when they bear the colourful language that goes with the image of Australians. (United Artists) ★★★★

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JOHN EVAN Is the new man of Jethro Tull—and disconcertingly honest!

The former pharmaceutical chemistry student guested as "session pianist" on Jethro's last LP "Benefit", was subsequently almost begged by Ian Anderson to join the band on their American tour—now half completed—and is now a temporarily permanent fixture.

He hasn't touched a piano seriously for three years and has only this week found time to put in some proper practice.

"I phoned the manager from America asking him to find me a piano for a week—and he's been true to his word. I got home from 10 am to 6 pm... and there I'm stuck with all my old Beethoven and Debussy sheet music trying to get the real feel of the instrument again."

John feels he is now part of the group, but confesses quite openly that it is the weekly wage above all else which is keeping him there.

"In some ways I have regretted joining the band, in that it has taken me out of an environment which I wanted as a career and into show-business which I did not want.

"I recorded 'Benefit' as a session musician, spending two hours in the evening adding piano to their tapes, which I thought wouldn't do any harm, but then Ian kept phoning me, saying it was impossible for him to carry on with just four musicians as they couldn't get over on stage the way the music was evolving.

"I was eventually persuaded to join them by two thoughts—it would be better for me to sit at college for my degree with money behind me—and also I really believe Jethro would have broken up if I hadn't joined them. They felt they had reached their peak with the existing line-up and couldn't face the thought of retrogression.

"Initially I just felt as if I'd got a new job, collecting my wages every week. I imagine this sort of break must be totally different for a musician who has come up the hard way and for whom music is his life. But music will never be my life—I'm simply not a creative enough pianist for that. Technically I suppose I'm OK, but I have very few ideas."

John, it will be remembered was largely responsible for Jethro Tull's

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Honest John . . .



John Evan:
**'I'm not
a creative
enough pianist'**

formation. Both Ian and Glenn Cornick were with him in the semi-professional John Evan Band.

When John decided there was no future for him as a musician, the two carried on and eventually formed Tull.

"Superficially, I think, Ian has become a lot more detached since the early days," says John, "be-

cause he feels able to trust very few people. But to me he's still exactly the same person. He was always a very good guitarist, and though he's not a master of any instrument he can play several adequately which gives him the

knowledge and experience to be able to write for the whole band.

"The main difference between him and the rest of us is that his showman tendencies are a genuine natural extension of his own personality. He can't play well unless he hops on one leg or talks to the audience. I'm always finding myself getting engrossed in what I'm playing and forgetting about the audience and have to make a conscious effort to put on a showman's face!"

"Ian is also the co-ordinator of the band. There has to be one. If a band has no leader then it's bound to fall apart very quickly. Ian tells me what to play, and I enjoy playing his suggestions, far more than if he left me to my own devices.

"The extra member has also meant that a great deal of strain has been taken off Martin. Before he was quite unable to take any proper solos because he was working so hard keeping the music together.

"Now in our stage act we do five or six numbers, and during those four of us take a solo—all except Glen. The reaction has been very favourable, and it's very noticeable how much Martin has improved just over the last two months.

For John the last eight weeks have been exhausting, frustrating, yet wholly enjoyable. He's exhausted by the heavy schedule, frustrated at American audiences, total lack of critical ability, yet totally satisfied to be playing piano again.

American audiences are amazing. They applaud and applaud no matter how badly we play, with the result that almost every concert has been a bad one from our point of view. If only they'd criticise us,

it's what we need most of all. The only consolation is that perhaps our music doesn't exhaust them completely, like so many 'heavy' bands, and that when they get back home after the concert they think about it, and maybe decide then we weren't so good after all!"

Jethro have also suffered at the hands of the militant American students and three or four of their college dates on the last tour were pulled out because of demonstrations.

"The trouble with American kids is that none of them are average. They're all extremists or one kind or another—and all totally neurotic. The 'love' people are all so forcibly peaceful that it scares me. Here progress is a slow evolutionary process which is good and as it should be. In America they're trying to move the forces of progress unnaturally.

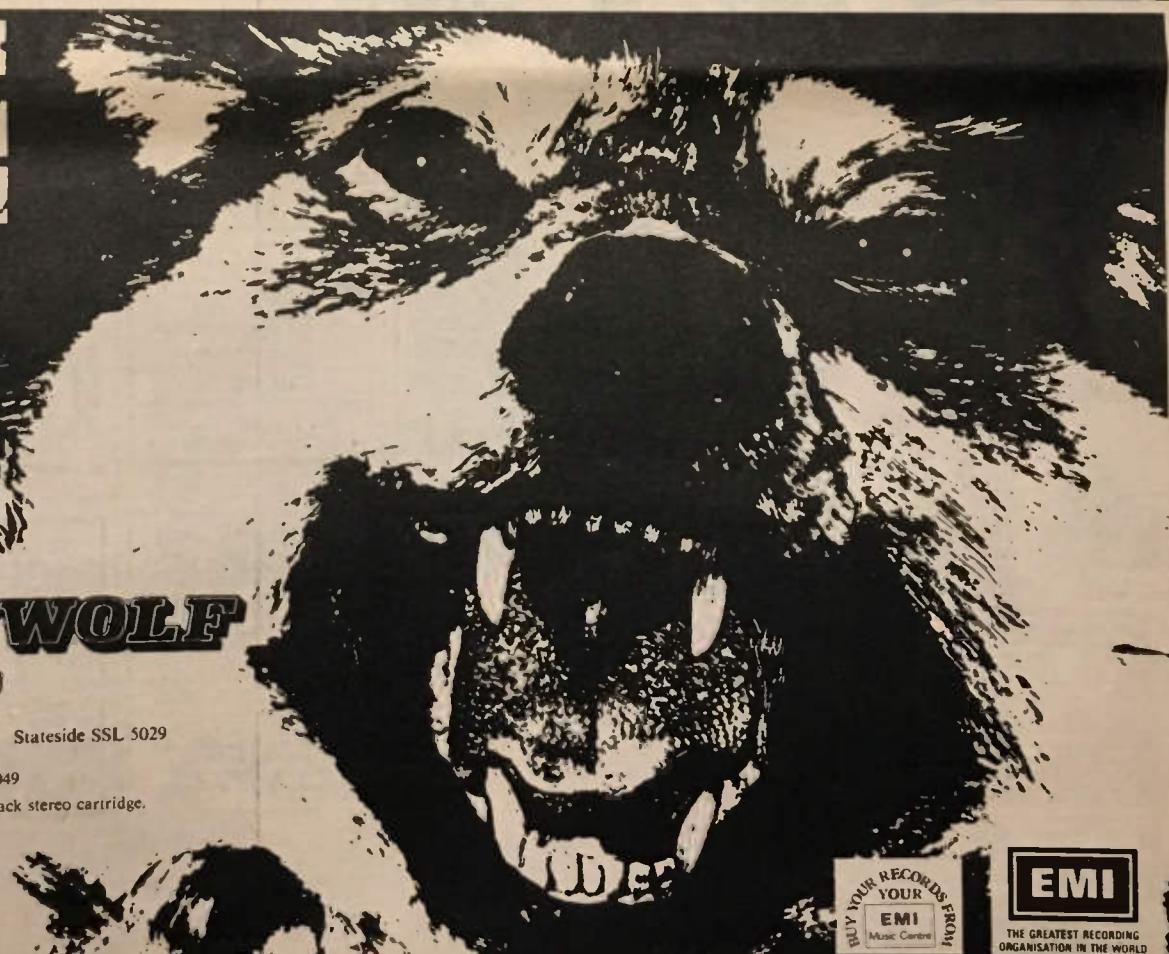
"I loathe the place and I'm not looking forward to going back again. But on the other hand I wouldn't have missed the last tour for the world."

"This is the main reason I'm looking forward so much to our autumn British tour. Audiences here are much more objective and you can sense if they don't like you or think you're not playing well."

John doesn't tie himself down to a time, but for him the future still lies in pharmaceutical chemistry. Should Jethro break up—and someday this is inevitable—John will not try and start again. As he says, it's really all down to the money, and when the money stops he'll be back to his studies with his share of the takings.

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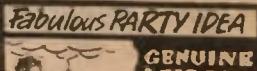
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FROM THE UNDERGROUND – BUBBLEGUM BATTLE . . . TWO 'LIGHT HEAVYWEIGHTS'!

Status Quo have a split personality

STATUS QUO are a split personality group. On singles, such as their current "sleeper" hit "Down The Dustpipe" (issued March 6 and only now in the chart!), they come over as a straightforward "pop" outfit; on stage and albums they're more "progressive."

"It's necessary to have singles in the commercial groove because hits are the only way of getting to talk to the people. They listen to you more readily once you've been in the chart," says lead singer Mike Rossi. "You can try new things and people are more eager to listen if they already know you."

The group hasn't been in the chart for over a year, since "Are You Growing Tired Of My Love?" Since then their sound has changed slightly; become more heavy.

"People have asked us why we've gone heavy; as if we sat down and carefully thought it out. It really hangs us up when people say we've 'gone progressive'; we haven't — we've progressed. It's a genuinely true progression. If you don't get better you might as well split."

"We used to be ahead of all of our singles and used to get fed up playing them on stage. We were literally living for two or three numbers we did on stage. They were the ones we'd written ourselves for albums. We didn't want to do 'Ice In The Sun' as it wasn't what we were into, but we needed another hit and were more or less told 'record this if you want a hit.'

"We found ourselves on concert bills with real heavy groups and we had to work hard to prove ourselves. It eventually dawned on us that we weren't doing what we wanted. Now we're able to."

Mucky

"Our new album, 'Ma Kelly's Greasy Spoon,' to be released in July, is totally representative of what we're doing. It will be released in a very mucky sleeve to prove that it's what's inside that really counts. We haven't gone for a glossy album because it's the music that's important. People will judge us on that. We don't know what people will think of it but we want them to give it a chance. If they don't like it, it will obviously do badly and show we should go back to our present audience. 'We'd like to be able to put singles out in the same vein as the album.'

Their act has changed with

By PHIL SYMES

their music. Obviously they still have to play some of their hits on stage but the main part of their set is devoted to their music of now.

"We're using the album stuff more and more on stage, and sometimes kids who come to see us just because we've been on TV are shocked. But, generally, half way through, they find they like it.

"In the old days when we played the ballrooms we got all the screamers along, who would drag the guys from the stage as soon as they got the chance. It's great to see they're having a great time but it annoys us they're spoiling it for the people at the back who can't hear or see because of what's going on in the first few rows. We'd rather play to an audience of 500 listeners than 5,000 screamers."

A large part of the last year they spent on the Continent,

where they find the audiences more satisfying than English audiences.

"In Germany they listen to you first and then judge you; here it's the other way around. It's better on the Continent because if they don't like you they'll let you know. Our last single, 'Price Of Love,' was sort of heavy and took off big in Germany. Some groups think they can get away with anything over there, but generally the audiences are much more demanding than ours."

It's a source of great amazement to a lot of people in the pop business that Status Quo's single has at last taken off after such a length of time. The group themselves think the reason its progress has been so slow is the lack of free radio.

"If the pirate stations were still around everything would be moving so much faster; the whole scene would be much healthier; there would be four or five different scenes going. If we're not careful it's all going to become one scene which can become very boring."

"There are so many good things around which aren't happening. It's a drag to see good records not making it. That Elton John single was beautiful and should have been a big hit."

Split personality group—Status Quo (from left) Roy Lynes, John Coughlin, Alan Lancaster, Rick Parfitt, Mike Rossi



Equals burst the bubblegum!

THE EQUALS are sick and tired of being tagged a "bubblegum" group and represent the fact that not many people take them or their music very seriously. So this team, who have brightened up the chart on many occasions with jolly, bouncy things like "Viva Bobby Joe" and "Baby Come Back," are all out to prove just how underestimated they are.

First step in this direction is the issue of a new single "I Can See But You Don't Know" — a much "heavier" sound than usual. It's bound to surprise quite a few people and silence the knockers.

"People don't really know

about the Equals," says lead singer Derv Gordon. "They only know the 'bubblegum' side. Before we ever had a hit we used to play blues. It was only because 'Baby Come Back' was a hit we stayed in the 'bubblegum' vein. With the new single we're trying to show people we can do other things. It's not a new sound for the group; rather another aspect of it."

But it's not only recorded sound that's changing; their act, reputed to be "the best around," is also different.

"On stage we're completely different now. We do sort of heavy type things, but we still keep some of the happy things. We do numbers like 'Proud Mary' but with our own kind of rhythm. We still have to do 'Viva Joe' and 'Baby Come Back' — but I'm not complaining! Kids who come and see us for the first time in a year or so are very surprised to see the way we've changed."

"These days we only make rare live appearances because there aren't many places we haven't played. There's one place where we've played nine times. It starts getting boring when that happens."

"I think no matter who you are you have to change your particular style; that's how people like Elvis and Cliff have managed to stay on top. We've gone a bit heavy, but we're still the Equals; we've maintained a certain image. A group should never lose its identity."

"I can sing blues, jazz, bubblegum and ballads. I never want to be labelled one particular type of singer. I want to be an all-rounder. That's what the group is."

"We've just finished an album which should be out in about three weeks. It's going to surprise a lot of people. In the past we've recorded beaty-type bubblegum things with just three guitars and drums. Now we record the same thing with four or five guitars, drums and strings. We're using a



DERV GORDON

lot of strings which make the things a lot more melodic. It will be an album for everyone."

Derv has been working outside the group recently—writing material and producing other artists' records. This is something he'd like to concentrate on more.

"After four years on the road I'm sick and tired of travelling."

But to the supposition he might quit the group:

"I don't think I ever could. The Equals are everything to me. We're all friends; started together and all have the same background. It's like a marriage—even if you hated your wife you couldn't pack up and leave. It's your way of life."

"We decided once to take a holiday; everyone packed up and went their own ways, but after a week we were phoning each other up and suggesting we get together."

"It used to be fun touring; when we were all together in the van, sweating together and fighting over the only bag of crisps we could afford. Now we all travel in a Bentley; we stop whenever we want for food and it's a lot more pleasant, but somehow it seems to have taken some of the fun out of it. You'd have thought we enjoyed it more with all the luxuries. But we don't."

REVIEW

Light, joy, and joss-sticks—that's Quintessence



QUINTESSENCE: spreading happiness

vaguely reminiscent of Top Of The Pops.

Organised freakin' at a concert is quite a revelation. But it seemed to have a quelling effect on any impromptu exponents of flying limbs in the actual audience. It was all done for them on stage.

As for the actual music, well, Quintessence are Quintessence. It's light even when loud, fresh and lifting. "Jesus, Buddha, Moses, Gauranga" is one of the nicest things they do and their version on Friday was really good. There was some pleasant flute work by

Raja Ram and fine work by Alan on lead guitar, although he wasn't at his best.

Singer Shiva revealed towards the end that the promised choir was in fact the audience and everyone combined voices for "Hare Krishna." The fans, predominantly made up of second generation flower people, had a wonderful evening.

Even if Quintessence are not the most brilliant group around, they make nice sounds and, above all, create a nice atmosphere and promote a lot of friendship—which can't do any harm.

Roy Shipston

FORECAST

FAIR WEATHER

IN JULY



JOHN BONHAM, Led Zeppelin's drummer. First group: Terry Webb and the Spiders. Then played with A Way Of Life, Crawling King Snakes (with Robert Plant), returned to A Way Of Life, then backed Tim Rose before being asked to join Zeppelin in 1968. Is sponsored by Ludwig. Uses a 26 inch bass, 4 inch deep snare, tom-toms 14 inch by 16½ inch, 15 inch by 14 inch, 18 inch by 16 inch and 20 inch by 18 inch; three gongs, five cymbals (16 inch, 18 inch, 20 inch, 22 inch and 24 inch) and a 15 inch high-hat. Also owns Trixon vibes and an acoustic guitar. Comes from Birmingham, aged 22, married with a four-year-old son, Jason.

I've wanted to be a drummer since I was about five. I used to use a bath salts container with wires on the bottom and a round toffee tin with a loose wire in it to give a snare drum effect. And there were always my mum's pots and pans. She bought me a snare drum when I was ten. It's like it's always been there. You can look back and associate things like that and see that it was always there.

When I was 16 I joined my first group—you'll die at the name—Terry Webb And The Spiders. We used to wear purple jackets with velvet lapels. The singer wore a gold lame jacket and we had greased hair and string ties. That was six years ago.

It lasted about a year. Then I joined a group called A Way Of Life. I got married, most of the others got married and it broke up.

Next I joined a group with Robert (Plant) called the Crawling King Snakes. I happened to meet him and he needed a drummer. We played around a bit then I went back to A Way Of Life.

I also played a couple of weeks with Sieve Breit and the Mavericks. Dave Holland was in that group—and he's with Miles Davis now. Strange things happen in this business...

Then I went back to work, had carrying. I did that sort of thing to make money to buy new equipment.

My first real break was backing Tim Rose. Soon after that the Yardbirds split and Jimmy Page and John Paul-Jones were thinking of forming a group. They needed a drummer and Robert remembered me and he and Jimmy came along to see me with Tim Rose at the Hampstead Country Club. That was in the summer in 1968 and, in October I was on a Scandinavian tour with Led Zeppelin.

I never had any lessons. When I first started playing I used to read. I was very interested in music. But when I started playing in groups I did a silly thing and dropped it. It's great if you can write things down.

I've always been obsessed with drums. They fascinate me. Any other instrument—nothing. But drums! I play acoustic guitar a bit. But it's always been drum first and foremost. I don't reckon on this Jack-of-all-trades thing.

I had my first full drum kit when I was 15. My Dad bought it. It was almost prehistoric. Most of it was rust. Now I've got Ludwig.

I really look after my drums. People who don't annoy me. A guy who always looks after his guitar and drums should have the same respect.

I decided I was going to try to be a drummer as soon as I left school. I was very determined. It really started to happen when I was with Tim Rose. I was doing OK—and I was getting offers.

Joe Cocker was interested, so

was Chris Farlowe, and Robert and Jimmy. It was baffling. I had to consider so much. It wasn't just a question of who had the best prospects but which was going to be the right kind of stuff.

Farlowe was fairly established and I knew Cocker was going to make it. But I already knew what Robert liked and I knew what Jimmy was into and I decided I liked their sort of music better. And it paid off. It's absolutely marvellous.

I just thought that playing the stuff I liked was the best idea. And I'm still happy because we're doing different things all the time.

I don't consider that I'm particularly influenced by anyone or anything. But when I started playing I was influenced by early Soul. It was just that feel, that sound. And I said to myself "I'll get that sound." I like drums to be big and powerful. I've never used cymbals much. I crash into a solo and crash out with them. I like the sound of drums. They sound better than cymbals.

That's why I play with my hands. You get the absolutely true sound—there's no wood involved. It hurts at first but the skin hardens and now I can hit a drum harder with my hands than with sticks. I was always breaking heads when I started playing. Now I hardly ever break any.

I don't hit them so hard—but I play much louder. It's all to do with the swing. You get much better tone with a big stroke than you do with a short stab.

I think that feeling is a lot more important than technique. It's all well doing a triple paradiddle—but who's going to know you've done it. And if you play technically you sound like everybody else. It's being original that counts.

When I listen to drummers I like to be able to say "Oh! I haven't heard that before." Being yourself is so much better than sounding like anyone else. Ginger Baker's thing is that he is himself. So it's no good trying to do what he does. It's just the same as Clapton.

I yell out when I'm playing. I yell like a bear to give it a boost. I like it to be like a thunderstorm. My ambition is to record the 1812 Overture. I would over-dub all the rhythm sections—the bells, cannons and timps. I'll do it one day.

My son Jason, he plays, you know. I've got him a little Japanese drum kit, made to scale. It's got a 14 inch bass drum.

He's got his mother's looks but in character he's just like me. He's always drumming. Even when we go out in the car he takes his sticks to bash on the seats. He hasn't got much technique but he's got a great sense of time.

Before the end of Led Zeppelin I'm going to have him on stage with us at the Albert Hall.

Next week: Howard Werth of Audience

STEELEYE DECLARE WAR ON AMERICA

FAIRPORT CONVENTION has been responsible for a number of offshoot groups—Fotheringay, Matthews' Southern Comfort, the late Trader Horne. Another that you won't have heard so much of but soon will are Steeleye Span, formed by original Fairport member Ashley "Tyger" Hutchings.

They formed last autumn, but still haven't yet done a live gig, and won't be on the road for another couple of months, mainly due to a change of line-up which occurred after they made their first fine album. Anyway, the Steeleye Span line-up is now: Tim Hart, Maddy Prior, Peter Knight, Tyger and Martin.

Their songs are strictly British and very rustic. To find them Tyger spends a lot of time hunting through records at Cecil Sharp House, Camden, London, which has one of the country's largest collections of folk songs.

"Old songs are worth keeping," says Tyger. "They have a lot to teach us. If you have no tradition or roots on which to base your music then it's a sorry state. There are seven modes in British traditional music hardly ever used nowadays. Pop or rock music is either based on American blues or some branch of Country music. Music today is getting away from the modes, and it would be nice to use them again."

"Everyone over here plays American-based music; generally speaking you can't tell British groups from Americans."

Many of Steeleye Span's songs have been handed down from generation to generation and have been in danger of dying out. They require a fair amount of work by the band—sorting out the right tune and lyrics (there may be dozens of versions in different parts of the country), working out presentation and instrumentation.

"But I think there's a quiet revolution going on," says Tyger. "There's Fairport, Fotheringay and Trees and us doing these things. Traffic are doing an old British number—'John Barleycorn' and I heard East of Eden doing a medley of songs the other day."

STRAWBS' lead singer and writer Dave Cousins came across an ancient book on astrology while rooting about in a poky old bookshop in Hounslow, where he lives. He estimates that it is at least 80 to 100 years old.

And not only does it deal with astrology but sex as well! The book gives guidance to people's sexual patterns and behaviour, according to the star they are born under. Dave read that, as a Pisces subject, he is "romantic, but not too obvious," and that he is "possibly passionate."

Black Sabbath not too happy with Newcastle. They had some equipment stolen from a gig there recently—and afterwards, while taking a stroll through the town, they were attacked by skinheads. Lead guitarist Tony Iommi was badly cut and bruised and as his right arm was injured, the group had to cancel a date in Croydon the next night.

Incredibly strange...

A LAUGHING Irishman called Steve rang up last week extolling the virtues of Doctor Strangely Strange. "A lot of people compare the Strangolys to the Incredible String Band, but whereas the Incredibles depend on their superb musicianship to get by, we're a gang of absolute bluffers."

To endorse this point, the band has an album out in September on Vertigo called "Heavy Pressings," which is a bit incongruous seeing they're all light and acoustic. "But people can't go on listening to the sort of music that's going around at the moment," says Steve, a friend and mentor of the group.

JULZ

ABOUT PROGRESSIVE SOUNDS AND PEOPLE



By Caroline Boucher and Roy Shipston

...so they call him 'The Bear'

WELL they don't call him the Bear for nothing. Bob Hite pictured in a leisurely moment before setting off for this country. Coming with him this time is his wife, Vera and daughter Paula, but it will be a pretty busy time.

At the moment Canned Heat are playing Holland, they arrive here in time for Bath and then fly out again July 1. Their latest single, "Sugar Bee" has been released to coincide with their arrival.

Under Currents

TROGGS' bass player Tony Murrey discovered a Hatfield group called Octopus and he is soon to produce their first album. They have been doing a lot of work on the Continent—took part in the Dusseldorf Festival and soon go to Italy and France—but they have not caused much of a stir here yet. In the group are two brothers, Nigel Griggs (bass, lead and rhythm guitars, piano and recorder), who does most of the writing, and Paul, the lead vocalist who plays rhythm guitar and piano.

TERRY REID and fine new band played their only British gig before going to the States at London's Revolution Club last week. If the reaction was anything to go by, they'll go down a storm in America. In the audience were Dave Mason, Eric Clapton, Mick Jagger, etc. Jagger especially dug Reid's American guitarist (name is a "secret!"), whose repertoire includes steel and slide guitars, and two different electric violins.

LONDON group called Trifle have been signed by Pye and given a £1,000 advance—not bad for an unknown band. John Schroeder will produce their first album. Trifle are George Bean (lead vocals), Alan Morris (organ), Speedy King (bass guitar), John Hitchen (lead), Chico (drums), Dick Cuttell (trumpet) and Barry Martin (tenor sax).

so they are currently calling themselves the Barclay James Harvest Symphony Orchestra. The idea of incorporating them was that of BJH's musical director, Robin Godfrey, a qualified classical man who does their musical arrangements and plays superb piano on the album.

"We met him at the Roundhouse years ago on a gig. He carried our equipment, and has been ever since."

For other gigs to save cost, the band uses a tape of the orchestra for the overture, which is cheaper.

"We've always over-priced ourselves though," says Stuart. "Now we're going out for £200, we've gone out for £15 in our day but found that people automatically thought we were ignorant and pushed us around so it's better to charge more. You get treated better."

JOHN BARBATA, one of the original Turtles, is the new drummer with Crosby, Stills, Nash and Young. And talking of Turtles, Mark Volman and Howard Kaylan—two new Mothers of Invention—are both ex-Turtles.

STRONG rumours going round that Jimi Hendrix is to make an album with Love, and possibly do a few gigs with them.



John Barbata

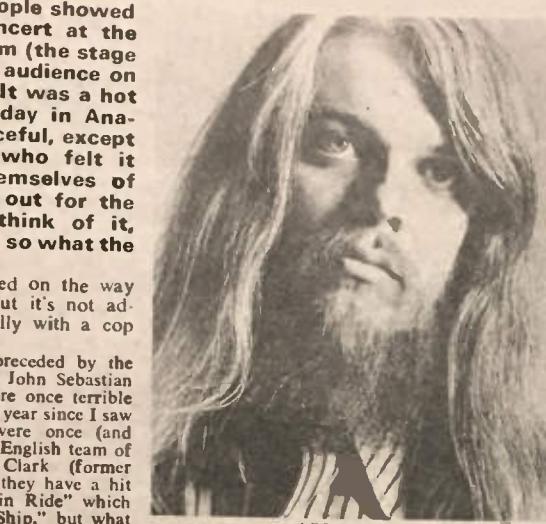
Why don't the Who learn new numbers?

THIRTY THOUSAND people showed up for the outdoor concert at the Anaheim baseball stadium (the stage was on home plate, the audience on the grass in the field). It was a hot day (it's always a hot day in Anaheim) and relatively peaceful, except for one or two folks who felt it necessary to divest themselves of their clothes and freak out for the assemblage. Come to think of it, they weren't unpeaceful, so what the hell.

Several people were searched on the way in—which isn't quite legal, but it's not advisable to argue constitutionally with a cop at a concert (or anywhere).

The Who were headlining, preceded by the Blues Image, Leon Russell, and John Sebastian (in that order). Blues Image were once terrible but they've improved a bit in the year since I saw them. They're from Florida, were once (and maybe still are) managed by the English team of Kevin Deverich and Colin Clark (former managers of the Animals), and they have a hit record now called "Ride Captain Ride" which I thought was called "Mystery Ship," but what do I know?

Leon Russell was, as they say, a stone smash. The crowd loved him, understandably. Not only an excellent musician, a good songwriter and singer, but the kind of performer who commands your attention, whether because of some mysterious "star" quality or because of his



LEON RUSSELL: a smash

Judy Sims
Hollywood

outlandish apparel. He has a backup group which includes at least two of Mad Dogs, the former Joe Cocker backup group.

ARETHA: PLUSH DEBUT

Richard Robinson
Las Vegas

LAS VEGAS hits you with air as you step off the plane into the naked sun. Pure, clean oxygen rushing almost painfully into your lungs. But by the time you've made the short walk to the terminal and pushed past the first row of slot machines, the air conditioned splendour of this warm plastic neon oasis has taken control.

We had come to see Aretha Franklin open at the International Hotel, a huge tube station filled with silvered mirrors and rugs that swallow you up the ankle.

The curtain ascended, and band-leader Donald Towns got Las Vegas' finest union musicians all going at the same time. Later, when the band stood up to take a bow, I sat amazed, sure that some of them would have heart failure from the strain of standing. But I won't talk about the band. It was a light weight, more suited to Motown and Diana Ross than Aretha Franklin.

The show began with Aretha's backup, The Sweethearts Of Soul, telling us "I Love Vegas . . . da da da, put on a happy face . . . da da da" and all that kind of thing to the delight of the people who were actually there just to wine and dine.

Although L. C. Cook was scheduled to do Sam's "Cupid" and "Shake," he never made an appearance and Albertina Walker And The Caravans came on next with soul gospel. But can you imagine the church schooled Albertina working out as the stage was filled with fake steam or fog or maybe it was supposed to look like cloud? And they rolled out the pop rock too.

Before Aretha came Redd Foxx. Redd Foxx tells dirty jokes. But they're funny. Finally the audience was filled back to the gambling tables.

to the whole thing.

So there we were, punching at our strawberry cheese cake in the dark, waiting for the big moment. The master of ceremonies introduced Aretha like he was just handed her name on a slip of paper. The band blared up with something close to life. But when lady Aretha walked out on stage you just didn't care any more how half-sad the whole thing was.

With the chords of "Respect" kicking in the background we all took a good look. Aretha used to be a full bodied woman. Now she is a young girl. She has a warm, innocent, protect-me look in her eyes. She has lost weight. She has a natural charm. Aretha Franklin is a sexy, sexy lady now.

"Respect," "Natural Woman," "Show Biz Medley," "Funny Girl," "Eleanor Rigby," "Say A Little Prayer," "Dr. Feel Good" and "Spirit In The Dark" all shot by. The drummer in the band may have been crippled in both feet and had his hands tied together. The bass player may not have really had his amp on. Who knows. But while Jerry Wexler sat in the front row with Tom Dowd worried stiff about the sound, Aretha rolled right over every thing in sight. She is a natural woman, who clutches you, just enough to let you know she knows.

The curtain came down, the lights went zapping on, and the audience for the most part were led back to the gambling tables.

After Leon Russell's madness, John Sebastian was a definite contrast—low key, acoustic, charming as ever.

Then the Who came on. Now, the Who are surely one of the great performing groups of our time, but those of us who see them whenever possible wish they would vary the programme once in a while. They did most of Tommy plus their old hits; nothing newer than Tommy. OK, so Tommy is wonderful, and we're not really bored with it, but we're curious to know what comes after. And when?

Ian and Sylvia opened at the Troubadour, an event I'd been anticipating for weeks. They're two of the most talented, most important (and most enduring) folk acts of this decade or generation, writers of songs like "Someday Soon" (which Judy Collins released as a single), "Lovin' Sound" (a recent hit for them), "Four Strong Winds," and a whole raft of less famous songs.

I've never seen them perform as a folk duo, so unfortunately my only impression of them must be based on their appearance with their new group, Great Speckled Bird. Unfortunately.

The group (four musicians—pedal steel guitar, bass, drums and electric guitar) was jarringly inadequate, mediocre at best, and Ian and Sylvia, despite their beautiful voices and his assured presence (she just stood there, watching, watching, both hands on the microphone, hardly moving) and their songs, the singers did not rise above (or, apparently, inspire) the band.

They just stumbled along together, occasionally reaching a moment of vocal beauty that only reminded us how great it could have been.

AND the new Dylan album is out, all four sides and funny portrait. I was amused by one friend's remark: "Do we really need Bob Dylan's version of 'Blue Moon'?"

To end all this on a positive note, here's an Amazing Fact: Norman Greenbaum's wife was once a waitress at the Troubadour. Arlo Guthrie's wife was once a waitress at the Troubadour.

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HAPPENING

Look in

NANETTE guests on Roy Castle's Saturday night show (BBC-1 — 8.5 p.m.)

Kenny Rogers and the First Edition among guests in Val Doonican Show on Saturday (BBC-2 — 9 p.m.)

Audience and Roy Young Band appear in Disco 2 introduced by Tommy Vance on Saturday (BBC-2 — 12.30 a.m.)

Liberace Engelbert Humperdinck's guest in his Sunday night show (ATV — 10.25 p.m.)

Kenneth McMillan joins Nana Mouskouri in her show on Monday night (BBC-1 — 10 p.m.)

Bobby Darin plays a talented jazz musician in "Too Late Blues," Tuesday night's "Hollywood In The Sixties" film. (BBC-2 — 9 p.m.)

Tune in

JIMMY JAMES and the Vagabonds guest in Noel Edmonds Show on Saturday (Radio 1 — 1 p.m.)

Steeleye Span, Nucleus and High Tide introduced by John Peel in Saturday's Top Gear. (Radio 1 — 3 p.m.)

Arrival and Trapeze guest in Andrew Finney's Saturday Show. (Radio 1 — 6.45 p.m.)

Engelbert Humperdinck, Brotherhood Of Man and Free guests of Dave Lee Travis in his Sunday Show (Radio 1 — 10 a.m.)

Matthew's Southern Comfort and Alan Bown introduced "in concert" by John Peel on Sunday (Radio 1 — 4 p.m.)

Sounds Of The Seventies guests for week are: Fotheringay and Honeybus (Monday); Keef Hartley Band and Toe Fat (Tuesday); Matthew's Southern Comfort and Alan Bown (Wednesday); Elton John and Trees (Thursday), Mankind and Kevin Ayres and the Whole World. (Friday) (Radio 1 — 6 p.m. each day).

Raymond Froggatt, Alan Price And Friends, The Kinks, Arrival, Honeybus, and Barron Knights among guests in Jimmy Young

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FORECAST

FAIR WEATHER
IN JULY

New Sounds

CHICAGO have quick follow up to "Make Me Smile" with "25 or 6 to 4" released next Friday (July 3).

Lorraine Ellison's follow up to her classic "Stay With Me Baby," four years late, is her version of Miracles' oldie "You Really Got A Hold Of Me."

Cuff Links hope for hat trick of hits with "Robin's World," and Chris Andrews, who provided hits a plenty for Sandie Shaw, is out for another solo hit with "Yo Yo."

All out next Friday (July 3).

Bobbie Gentry's album named after her hit "I'll Never Fall In Love Again"; Cilla Black's "Sweet Inspiration" and Cliff Richard "Live At Talk Of The Town" are among albums for July release. Others out at same time include: "The Working Man's Dead"—Grateful Dead; "Vehicle"—Ides Of March; "Third" — Soft Machine; "Ten Years Together"—Peter, Paul and Mary; "A Brand New Me"—Liberace; "Portrait" — 5th Dimension; "Isaac Hayes Movement"—Isaac Hayes; "Stepenwolf Live" — Steppenwolf; "Best Of Lloyd Price" and "Best of Bonzo Dog Band."

On the way

CAMBRIDGE Folk Festival to be held in grounds of Cherry Hinton Hall on July 31 and August 1 and 2.

This year bill is headed by Pentangle who perform as a group on August 1, as solo artists and in permutation on August 2. Also appearing will be Mike Seeger, Stefan Grossman, Ralph McTell, Martin Carthy, The Chieftains, Jo Ann Kelly, Wisky Fizz, Bridget St. John, Third Ear Band.

Tickets available from Millers, Sidney Street, Cambridge at 20s. per day or 34s. for whole weekend. Camping facilities available at no extra charge.

Tours

MUNGO JERRY play London's Lyceum July 3 and follow it with dates at Newcastle-on-Tyne Viking Club (4); Dunstable Civic Centre (6); Crawley Arts Centre (7); Hanley Top Rank (15); Wolverhampton Lafayette (16); Devizes Poppiana (17); Sheffield City Hall (18); Croydon Fox (19); Reading Top Rank (20); Birmingham Rebecca's (22); Boston Gliderdrome (25); High Wycombe Town Hall (31).

Motown's Jimmy Ruffin continues his British tour tonight (Thursday) at Middlesbrough Showboat where he also appears tomorrow (Friday). Other dates are: Dunstable California and Dalton Four Aces (27); Retford Broken Wheel and St. Helen's Theatre Royal (28); Reading Top Rank (29). He returns to America on Tuesday (30).

Books



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

People love Nicky's song!

NICKY THOMAS is the young Jamaican who took the Windmills' "Love Of The Common People," re-worked it in his home country. Not only is it his first British hit but also reggae style, added some

With the record in this week's chart at 22 the APB agency have set him for a short British tour and he arrives July 22. set so far include: Liverpool Mardi Gras and Victoriana (24); Dunstable California Ballroom and Dalton Four Aces Club (25); Chester Quaintways and Birmingham Rebecca's (27); Brighton Top Rank and Draycott Blue Orchid (31); Boston Gliderdrome and Manchester Twisted Wheel (August 1).



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"HELLO, I'm Johnny Cash," tells in 34 pages of photos and words the life and hard times of the Country and Western Legend, Johnny Cash. Unlike most of the "pop star glossies" it doesn't waste space waxing poetically about Cash's talent; rather it's a straightforward account of his childhood in Arkansas; his teen years spent hauling water jugs for work gangs along the Tyronza river to earn 24 dollars a day, and of how once he'd established himself as a singer he fell under the influence of drugs and spent seven years going through hell while hooked on them.

It presents a totally honest look at Cash and should, with the information contained, prove of exceptional interest to fans and at the same time serve as a fine introductory document for those who've gained interest in the artist since "A Boy Named Sue." (A Melody Magazine publication. \$5.)

YOU needn't be a jazz fan to enjoy "Salute To Satchmo"—a 155-page paperback tribute to Louis Armstrong on his 70th birthday. The story of how Louis began as a street singer before graduating to playing cornet in the wild "honky tonk" world of booze and vice that was Storyville, New Orleans, is fascinating in its own right.

This book, by leading authorities Max Jones, John Chilton and Leonard Feather, is essentially a factual guide, but the anecdotes, tributes from other jazz greats, and lengthy letters written by Louis bring the man and his world to life.

There are pictures, a discography, of LPs available here, and a year-by-year chart of Louis' career.

(Melody Maker Publications, 7s. 6d.)

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pop the
QUESTION

Marmalade are being 'booked'!

? I have heard that Marmalade are to issue a book all about their shows. Any details, please? — Rena Kakzas, 51 Church Hill, Winchmore Hill, London, N21.

A Marmalade spokesman says: "A journalist has been travelling around on dates with Marmalade for material on a book about a pop group. The book will be coming out in due course."

? News, please, of Passionella Grundy, the super girl of the Dave Cash Show. Is she a star under another name?—Alan James, Brownlow Road, Southgate, London N14.

Says Dave Cash: "Passionella Grundy is not a star under another name—she's a super star in her own right! She's been a friend of my wife Dawn and myself for a long time. She has this superstar air about her—like Goldie Hawn and Zsa Zsa Gabor. Passionella has a wonderful personality—she just bubbles all the time. Her real name is Sue Hart-Spratt and she comes from Chigwell."

? Will Creedence Clearwater Revival tour Britain again? —Mary Michael, 52 Windsor Road, Palmers Green, London N13.

A Liberty Records spokesman says: "Creedence will be coming to Britain, but no definite date has been set. Probably it will be next spring."

? What is the address of the Brinsley Schwarz fan club? And did Brinsley Schwarz paint the magnificent picture that adorns their terrific album?—Robert Dear, 122a Fillebrook Road, Leytonstone, London, E11.

Write to Brinsley Schwarz, c/o Dave Robinson, Famepushers, 44 Park Road, London NW1. The picture is credited to Teen-berger Designs.

? Where can I write to Des O'Connor?—Eileen Davies, 22 Allendale Road, Darton West, nr. Barnsley, Yorkshire.

Write to Des, c/o Cyril Berlin, 235 Regent Street, London, W1A 2JT.

? Where can I obtain a copy of Helen Shapiro's new record, "Waiting On The Shores Of Nowhere"?—Helen Fan, 22 Temple Side, Temple Ewell, nr. Dover, Kent.

This single will be issued on the Pye label on July 24.

? Has the song "Don't Give Up," on Kef Hartley Band's LP "Battle Of North West Six," been recorded by any other artist on a single or otherwise?—Norman Colvin, 48 Minard Road, Glasgow S1.

A Kef Hartley Band spokesman says: "So far as we are aware, the song has not been recorded by anyone else. Miller Anderson, guitarist and singer who wrote 'Don't Give Up,' has written all the numbers for a new album being issued next month."

? Where can I obtain the words of Captain Beefheart double album "Trout Mask Replica"?—P. Weston, 31 Havelock Road, Belle Vue, Shrewsbury, Shropshire.

Which Beefheart LPs are available here and where can I write to the Captain?—Chris Cole, 66 Rockhampton Street, Gorton, Manchester.

A words sheet was issued with "Trout Mask Replica" in America, but it is not available in Britain.

The only other Beefheart album currently available is "Strictly Personal" on Liberty 83172. "Safe As Milk"—an earlier album—has now been deleted.

Write to the Captain, c/o his manager, Herb Cohen, Straight Records, Suite 1700, 5455 Wilshire Boulevard, Los Angeles 90036, U.S.A.

? I have enjoyed Blonde On Blonde on the BBC-1 programme "Whatever Next?" Apart from their recent single, what other records have they released?—J. Roach, 116 Hillview Heights, Moreton, Cheshire.

Blonde On Blonde had a Pye album, "Contrasts," out last year. They now record for Ember Records, and their current single is "Castles In The Sky." An album will be issued by Ember by the end of July.



FOGERTY. Creedence visit



KEF HARTLEY



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



If it must be 'Sally' let's hear Gracie!

IT AMAZES me how such songs as "Sally," "Cottonfields" and "It's All In The Game" can be made hits again.

It seems as though we are going backwards instead of progressing in pop music. If we have to put up with oldies, then let's hear the originals!

There are surely enough talented songwriters around to come up with new material.—Bob Brightman, Marston Gardens, Hartlepool, Co. Durham.

Radio 1 must surely be the most gimmicky, pretentious, tatty, rubbishy station in existence, so who is he to speak of quality?—C. S. Butcher, Westway, Guildford, Surrey.

NOW THAT the Les Reed Orchestra has released "Man Of Action," (the Radio North Sea theme) what will the BBC do if it reaches the top 30? Would they BAN an instrumental? Let's all buy it and find out.—Murray Cottenham, Dane Hill, Haywards Heath, Sussex.

HOW WONDERFUL to have Radio Caroline back on the air. I'm sure all lovers of freedom wish them the best of luck and will do their utmost to assist them to survive against the dictators of this country.

Those people should complain now!—Steve Fitch, Pendene Crescent, Southway, Plymouth, Devon.

WHAT did Postmaster General John Stonehouse mean by saying that commercial radio would lower the quality and tone of broadcasting? (Disc 13.6.70). Was he speaking technically or about the content of the transmissions? If the latter, I can only say that

serves to further the great career I'm sure he has ahead of him.—Mrs. Olive Shatto, Uppington Avenue, Stanmore, Middlesex.

HOW WONDERFUL to hear all the old Caroline jingles again. Many beautiful memories are being revived—this time for good.—D. Nunn, Addison Road, Wanstead, London, E.11.

THIS is an open letter to Scott Engel.

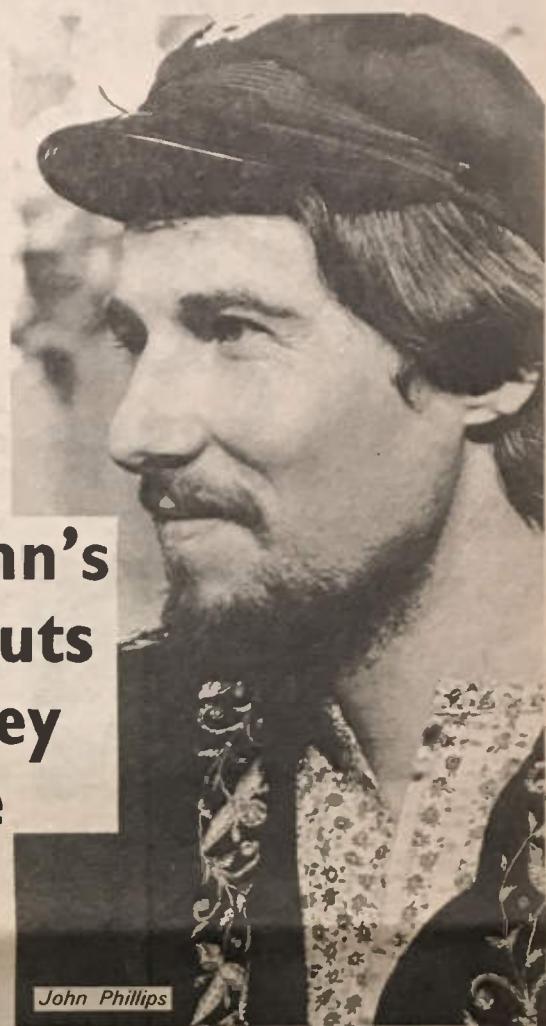
We have been hearing very disturbing comments from you recently. Things like "I don't know what people want from me anymore" and "People have got sick of me."

I am not only speaking for myself but for all your fans when I say that what we want from you is to get back up there on stage where you belong and sing to us once again. How can people be sick of you, if they never get the chance to hear you?

Your fans are probably the most sincere ever. Please give us a chance to prove it.—Ann Woolcott, Portland Road, Wyke Regis, Weymouth, Dorset.



Gerry Monroe: in the chart with Gracie Fields' "Sally"



Papa John's album puts McCartney in shade

PAPA John Phillips' debut album is nothing short of sheer magnificence. McCartney's latest efforts absolutely droop alongside this remarkable opus.

The songs (all self-penned) are beautifully written, lyrically and melodically, but above all, the production and arrangements are positively outstanding. This album should now establish John as one of the finest composers/arrangers in the pop field today and let's hope he gets all the recognition he deserves. — M. Hayward, Westlands Road, Hedon, Hull.

EARLIER this year, Radio 1 "plugged" Glen Campbell and Bobbie Gentry's "Dream" up to a top five spot. And now they are repeating the saturation process—with a dull reggae version of "Love Of The Common People" by Nicky Thomas.

Both these songs have been issued as singles by the Everly Brothers. The former was a number one hit in 1959, but "Common People" passed unnoticed by Radio 1 in 1967.

It's tragic that the Everly's soulful and so unforgettable voices are now completely ignored by people who believe that the monotonous beat known as reggae, is music.—Derek Harvey, Ramsay Road, Headington, Oxford.

CONGRATULATIONS to Engelbert for his new single, "My Marie." Everything Engel puts on a record is exactly right for him—he is a single or an LP. This song must be a big hit.—May Stevens, Oxford.

"BEEFEATERS tum in a rather uninspired version of the Byrds' 'Please Let Me Love You,'" writes Penny Valentine (Disc 6.6.70).

Lady, the Beefeaters ARE the Byrds!—Barry Morden, Surrey.

AN ELEKTRA Records spokesman confirmed: "Byrds recorded this track for Elektra under the name of Beefeaters in 1965. We

John Phillips

thought it was an interesting sound and decided to issue it because it hasn't been heard before."

I'M AN 18-year-old Hungarian girl. I want to correspond with boys from England. I like beat music—Please write in French.—Elizabeth Gakvary, Budapest XIII ker, Hajdu-koz 9 frz 3.

THE ONLY good thing about the Raquel Welch Show (BBC-1, June 11), was Tom Jones.—Pat Barrs, Lea Lane, Over Whitacre, nr. Coleshill, Birmingham.

THE HOLLIES' stage act is incredible! Polished and action packed throughout. They must surely be the world's most brilliant vocal group.

When I saw them recently at Birmingham their rendering of

"Let It Be" had people in the audience openly crying.

I am compiling a petition asking them to record this song, and would like all true Hollies fans to write to me at the following address.—Lesley Turner, Mill House, Crowtree Lane, Louth, Lincolnshire.

I AM a 19-year-old French girl and I would love to write to English boys and girls. My hobby is pop music and I like beat music—Please write in French.—Marine Van Etelvilde, 135 rue Henry Gautier, 44 St. Nazaire, France.

I HAVE just bought and played the LP "Quatermass" and was pleasantly surprised. Congratulations to Quatermass for a truly wonderful album and all the best for the future.—Tony Hyde, Bromyard, Worcester.

WITH so much emphasis on "maxi" 33½ r.p.m. singles, would it not be a good idea to have 16 r.p.m. LPs. This would surely make prices lower, and enable double albums to be made on a single disc.—Dave Fisher, Silverton Avenue, Sunderland, Co. Durham.

IT'S A shame that the Kinks "Lola" is so good to make the chart. But it does show what a genius composer Ray Davies is, and what brilliant musicians the Kinks are. They are one of the few groups who can control the music they are playing, hence they are not heavy.

So come on all you progressive cabbies, just listen to the Kinks for once; it's possible you could start to appreciate "good music."—John Arnold, Fulbridge Road, Peterborough.

WE TOLD YOU SO!

DISC strikes again! On the page from January 4, 1969, you announced: "Beatles plan five new LPs—one live." And you were right: "Let It Be" is the "live" one, and the others are Paul's "McCartney," Ringo's "Sentimental Journey," John's "Live Peace In Toronto 1969" and George's soon-to-be-heard solo album. It seems Disc always gets the news earlier—12 months earlier! Congratulations.

John Cobitt, Pettus Road, Norwich.

● Congratulations on your memory!

DISCWORLD

SIX LPs TO BE WON

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



CLUES ACROSS

- 1 and 19. "— Comfort" (8, 8)
- 7. Shirley or Dolly? (7)
- 9. One played by the "Crickets"? (4)
- 10. Continue with the music, or the game (4, 2)
- 12. Hang on to one, advises Tim Hardin (5)
- 13. See "14"
- 15. Off-hand group member? (6)
- 17. Mr. Fogerty (4)
- 18. Gibb group (3, 4)
- 19. See "1"

CLUES DOWN

- 2. With skin, group-wise (5)
- 3. "— Latest Flame" (3)
- 4. "You Don't Miss Your" (5)
- 5. What Wallace has? (10)
- 6. Hot Buttered Soulman (5, 5)
- 8. Singing sister? (3)
- 11. "Don't Make Me" (Dionne Warwick) (4)
- 12. Irish girl with winning ways? (4)
- 14 and 13. He's been making a sentimental journey (5, 5)
- 15. Would he have been in Revolution No. 1 or No. 9? (3)
- 16. Town for Frank and Nancy? (5)
- 18. "Little — O'Soul" (3)

LAST WEEK'S SOLUTION
ACROSS: 3. Mana, 7. There, 8. Choir, 9. Vac, 10. Price, 11. On The, 12. Ross, 14. Stand, 16. Trees, 18. Inn, 20. All, 22. O'Jays, 24. Heir, 25. Green, 26. Beard, 27. Area.

DOWN: 1. Step, 2. Vehicle, 3. Never, 4. Across, 5. Mex, 6. Friends, 13. Strange, 15. Abraham, 17. Sienna, 19. Zorba, 21. Feet, 23. Suds.

LAST WEEK'S WINNERS
Mr. R. Osborn, 28 Howard Road, Cambridge; David Steele, 77 Malvern House, Stamford Hill, London N16; Mrs. J. Bishop, The Brass, 1 Broadfield Close, East Chelmsford, Essex; Mrs. J. White, Corrie, 56 Fulford Grove, South Ockhey, Herts; Mr. O. Howroyd, 7 Seymour Avon, Heysham, Morecambe, Lancs; Angela Clinton, Chalet A17, Bullock Camp, Minehead, Somerset.



Phil (left) and Don Everly — on rare visit to London

WHEN actor Rodney Bewes, TV's "Dear Mother Love Albert" star, walked into Bentley showroom, wearing T-shirt, jeans and sandals, and asked for a demonstration drive the salesman offered: "Take it home. Drive it a few days!" Rodney was mystified. "You mean you trust me with an expensive car like that?" Salesman: "Yes sir. It's only people like you who can afford cars like this these days!"

Aren't some of Johnnie Walker's "Housewife-Of-The-Day" letters TOO much?

Edward "Callan" Woodward's advice to aspiring pop actors: "Forget your success. That image can stand in your way!"

Come home, Scott Engel. Your fans need you!

At England-Germany World Cup match the German supporters chanted to "Na Na, Hey Hey" hit tune.

Interesting watching Burt Bacharach work on Andy Williams TV last week. But his rendering of "Raindrops" just proves that most songwriters should stick to writing!

Watch out for new group Brown Bread, managed by Juicy Lucy man Nigel Thomas.

It was Disc who told you first about Mungo Jerry?!

Arrive ("Take Me To The Pilot"), Rod Stewart ("Country Comfort") and Dorothy Morrison ("Border Song") — all recording Elton John songs.

Carl Wayne recording under Andrew Oldham at Barnes Olympic studios last week.

"Butterscotch" composition "Annabella" a natural Top Ten hit for Dave Dee.

New Temperance Seven NOT New Vaudeville Band resident guests on forthcoming Joe Brown TV show.

No follow-up to "Back Home" for World Cup Squad says writer/producer Bill Martin.

Arrival are better LIVE than on record.

BBC-TV's Stanley Dorfman flying to States soon to catch Bobbie Gentry cabaret in Las Vegas and supervise location filming for her forthcoming UK series.

"In The Summertime" a natural for George Fame.

HAT-TRICK for Mickie Most's new RAK label with Hot Chocolate Band's "Love Is Life," written by current Herman hit team Tony Wilson and Earl Brown?

EVERGREEN Everly Brothers—chart-topping exactly 10 years ago with "Cathy's Clown" — made all-too-rare London visit last week. Mission: to tape a TV show, also starring Dean Martin, Peggy Lee and Petula Clark.

Explained Phil, his youthful good looks belaying his 31 years: "A lot of our work is in TV now. In the States we've just completed 10 hour-long shows of our own. Guests include Stevie Wonder, Neil Diamond, Tony Joe White and Johnny Cash."

"This show in Britain is a Petula Clark special. It's being screened in the States around September; and I guess it'll go out here also."

Phil was en route to Elstree to rehearse his TV spot solo. Brother Don was indisposed.

"We've ploughed everything into a double 'live' album," Phil said. "It's a collage of our act; really raw and got a lot of guts." Titled "The Everly Brothers Show," it's set for UK release July 1.

Would the duo do concerts here again? "I wouldn't mind touring," Phil confessed. "But we'd have to be sorely tempted. And we wouldn't want a Rock Revival-type thing. I'd like to sing what I like!"

CHRISTIE fans who had a flutter on "Yellow River" at Ascot races last week would have made money. The horse came in first at 20-1.

Scene

John Lennon reportedly voting by proxy from America last week.



"**OUR HOUSE**," the Graham Nash composition on the current Crosby, Stills, Nash and Young LP, will doubtless be getting a lot of plays when newly-weds Mr. and Mrs. John Connors move into their new home, in Manchester. For 20-year-old Elaine Connors (pictured above), a compionometer clerk from Salford, is Graham's sister; and on her wedding day last week she received a phone call from her "superstar" brother in San Francisco telling her she could have his home as a wedding present!

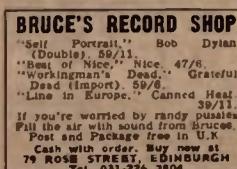
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BIRKENHEAD



EDINBURGH



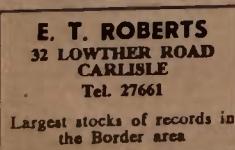
BOLTON



GUILDFORD



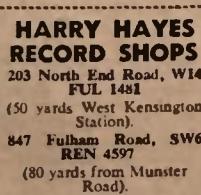
CUMBERLAND



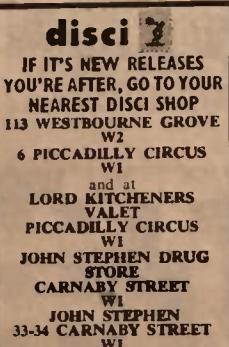
LEEDS



LONDON



LONDON



OLDHAM



PORTSMOUTH



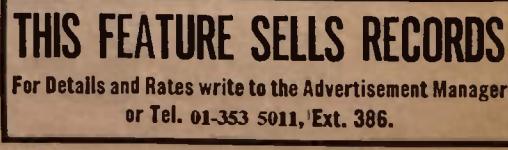
WELLINGBOROUGH



PETERBOROUGH

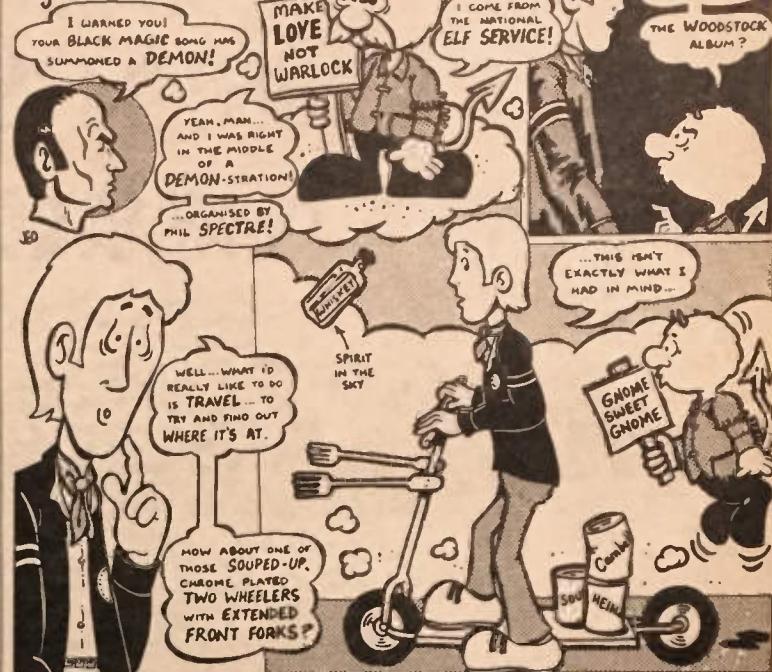


REIGATE/REDHILL



E.C.Ryder

by J. Edward Oliver



Next week: Can E. C. Ryder discover WHERE IT'S AT? Can Elf Garnett grant his wish? Can did camera?

Remember?

DISC JUNE 26, 1965

Released this week: P. J. Proby—"Let The Water Run Down," Lesley Gore—"Sunshine, Lollipops and Rainbows" and Joan Baez "There

But For Fortune." In the chart Gene Pitney's "Looking Thru The Eyes Of Love" goes up to 4, Stones' "Get Live If You Want It" EP up to 9 and Manfred Mann's "The One In The Middle" EP up to 11. In at 20 come Byrds and "Mr. Tambourine Man," Sir Douglas Quintet's "She About A Mover" in at 23, and Sam The Sham's "Woolly Bully" in at 29.

SINGLES

Madeline must score this time around

WE'RE SO MUCH IN LOVE. Madeline Bell (Philips): I'm so glad this has been re-released, as I have been campaigning for this to happen. It originally came out some time ago, before Madeline's success with Blue Mink. A beautiful tender ballad sung as only Madeline can know how, and now, with her added popularity, this must stand a chance of making the chart. Listen to some of her LP tracks and I think you will agree with me that she is perhaps Britain's finest singer.

NORMAN GREENBAUM

Canned Ham (Reprise): Follow up to his number one hit "Spirit In The Sky," this self-penned composition will once again take him into the charts. But perhaps not quite as high this time. The beat is compelling and danceable but perhaps lacks a little of the excitement of his earlier hit. A good guitar solo in the middle, plus a good vocal.

B J THOMAS

I Just Can't Help Believing (Wand): Again a very pretty song from an artist who, to date, has achieved far greater success in America than here. He had bad luck with past releases, which have all been good, and although I think this one has a very good beat and is well produced, I have a terrible

feeling it will go the same way as the others. It seems a shame that someone with such a good voice has not had more success, but I am sure once he gets the right song he will be a very big success.

DAVID BOWIE

Memory Of A Free Festival Part 1 (Mercury): May I point out to record connoisseurs that Part 2 is on the other side, which should save a vast number of people writing in. A self-penned composition from David, similar to his big hit "Space Oddity." Very good arrangement and good vocal on a song which could, if played enough, become a medium-sized hit.

ELTON JOHN

Rock And Roll Madonna (DJM): An artist and song-



MADELINE BELL: tender ballad

writer who suffers from the same problem as Raymond Froggatt in that he produces some very lovely songs which just fall short of being commercial enough for the charts. Elton's new album has some outstanding tracks, but I'm afraid this single, to me, lacks melody and is not really Elton John's style.

Here he aims for a commercial sound with a piece of very ordinary rock-n-roll, which sounds like an early and not particularly good, Chuck Berry number. Once again, here is an artist who will be very big once he finds that elusive right song.

QUICK SPINS

RARE chance to hear Eric Clapton really wailing on "Teasin,'" officially the new King Curtis single. Written by Curtis and Delaney Bramlett and featuring all three, it's a fine instrumental with Eric obviously having a great time. (Atco-stereo.)

Candi Staton hasn't a chance in hell but soul connoisseurs must snap up "Sweet Feeling," her version of "Old Time Feeling" from Clarence Carter's "Dynamic" LP. 1970 sour at its very best and this girl could be a match for Aretha, given the chance. (Capitol.)

Jonathan Kelly puts on his Gene Vincent voice and with bottle neck guitar plays great rock-n-roll on his own "Don't You Believe It?" (Columbia.)

After Mungo Jerry—Hotlegs and "Neantherdal Man," a "Sha-Na-Hey Hey" type thumper with biker's drums and far away voices. Stands a good chance. (Fontana.)

"Are You Ready?" shout the gospel tones of Pacific Gas and Electric and the Blackberries! Steady beat builds but ends too soon with no climax. (CBS-sereo.)

Raw singer of Rhinoceros pleads "I've Got To Stay Young" on "Old Age," a mean bluesy thing that explodes nicely halfway through. (Elektra.)

Meet "Big Oscar," "Big Bad John's" young cousin Tex Williams talks his way through the faintly amusing tale of the Southern boy who picks up a girl to find she's James P. Brown! Nice, but rather a worn joke now. (Momentum.)

HOT CHOCOLATE are Mickie Most's attempt at the hat-trick with "Love Is Life." But the former Apple group have a tired song, enlivened only by Most's orchestration. (R&B.)

Bob Brady was lead singer with the Showmen. Anyway, "Everybody's Goin' To The Love Inn" is a dead ringer for "Houseparty" and a great dancing beat at that. (Bell.)

BY DAVID HUGHES

Spencer Mac get a good solid guitar/drum/bass sound going on "Blues Up In Down Town" then spoil it all by singing. Ah well! (Penny Farthing-sereo.)

Moondance's "Lazy River" appeals to my emotions. I like rivers. Harpsichord and mellotron make it a nice tune, too. (A & M-sereo.)

Jack Jones sounds unrecognisably deep and fruity on "Sweet Changes," a lazy beat ballad. (RCA.)

I sympathise with Information for wanting to do Justin Hayward's beautiful "Lovely To See You"—and as a copy it's quite presentable. (Evolution-sereo.)

Deena Webster manages to rob Rod McKuen's "Things Men Do" of every ounce of its meaning. The trumpet's nice, though! (Columbia.)

A pixie-like thing is "Water Woman" from Pacific Drift, with crazy discordant violins. (Deram.)

"Edna (Let Me Sing My Beautiful Song)" squeaks Stevie Maakepea with a "Bread and Butter" beat. Hardly beautiful but fun all the same. (Concord.)

On the reggae front Dandy and Audrey head the list with a light Paul and Paula-type thing called "Morning Side Of The Mountain." (Downtown.) "Sic Him Rover" by the Crystallites starts with a lively monologue then strangely peters into instrumental. (Songbird.) Others are: Erroll Dunkley—"My Special Prayer" (Unity); Sydney All Stars—"The Return Of Batman" (Bulleit); Laurel Aitken—"Baby Please Don't Go" (Newheat); Derrick Harriott—"Message From A Black Man"—recommended (Songbird); Upsetters "Capo". (Trojan); Bill Moss—"Number One" (Puma); and Horace Faith "Susie Is Sorry" (Trojan).

One-time Searcher John McNally tries a searing Malcolm Roberts' approach to "I Don't Want You To Go," but has to make do with octave lower pitch. Pretty grim. (CBS-sereo.)

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

Stevie delivers a chart certainty

SIGNED, Sealed, Delivered I'm Yours (Tamla Motown): Once again, Stevie springs the changes and delivers a fast, furious, up-tempo number which will knock them out in discoteques and on radio alike.

The fast beat and great melody (once you have heard it a few times) can't fail to make this yet another hit.

Stevie has now developed into one of Motown's very best artists who now, more than ever, manages to radiate feeling and excitement on every record.

Incidentally, he has just arrived in this country for stage dates at London's Talk Of The Town.

DOORS

Roadhouse Blues (Electra): A heavy sound which tends to jar somewhat. My whole review hinges on the fact that here once again is a group who seem to have turned their amplifiers at full blast and hoped for the best.

All lovers of this type of



music I am sure will be immensely happy with this, but it's not for people who like their music melodic. Definitely without a chart hope.

EQUALS

I Can See But You Don't Know (President): Typical Equals sound, without any imagination, which to me sounds awful.

DELANEY AND BONNIE

Free The People (Atlantic): A fantastic four-bar opening, but it's the rest of the record that worries me.

DYLAN



SELF PORTRAIT

CBS 66250 2 Record-set 59/11 recommended retail price.

The Sound of the 70's

on CBS



DISC

and MUSIC ECHO 1s

JUNE 27, 1970

EVERY THURSDAY

Chart Service

TOP 30 SINGLES

1 (1) ● IN THE SUMMERTIME

2 (4)	COTTONFIELDS	Mungo Jerry, Dawn
3 (3)	GROOVIN' WITH MR. BLOE	Beach Boys, Capitol
4 (15) ▲	ALL RIGHT NOW	Mr. Bloe, DJM
5 (2)	● YELLOW RIVER	Free, Island
6 (5)	HONEY COME BACK	Christie, CBS
7 (10)	SALLY	Glen Campbell, Chapter One
8 (9)	ABRAHAM, MARTIN AND JOHN	Gerry Monroe, Chapter One
9 (12)	GREEN MANALISHI	Marvin Gaye, Tamla Motown
10 (6)	UP THE LADDER TO THE ROOF	Supremes, Tamla Motown
11 (17) ▲	GOODBYE SAM, HELLO SAMANTHA	Clif Richard, Columbia
12 (11)	EVERYTHING IS BEAUTIFUL	Ray Stevens, CBS
13 (16)	IT'S ALL IN THE GAME	Four Tops, Tamla Motown
14 (18)	I WILL SURVIVE	Arrival, Decca
15 (7)	QUESTION	Moody Blues, Threshold
16 (8) ●	BACK HOME	England World Cup Squad '70, Pye
17 (13)	ABC	Jackson 5, Tamla Motown
18 (22)	DOWN THE DUSTPIPE	Status Quo, Pye
19 (—)	UP ROUND THE BEND	Creedence Clearwater Revival, Liberty
20 (25)	AMERICAN WOMAN	Guess Who, RCA
21 (14)	I DON'T BELIEVE IN IF ANYMORE	Roger Whittaker, Columbia
22 (—)	LOVE OF THE COMMON PEOPLE	Nicky Thomas, Trojan
23 (28)	GROUPIE GIRL	Tony Joe White, Monument
24 (29)	WHAT IS TRUTH?	Johnny Cash, CBS
25 (21)	BET YER LIFE I DO	Herman's Hermits, RAK
26 (23)	KENTUCKY RAIN	Elvis Presley, RCA
27 (24)	DAUGHTER OF DARKNESS	Tom Jones, Decca
28 (30)	VEHICLE	Ides of March, Warner Bros
29 (—)	SOMETHING	Shirley Bassey, United Artists
30 (—)	PSYCHEDELIC SHACK	Temptations, Tamla Motown

● Silver Disc for 250,000 British sales

▲ This week's Top 30 zoomers

American charts are on page 19

Hit Talk

I WAS a bit disappointed with the Beach Boys' "Cottonfields" because it's such an old song. It's good but I like more down to earth versions of that type of number.

I like the Supremes. They seem recently to have got into new things and become more than just another pop group. I won-

der if Diana Ross will do as well?

I've never liked "Abra-
ham, Martin and John,"
not even by Dion. Marvin
Gaye's version is okay but
I'm not too keen on the
idea of the song.

Gerry Monroe's North
Country cabaret-type thing

Next week: Paddy McHugh of Arrival

isn't my kind of music but
seems to be selling to the
mums and dads. I can't
understand why he dug up
such an old song.

I like Free's very much.
I'm terrifically glad they've
made the chart because
they deserved a hit.

"It's All In The Game"

AYNSLEY DUNBAR has
been a Mother of Inven-
tion since February, and
has never been happier.
Ask him about it, and he'll
come out with the date
and minute he joined—
February 27, 4.45 p.m.—
after Frank Zappa had
conducted a full scale hunt
round London for him.

At the moment Aynsley is
back in Britain with the
Mothers for their appearance
at Bath, and although he plans
to come back here later in
the year to make an album
he's going back to Los
Angeles with them next week.

The whole thing started last
autumn at the Brussels festival
when Zappa sat in with the
Aynsley Dunbar Retaliation.

"After that I spent two hours

talking to him in the beer tent,
and he was telling me how
much I could make in Los
Angeles," explains Aynsley. "He
came over a week later to Lon-
don and spent a week looking
for me. I eventually got the
message at the Speakeasy, and
when I rang him he offered me
a job which I turned down! I
had so many commitments
then."

That was when Blue Whale,
Aynsley's next group, was
going. Besides that he was work-
ing on an album, sitting in with
the Bonzos to help them out,
and having great difficulties with
his brass section.

"It really got to such a stage
that I wanted to blow the whole
thing. Blue Whale lasted from
November to February and
really only got going after
Christmas."

Eventually, Aynsley told the
band about Zappa's offer. "They
were very good about it, so I

rang Frank and told him I'd
changed my mind."

Now Aynsley has the best of
both worlds. He does about
three or four gigs a month with
the Mothers, which gives him
enough money to live in LA;
he works on records with Zappa
and will have time to come over
here later in the year to make
an album of his own, which
Frank wants to play on. He'll
also use some of Blue Whale
again.

"The sort of drumming I'm
doing now — the out of the
ordinary rhythms — I was doing
anyway. Everyone thought I
was a straightforward blues
drummer, but the reason I got
sacked from John Mayall was
because I was advancing beyond
that. With the Retaliation I
tried to stick to normal blues
drumming, although I didn't
want to, but if the public don't
want different sort of drumming,
and they're your bread, you
can't do it."

EMI RECORDS (The Gramophone Co. Ltd.)
EMI HOUSE 20 MANCHESTER SQUARE LONDON W1A 1ES

AYNSLEY DUNBAR IS VERY HAPPY BEING A MOTHER!



Aynsley Dunbar: in L.A.



ROCK AND ROLL MADONNA

a new single by
ELTON JOHN

Available Now



Distributed by Pye Records
(Sales) Ltd

TOP 30 ALBUMS

1 (1) LET IT BE	Beatles, Apple
2 (2) BRIDGE OVER TROUBLED WATER	Simon and Garfunkel, CBS
3 (3) McCARTNEY	Paul McCartney, Apple
4 (6) DEJA VU	Crosby, Stills, Nash and Young, Atlantic
5 (7) EASY RIDER	Various Artists, Stateside
6 (5) ANDY WILLIAMS' GREATEST HITS	Andy Williams, CBS
7 (4) LIVE AT LEEDS	Who, Track
8 (8) LED ZEPPELIN II	Led Zeppelin, Atlantic
9 (10) BENEFIT	Jethro Tull, Chrysalis
10 (12) IN THE WAKE OF POSEIDON	King Crimson, Island
11 (9) THE WORLD BEATERS SING THE WORLD	England World Cup Squad, 70, Pye
12 (14) PAINT YOUR WAGON	Soundtrack, Paramount
13 (11) FILL YOUR HEAD WITH ROCK	Various Artists, CBS
14 (20) JIM REEVES GOLDEN RECORDS	Jim Reeves, RCA International
15 (21) DEEP PURPLE IN ROCK	Harvest
16 (15) CRICKLEWOOD GREEN	Ten Years After, Deram
17 (26) PICNIC, A BREATH OF FRESH AIR	Various Artists, Harvest
18 (18) BLACK SABBATH	Black Sabbath, Vertigo
19 (17) LADIES OF THE CANYON	Joni Mitchell, Reprise
20 (—) CAN'T HELP FALLING IN LOVE	Andy Williams, CBS
21 (13) TOM	Tom Jones, Decca
22 (22) WATERTOWN	Frank Sinatra, Reprise
23 (—) THE BEST OF THE SEEKERS	The Seekers, Columbia
24 (24) TAMLA MOTOWN CHARTBUSTERS Vol. 3	Various Artists, Tamla Motown
25 (—) FIVE BRIDGES SUITE	Nice, Charisma
26 (—) BACKTRACK III	Various Artists, Track
27 (—) WORLD OF MANTOVANI Vol. 2	Mantovani, Decca
28 (—) BUMPERS	Various Artists, Island
29 (—) WILLY AND THE POOR BOYS	Creedence Clearwater Revival, Liberty
30 (25) BUDDY HOLLY'S GREATEST HITS Vol. 2	Buddy Holly, Coral

Three titles "tied" for 27th position.

BUBBLING UNDER

STEPPENWOLF

"Hey Lawdy Mama"

Stateside SS 8049

JIMMY RUFFIN

"I'll Say Forever My Love"

Tamla Motown TMG 740

JOHNNY JOHNSON & THE BANDWAGON

"Sweet Inspiration"

Bell BLL III

DES O'CONNOR

"Something"

Columbia DB 8686

DAVE CLARK FIVE

"Here Comes Summer"

Columbia DB 8689

THE EDGAR BROUGHTON BAND

"Up Yours!"

Harvest HAR 5021

SCAFFOLD

"All The Way Up"

Parlophone R 5847

JOE COCKER

"The Letter"

Regal Zonophone RZ 3027

KIKI DEE

"The Day Will Come Between Sunday and Monday"

Tamla Motown TMG 739

THREE DOG NIGHT

"It's For You"

Stateside SS8041

Free's success measured by the people who don't see them!

FREE, a group currently in the joyous position of having hundreds of fans turned away from their gigs regularly because of lack of room, appear at Philmore North, Sunderland, this Friday. Not so remarkable you may think unless you recall that this very venue was forced to reject 5,000 Free fans some months ago when another 4,000 were crowded INSIDE.

Free have steadily over the past two or three years, built up a fervent and astounding following — none more loyal and affectionate it seems, than those in the North of England.

Their break in this region — before the Southern trends got rooted into the Free music — was a twist of fate that occurred last year when they did one of their early gigs there on a Saturday and the day after were asked to appear at Redcar to deputise for Jethro Tull who hadn't turned up.

Scared

"We were pretty scared," admits Free's Simon Kirk. "Especially when it was announced Jethro wouldn't be appearing and there was a mass of boos from the audience. But strangely when they announced we'd be playing instead the audience started to cheer. Apparently a lot of them had been at the previous gig and enjoyed it."

"We lost our nervousness after that and the evening went very well. We were immediately booked all round the North — and had very good reaction

from audiences. At the time it humbled us terribly. I wouldn't say we exactly grovelled on the floor in gratitude, but it gave us a very humble feeling having people like us so much."

"So we have a tremendous affection for audiences up there. And I think we've been very lucky to have success growing slowly. It's much more satisfying to work hard to get there where you are than be an overnight success."

"It's Alright Now" is Free's third single and was originally a track from their album — released this Friday.

Their two preceding singles met an untimely death — one as the result of a BBC ban, the other because Free's name was hardly a household word.

"We were all very surprised indeed when the single did so well — even though our company probably saw its commercial appeal before we did. We had to cut the original album track to make it into a single and I think for that reason I have a slight reservation about it because I like the album track better."

"I think the success of the single is really a reflection of

people's liking for the group rather than any superior musical merit. But it all happened so suddenly I must admit it rather knocked us off our feet. In the space of a week it opened a lot of aspects of the music business we weren't really prepared for — like TV appearances."

The new album — Free's third — is possibly their most satisfying contribution to date. They have, in common with many big groups like the Who, found it difficult to transfer their natural live appearance on to an album.

"It's very difficult to extract that feeling of togetherness — we definitely didn't have it on the other albums though I suppose it was showing through on the second. I think it's more successful on the latest album. We've always found in the past that going into the recording studio has produced a rather clinical feeling — lacking in atmosphere. I think, short of doing a live album, you can only overcome this with experience."

"By the time you cut the third or fourth album you find you're more relaxed. We found we were much more at ease and

able to create something that was more indicative of our stage act."

Free's stage act is, in fact, a big pointer to their immense popularity. They are one of the few groups around who believe that the power to entertain comes before all else, and their liking for their audience should come through their music.

Big-headed

"It's hard to talk about our appeal on stage without sounding big-headed, but I suspect it's because we've always managed to retain a naturalness and we're more likeable than a lot of other groups."

"Playing live is our forte and I think the fact that we enjoy it so much it communicates itself to an audience. There's no planned spontaneity."

"The audience always comes first to us — not a mass of people but a lot of individuals. We dig them and they dig us. I think people just like to see us."

FREE, not looking as happy as they should . . . (top to bottom): Paul Rogers, Andy Fraser, Paul Kossoff, Simon Kirk.



ACCEPT CHICKEN SHACK

Whatever memories Chicken Shack's other records hold for you, forget them! Accept Chicken Shack is their **FIRST** album.

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Pick up those pieces NOW and learn to accept Chicken Shack.

**CHICKEN SHACK
ACCEPT
BLUE HORIZON (S)7-63861**



FRONT SEAT

DISC reviewers
at the
big shows

Peggy is hotter than the weather

IT WAS real hot in London's Royal Albert Hall on Monday but it was no climatic condition that brought half the audience out in a sweat; it was the scintillating Miss Peggy Lee making a rare British solo concert appearance.

She had only to appear on stage, purr into the microphone and temperatures of the males present soared. There was more than a trace of Mae West about her presentation; she was laying on the sensuality pretty heavily and its effects were quite startling. Every note she sang and every word she spoke was lapped up by the insatiable audience.

She didn't sing many of her hit numbers like "Mr. Wonderful"; rather Miss Lee gave her interpretations of some of her favourite pop numbers—"Raindrops Keep Falling On My Head," "Maxwell's Silver Hammer," a very sensitive "Something" and Randy Newman's "Love Story," and they never sounded so good. "Is That All There Is?" and "Fever" were given ecstatic greetings and her "Big Spender" a-la Bassey had them fit of laughter.

Phil Sykes

Midnight Sun 'flop'

AS A commercial adventure the Festival Of The Midnight Sun, held last weekend at Mantorp Park Motor Race Way in Sweden was a dead loss. The organisers expected over 200,000 people, paying £4 admission, but only about 5,000 turned up.

Despite the small audience many of the groups came over well. On the Friday night, the Radha-Krishna Temple were very well received. But it was Saturday which saw the main attractions—Chuck Berry, Canned Heat and Edison Lighthouse.

Chuck, with numbers like "Sweet Little Sixteen," Johnny B. Goode," and "Memphis Tennessee" had the sparse crowd nearly rioting. Canned Heat who went on early on Sunday morning were as usual very good.

Jerry, still at number one with their smash "In the Summertime," also appear at this year's Edinburgh Festival on August 27 and 28.

As previously reported, the group make their first major London appearance at the Lyceum on Friday, July 3, and release their first album on July 17. But they will also star on a special live double album recorded at the Hollywood Festival and selling at 25s.

The album, released in August, also stars Titus Groan, Demon Fuzz and Wild Mouth

Ian Middleton



Stevi is Blackburn's stand-in

MEET Stevi Merike, the luckiest man in the BBC! After weeks of suspense, Stevi has landed the plum job of replacing Tony Blackburn on the "Breakfast Show" for eight weeks from Monday, July 13–Friday, September 4.

Stevi, 24, has not only been one of the most patient of ex-pirate DJs, but also the one who to date has had the rawest deal from BBC. His seven guest shows on their Sunday night "Workshop" series met with tremendous audience response, yet it appeared nothing good would materialise. All that has now changed.

Says Stevi: "For me this is the end of a two-year struggle for recognition and I'm very pleased. I never gave up hope because I always believed I was a good DJ, and was just waiting for the right people to be convinced of that as well."

EX-NICE Brian Davidson's new group make their first-ever live appearance in Britain in August.

FIRST LIST of confirmed names for the Tenth National Jazz, Pop and Blues Festival are announced this week . . . and a last-minute hoax threatens this weekend's Bath Festival of Blues and Progressive Music at Shepton Mallet.

The hoax is a leaflet, 2,000 of which have been distributed in the London area during the past week, purporting to be free passes to the festival.

Leaflet, a duplicated typewritten sheet, is "signed" "The Bath Organisers" and says "although it is necessary to charge for admission to the Festival, to show our goodwill we are inviting 2,000 people to the festival free of charge. And this leaflet will admit you to the Festival ground."

Says Festival promoter Frederick Bannister: "This is a terrible hoax, and with the best will in the world we shall be unable to honour any of the claims made in the leaflet. Only tickets issued by the official organisers or their agents will be honoured."

EX-NICE Brian Davidson's new group make their first-ever live appearance in Britain in August.

The group, so far still unnamed, will appear at this year's National Jazz, Blues and Pop Festival at Plumpton, Sussex, from August 6-9.

Festival also stars ex-Nice

Mungo Jerry follow in the Beatles footsteps when they play two concerts at Blackpool's Opera House in August. They will be the first group to appear at the Opera House for over four years—last people to play there were the Beatles.

Mungo follow the Beatles

MUNGO JERRY follow in the Beatles footsteps when they play two concerts at Blackpool's Opera House in August. They will be the first group to appear at the Opera House for over four years—last people to play there were the Beatles.

Group appear on August 23 at 6 p.m. and 9 p.m. with Demon Fuzz as supporting act.

Said Mungo's manager, Elliott Cohen: "We are thrilled about the date. I think big theatres all over the country are finding it harder and harder to attract packed houses and have had to turn back to pop music."

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The album, released in August, also stars Titus Groan, Demon Fuzz and Wild Mouth

TICKETS are selling fast for Aretha Franklin's concert appearance at London's Albert Hall in two weeks time. Impresario Arthur Howes told Disc that seats for the 9.30 performance were "well on the way to being sold out and there won't be any left within a few days."

He said that tickets for the first house, at 6.30, would start to sell faster when the second

and negotiations are in progress to include tracks from Grateful Dead, Family, Traffic, Free and Black Sabbath from the Festival.

Jackson Heights

JACKSON HEIGHTS, the group formed by former Nice star Lee Jackson, have now fixed their British debut dates. First one is at Newcastle City Hall on Thursday, July 2—on a bill with Van Der Graaf Generator and Audience. Next is at Norwich Youth Festival (4). And the third is Birmingham Mother's Club (11). For the next two weeks Jackson Heights are recording material for their first Charisma LP.

BLACK SABBATH have cancelled their first American tour. Their dates at New York's Fillmore have been put off. The Fillmore West has closed down for the summer in anticipation of student troubles. The Fillmore East will keep open but won't have any big name groups.

ARETHA TICKETS RUSH

concert was sold out. Howes is still negotiating for autumn appearances in London by the Beach Boys, Blood, Sweat and Tears, and the Four Tops. He said that it was just a question of the dates being finalised.

Replay cancelled

WORLD Cup Squad will not now be recording a follow-up to their incredibly successful single "Back Home."

Say co-writer/producer Bill Martin: "We can get them hit records, but we can't make them score goals! If we'd retained the Cup the lads would probably have made another single. As it is, they'll never be together again, and the record will remain completely unique."

New status . . .

STATUS QUO's road manager, Bob Young, who plays harmonica on "Down The Dust Pipe," has written three tracks on the group's next album, with group member Mike Ross.

He appears with the group "live" when they play the single and has been seen on TV with them. But he is not to become a member of the group. Bob plans to make his own album "sometime in the future."

Bath tickets hoax; names for Plumpton

Hat-trick for Stewpot

ED "STEWPORT" STEWART the children's DJ, completes the hat-trick this summer with his third junior pop show. Ed, already host of Radio 1's "Junior Choice," and due to start his own "Stewpot" series for London Weekend Television (10 weeks beginning Saturday, July 11), has now signed for a further 10 weeks TV series for BBC, to be titled "Edandized."

Says producer/director Paul Ciani: "This will be a comedy along the lines of 'Zokko', with Ed Stewart and a robot called Zed. We will use live guest groups, such as Butterscotch, or Christie, each week, playing two songs."

"This is a deliberate link-up with 'Junior Choice' and will be screened on Saturdays at 12.25 p.m. The shows will be recorded in August and September for transmission from October, after his London Weekend series has finished."

News in brief . . .

CLIFF RICHARD and the Shadows are keen to do a British tour in the autumn. But no dates have been fixed up yet.

A spokesman said: "They want to do it but nothing has been fixed yet. It would probably only be a short tour, about seven concerts."

It is not known who would be in the Shadows' line-up.

JACK BRUCE's next LP, playing with jazzman Tony Williams, is titled "Turn It Over" and released in July.

MELANIE's American hit LP "Candles In The Rain" due for British release next month.

PIONEERS return to Britain next week for three-month tour to promote single "Battle Of The Giants," follow-up to "Long Shot Kick The Bucket."

BEE GEE VINCE CONTRACT

FORMER Bee Gee Vince Melouney, the Australian member first to quit the trouble-torn group, has been signed as both singer/guitarist and record producer.

He joins MCA-UK under a five-year deal. And as "Vince Melouney Productions" he will record his own four-man group and two solo singers—21-year-old Donna Gaines, from Boston, Massachusetts, and Ken Rodway, whose first single is a Barry Gibb composition.

Vince's group, all of whom are from New Zealand, line-up as Johnny Dick (drums), Doug Parkinson (rhythm guitar, vocals)—both from Australian hit group Doug Parkinson In Focus—plus bassman Ted Toi, who has been in Britain a year, writing and preparing the group's music.

FREDDIE MACK AND THE NEW MACK SOUND

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FORECAST

FAIR WEATHER

IN JULY

this is REGGAE

15¢

TTL 1 TIGHTEN UP
VARIOUS ARTISTS

TTL 4 THIS IS
DESMOND DEKKER
DESMOND DEKKER

TTL 5 SEVEN LETTERS
DERRICK MORGAN

TTL 7 TIGHTEN UP VOLUME 2
VARIOUS ARTISTS

TTL 8 DUKE REID GOLDEN
HITS
DUKE REID

TTL 9 YOU LEFT ME
STANDING
VARIOUS ARTISTS

TTL 10 REGGAE POWER
ETHIOPIANS

TTL 11 RED RED WINE
VARIOUS ARTISTS

TTL 12 BLOW YOUR HORN
VARIOUS ARTISTS

TTL 13 THE UPSETTER
THE UPSETTERS

TTL 14 NO MORE
HEARTACHES
VARIOUS ARTISTS

TTL 15 INDEPENDENT
JAMAICA
VARIOUS ARTISTS

19'II

TBL 102 SKINHEAD MOON
STOMP
VARIOUS ARTISTS

TBL 103 LONG SHOT
PIONEERS

TBL 104 LIQUIDATOR
HARRY J & THE ALL STARS

TBL 105 REGGAE CHART
BUSTERS
VARIOUS ARTISTS

TBL 106 BRIXTON CAT
JOE MANSANO

TBL 108 TIME WILL TELL
MILLIE SMALL



TROJAN



TTL 16 GUNS OF NAVARONE
VARIOUS ARTISTS

TTL 17 MILLIE AND HER
BOYFRIENDS

TTL 18 RIDE YOUR DONKEY
VARIOUS ARTISTS

TTL 21 FIRE CORNER
THE DYNAMITES

TTL 22 FREEDOM
CLANCY ECCLES

TTL 23 MEMORIAL ALBUM
DON DRUMMOND

TTL 24 REGGAE WITH SOUL
OWEN GRAY

TTL 25 REGGAE IS TIGHT
LLOYD CHALMERS

TTL 26 YOUR MUSICAL
DOCTOR
DANDY

TTL 28 SCRATCH
THE UPSETTER

TTL 29 COME BACK DARLING
JOHNNY OSBOURNE AND THE
SENSATIONS

TTL 31 MOONLIGHT GROOVER
VARIOUS ARTISTS

CSP 1 BLUE BEAT SPECIAL
VARIOUS ARTISTS

CSP 2 REGGAE SPECIAL
VARIOUS ARTISTS

CSP 3 JACKPOT OF HITS
VARIOUS ARTISTS

TBL 113 SUFFERER
KINGSTONIANS

TBL 114 UNDERTAKER
DERRICK HARRIOTT &
THE CRYSTALITES

TBL 115 REGGAE FLIGHT 404
VARIOUS ARTISTS

TBL 110 REGGAE BLAST OFF
BYRON LEE & THE DRAGONAIRS

TBL 109 UNITY
FREDDIE NOTES & THE RUDIES

TBL 111 GREATER JAMAICA
VARIOUS ARTISTS

TBL 119 THE GOOD, THE BAD,
THE UPSETTERS
THE UPSETTERS

THE AUTHENTIC
Sound from Jamaica

Angel turns down 'Eddie Cochran' film offer

WILD ANGELS' singer Mal Gray has turned down the part of Eddie Cochran in the film to be made about the rock star who is Gray's idol.

Gray turned down the part after reading the script, sent to him by Amos Films.

It is understood that in the film story Cochran does not die, as he did in real life. Gray told the company that he could not accept because of this part of the script.

Gray feels it would be wrong to accept the part as the story is not authentic.

RNI jamming may stop soon

RADIO NORTH SEA is expected to be free of Governmental "jamming" within the next fortnight.

Although no official confirmation was available at press-time (new Prime Minister Edward Heath had still to announce his full Government, including his Postmaster General) the Government, from speeches given and printed during its election campaign, has made clear that it will both give support to new land-based commercial radio stations and lift the "jamming" signal currently

to resume normal broadcasting.

Duncan Johnson has now quit the station, and a replacement DJ is expected shortly. North Sea will also be resuming German broadcasts.

RONAN O'RAHILLY, who last week spearheaded a last-minute attack on the Government's radio policy, is finalising plans for his Caroline TV station, due to start test transmissions next Wednesday.

Said Ronan: "Everybody is still geared to July 1 as a starting date. We have the material for the first week's programmes and I am very optimistic that everything will start on time."

From Holland this week comes news of a further "pirate"

DISC NEWS

edited by
MIKE LEDGERWOOD

station—Capital Radio, at present anchored five miles off the Dutch coast. Station, test broadcasting on 270 metres, comes from "my King David," a converted coaster, and is due to start regular multi-lingual music programmes shortly.

Bown Solo

JUDAS JUMP star Andy Bown makes his solo single debut in July with a track called "Tarot." The song, theme from the new Thames TV series of the same name, was written by Bown and Trevor Preston, who wrote the series.



MEET DLT THE CHAMP!

first time I'd ever driven in a proper race and it was a great experience."

Yet another addition to the DLT diversification. Next week he opens his "DLT in Camera" photographic studio in Manchester.

MEET new racing "champ" Dave Lee Travis, with the smell of victory in his nostrils after only his first race!

DLT (right) and Johnnie Walker (left) were star guests on Sunday at an autocross meeting at Hounslow Heath, Middlesex, in aid of the Save The Children Fund. Dave, driving the Ford Escort which came fifth in the recent World Cup Rally, just pipped Johnnie in a souped-up Triumph over three 1,000-yard laps on the rough course.

Says Dave: "This was the

Peter Green group mystery

PETER GREEN'S plans for a permanent backing group for "live" appearances were surrounded by mystery this week. Disc understands that he is to team up with "Afro-electric" group Noir, whom he spotted on the London Lyceum bill with Eric Clapton.

Says Noir manager Stan Beiderbeck: "They are rehearsing together; and Peter has said he wants to 'jam' on their gigs. If he can't play on

gigs he's going to get some dates fixed and use Noir as 'Friends'."

Beiderbeck confirmed a debut date at London's Marquee for yesterday (Wednesday). He claimed Peter approached the coloured group after the Clapton concerts.

But Green told Disc from his New Malden, Surrey, home: "I'm not playing the Marquee date." And he added that he had no plans to work them as "Friends"—or play on their dates.

"I've not spoken to their manager. I've only met two of Noir. There is a possibility that I may play some day with them. But nothing has been fixed."

Mayall and Fame link-up

JOHN MAYALL and Georgie Fame are to team-up in a new show to be premiered at the Japanese Music Festival in August and then go on-the-road in America.

John, at the Bath Festival this Saturday, and Georgie, currently in the States with his new band Shorty, attend the Japanese festival from August 14 to 10 days.

The two stars will be joined by Archie Whitewater, a new progressive-styled rock band discovered in the US by Rik Gunnell. The American tour will last for eight weeks.

Mayall, holidaying in Morocco, returns to London this weekend to finalise tour details.

SON HOUSE

in concert with
DUSTER BENNETT — **DUFFY POWER**
BRETT MARVIN AND THE THUNDERBOLTS
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Friday, June 26
EDGAR BROUGHTON
Next Friday: Elton John

Tuesday, June 30
PINK FAIRIES
Next Tuesday: Alan Bowd

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John Peel writes every week in Disc

They always seem to be "getting themselves together at this cottage." For the past year the resources of the mighty Peel Foundation have been poured into finding such a cottage without any luck at all. My brother has one on the Kent/Sussex border which he virtually rebuilt from a pile of sticks lying about on a partially cleared dump, but the countryside round there is too manicured for my admittedly somewhat bizarre tastes. There must be a cottage-y substance somewhere in Wiltshire or around there that would save me from the fumes and filth of London town.

Every town in the country has its rock festival this year and Bedford has its on Saturday, July 4. Featured will be Deep Purple, Chicken Shack, Tyrannosaurus Rex, Principal Edwards, Medicine Head, Skin Alley, Little Women, Sweet Slag and Satisfaction. Pete Drummond will be there too, for those of you anxious to spend time in the presence of the stars. It takes place at the Bedford Town football ground.

The Pig seems fairly pleased that the World Cup is over. Anyway, the right team certainly won, but it's sad that we'll not hear anyone saying "Dumitru to Dumitrache" again—at least not for four years.

Once again everyone is falling about at the prospect of what they will insist on calling "free" radio now that the "law and order" freaks are in power. And if you're not worried about the "law and order" business then you should have a look at some of Hitler's speeches from the early '30s—he first came to power on a law and order pledge. Out of the frying-pan into the fire everyone. If our new Government does introduce commercial

radio then don't expect too much from it. After all the only reason for it being there will be to make money and in order to do that they'll stick very closely to the facile, instantly disposable music and personalities that distinguish the worst of Radio 1.

If you think that commercial radio means better radio then forget it. There'll be no room for anything like "Sound Of The '70s," Mike Raven, Pete Drummond or any other of the better Radio 1 programmes. Nothing with mildly relevant lyrics—"it might offend the advertiser"—and nothing over 3½ minutes long because there'll be too many commercials to get in. "Free radio" indeed—jobs for the boys—money-making machines for the further enrichment of those who already control much of the communications here anyway.

Perhaps you've not seen much commercial television recently. The golden rule seems to be "keep it trivial at all costs." Medicore performers trot out their inanities in an atmosphere of pre-digested insincerity. BBC TV has been dragged down to the same level too—that's where "free" radio is going to take us.

Genuinely "free" radio is simply never going to happen here. "Free radio" means free from commercial or political pressure—virtually the same thing here anyway—it means free from the total predictability considered desirable by many planners too. No format, no king-making but real and relevant information, music and people

PEEL'S THOUGHTS

—that's what we need and it's what we're not going to get.

In last week's "Disc" you may have read about "psychedelically coloured" records. I'm not entirely sure what that means but you should see the first Dave Mason LP, released in the States by Blue Thumb. The actual record is sort of marbled—not brilliant colours but rather more subdued than the European CBS records mentioned on Disc's "Happening" page. The sleeve is a triple fold, with a pouch for the record and a cut out of Dave Mason at the top end.

Should be interesting to see what Harvest do with that when they release it here—I wanted to do something similar, as far as the colours of the actual record go, with Dandelion but was told it was impossible.

Musically the Dave Mason LP is great too, which, after the remarkable sleeve, is a bonus. Eight songs written by Dave—co-writing on "Look At You Look At Me" by Jim Capaldi. Most of the tracks are gentle, wandering things not totally dissimilar to some things Van Morrison has done, although softer than that. Hopefully, Harvest will release it soon because it's a joy to listen

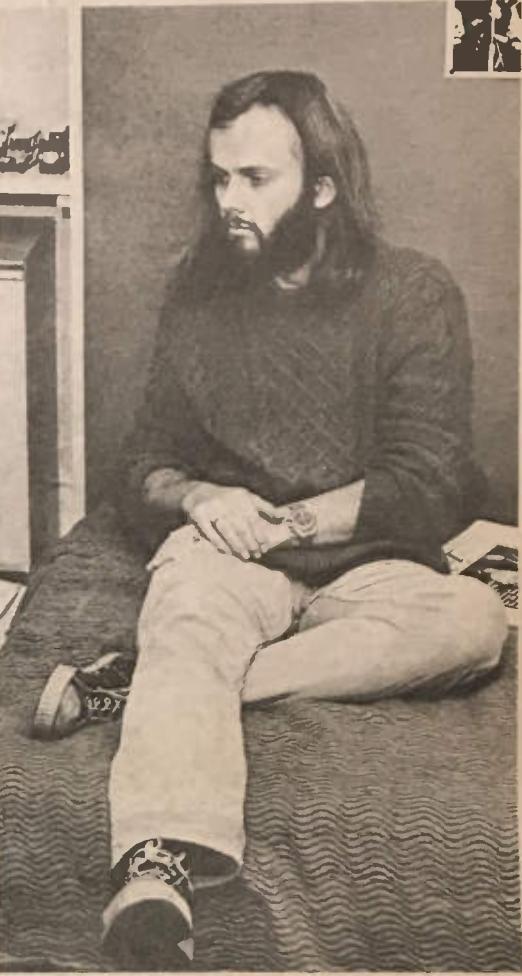
to. There was a single taken from the LP which didn't do too much and the songs from the single sound much stronger in the context of the LP. Good stuff.

Blessings to Derek and the Dominos—a great name and I hope they use it.

Next week's nonsense will probably be about the Bath festival thing. Hopefully you'll be there. Johnnie Walker is playing tracks from the new Dylan double LP—perhaps there's hope after all my grumbling pessimism.

More sensational revelations, partially damaged groupies, macrobiotic recipes, dress patterns, cricket scores and shipping forecasts next week—or to type it another way, week.

Love,
John Peel



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TICKETS FROM LYCEUM OR COMPUTICKET (HARLEQUIN RECORD SHOPS)

"BLUES cause too many headaches," says Tony McPhee of the Groundhogs. "Our idea has been to get away from them completely." And to prove his point, their unbluesy album—"Thank Christ For The Bomb"—is in the chart and selling well.

"Unless you're really made it big like Mayall and you're established, people tend to pass you by. Blues is too much of a category and you're pigeon-holed. You can't get out of it. Mind you, I think the most successful bands are the ones that are blues influenced."

"Bands like Taste have made it on their own merit, just by doing the rounds of the clubs, and it's great if you can do that. But it's a vicious circle. To get a name without having a successful album you have to do the clubs over and over again. And to do that, the promoters must like you—and for them to like you you must have a popular album or be popular with the people. So you're back to the start again!"

Groundhogs had in fact tried to shake off the blues tag before this album. "Blues Obituary," their last, was meant to mean literally that, but no-one seemed to twig.

"Promoters won't look at blues bands," says Tony, "and it's the bands themselves that have done the damage. It's very easy to play 'Dust My Broom' and sound good, but when you have about 15 bands doing the same numbers it's bad."

"Miles crackles with the sort of tightness, freedom and fire that can only come from a man who has worked at his music for over 25 years."

TIME OUT

How the Groundhogs got blue with the blues and are learning to love the bomb

"Another thing that mucked the blues thing up was that promoters brought over people and put them with bands who didn't know how to back them. Also the genuine blues feeling. I used to get a very emotional thing out of it when I was playing acoustic blues. I used to play to a few people and I was broke and I really got something out of it. But once you take it to the electric blues thing you're taking it out of context. John Lee Hooker's got about six cars now. Jimmy Reed must be pretty well off. Fred McDowell makes half the sound he used to make; he's still churning out albums with the same old numbers on them. They've been found,

used and spoiled. Another drag is the blues fanatics. They collect names and old records like other people collect stamps. I've had people come up to me and compare me to Blind Joe Foot. Who? I've never heard of him. Then at another gig someone came up and ticked me off for playing a chord that wasn't within a blues framework."

Harrowing. Tony himself, in fact, has been in other blues bands including John Dummer's. He and Pete Cruckshank formed the first Groundhogs group which subsequently split, and started up again 18 months ago with Tony, Pete on bass, and Ken Pustelnik on drums.

"When we reformed it was so easy to do blues again," says Tony, "but after we'd been formed about six months we realised it wasn't really going to



Trouble with blues fanatics who "collect records like stamps"—Groundhogs (left to right) Pete Cruckshank, Ken Pustelnik, Tony McPhee.

work. After the first album we realised to make a good blues album you needed something we didn't have.

"On 'Thank Christ For The Bomb' I really went to town on everything, double tracked voice, overdubbed guitar, and the result was far more satisfying. I can't listen to any of the other albums but I can to that one. "I don't really want to define the music on it. I wrote the numbers in about a month, because I work best that way."

The band's aims at the moment fall into two categories—live and recording, because since the last album it's been almost impossible for them to sound the same onstage as on tape.

"As far as live gigs go, I'd like to do two or three gigs a week for good money, instead of five or six, and really put everything into it and come off and collapse.

You can if you only do a few gigs a week, but otherwise you have to conserve your strength. I can see a lot of bands that come off and collapse half dead with exhaustion which doesn't do anyone any good.

"As for recording I just want to do songs that you

can listen to with ease. In my songwriting I don't like to go too deep into my own thing; I like to meet people half way. Some bands are so deep and selfish in their lyrics these days that no one can understand.

"You must remember that it's the audience who are paying the money and making everything possible for you, and you've got to do it for them."

Right now Groundhogs are quite content. They have no burning ambitions to go to America. They just want to build a good reputation here gradually.

"We've always stayed clear of things that get you into it too quickly. We've come up the hard way, collecting our equipment bit by bit, so we've never owed anybody anything, and I'm glad."

And a footnote for Groundhog fans: In America and Canada where Groundhogs flourish in their burrow day, if on that day you spot a Groundhog emerging from his burrow and casting a shadow, then there's bad weather ahead for the next 40 days. Interesting things, Groundhogs.

Norma Green: a common name but hard to forget!

NORMA GREEN is the type of name one might easily forget, but once you've met her and heard her sing she won't slip from your memory.

Norma is a delicious young lady who speaks with a broad American accent but is in fact from Lexington Spa ("I've been mixing with Americans for the last few years and picked it up that way I guess"). She's slim and small, but what she lacks in inches she makes up for in decibels.

Last week she made her first British appearance for seven years and ripped apart London's Walbonne club with some amazing vocals on numbers like "Hey Jude," "We Can Work It Out," and "Piece Of My Heart." Her voice is reminiscent of Thelma Houston and Lorraine Ellison, yet there's something very distinctive about it. She has a phrasing and style of her own.

Norma's first record was released two weeks ago—"Thank You Darling," a religious/gospel number. She's deeply religious and made a vow her first single would be in that vein.

Her personality is as extraordinary as her vocal abilities. She's been known to stand up in a crowded restaurant and sing one of her own songs at top voice, to an open-mouthed audience.

She knows all about black magic and white magic and prefers to practice the latter to combat the former. She'll offer to tell you your fortune and then go on to reveal some



Norma Green—big voice

amazing things she's detected about you—and she's generally right. If she tells you not to buy a second-hand car of a particular colour—don't.

A year ago a doctor told her she'd be blind within nine months following a nasty incident; but she spent the whole of last year taking it easy in the company of two dogs, three parrots, and her sister in Wimbldon.

The doctor's prediction didn't happen so she's out to establish herself again. His records aren't all that important; she just wants people to appreciate her talent. It would be hard not to.

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ARRIVAL WILL SURVIVE

**—in fact,
they'll do
a whole
lot better
than that!**

ARRIVAL are leaping up the charts with their second, single, "I Will Survive," hoping it will do as well as "Friends." It looks as though it might do better. They have an LP due out soon and lots of TV appearances lined up—with Lulu, Kenny Everett and Maynard Ferguson.

And there are plans for their own shows on Thames Television in the autumn.

In the light of all this success you could say that they have arrived. But this two-girl, five-boy group are not satisfied.

"We haven't made it yet," says blonde Carroll Carter. "And we don't know how big it's going to get," says the other female voice, Dyan Birch. "We don't like to think about the future."

But the future is the most exciting aspect of Arrival—they have only just started.

The four vocalists, Carroll, Dyan, Frank and Paddy, have been singing together now for four years. It all started up in Liverpool where they sang round the clubs and dance halls. Then last year they decided to head South and start all over again in London. For a time they had to do "ordinary" jobs—Dyan worked in Marks and Spencer's for four months. And even when they started to get gigs the two girls considered doing a day job as well.

"We went for an interview to be cleaners," says Carroll "but the woman said: 'You have to work very hard.' So we said we weren't interested." Eventually Tony Hall took

an interest and added the three musicians. "We got our first break at Ronnie Scott's and we played at the Bag O'Nails and the Revolution and all those places," said Carroll. "Then we got gigs up north, you know—cabaret in Newcastle—and then Tony played us a Terry Reid song and asked Frank to see what he could do with it. It was only one chorus, very short, but it turned out as 'Friends'."

individual

The girls feel that Frank Collins' song-writing is important to the group if they are to develop their individuality. Frank has been writing songs for three or four years and it's something he says he just drifted into.

"When I started," he says, "I just wanted to write a song. I don't know what made me want

Frank says he doesn't find it any harder to write now that there is more pressure on him. "I didn't have to write the latest single, but Tony thought it might be better if it came from the group and I did 'I Will Survive' and everybody liked it."

"Writing for ourselves is very important. It is the only way we can develop our own style."

Frank is Arrival's main writer but the three other singers do contribute.

It is difficult to discover what their influences are. The

REVIEW

Arrival versus Big 'O'

MONDAY night in Walthamstow is not renowned for being a swinging scene . . . but Roy Orbison changes all that!

Roy, Arrival and Karen Young was the slender package show which managed to three-quarters fill Walthamstow's Granada cinema for the last of Roy's spasmodic one-night stands round the country.

Despite the new-look hairstyle, Orbison remains the same.

He sang "Only The Lonely," "Cryin'," "Dream Baby," "In Dreams," "Blue Bayou" and "Pretty Woman," all splendidly backed by the augmented Art Movement. And how the audience loved him.

For Arrival, this was not the ideal show for their very unique talent. Their own songs, "Live," "Hard Road" and "See The Lord" — all from their forthcoming album, are tremendous in their own way, but this audience obviously only wanted songs they knew and loved.

Hence the applause was polite, but restrained. Dyan Birch got the best reception for "Friends" and "I Will Survive."

Karen Young followed the old adage, if it's loud it must be good, and absolutely bellowed "Grass Is Greener," "Both Sides Now," "What The World Needs Now Is Love."

David Hughes



ARRIVAL in action (left to right) Paddy McHugh, Dyan Birch, Carroll Carter, Frank Collins, Don Hume, Lloyd Courtenay, Tony O'Malley, plus assorted members of the Young Generation.

Courtesy of Tony O'Malley, plus assorted members of the Young Generation.

two girls admit they like Crosby, Stills and Nash, Simon and Garfunkel, Jose Feliciano and Ramsey Lewis. But Dyan is emphatic that their listening tastes are varied. "We like lots of things."

They are more concerned with doing than listening these days. They don't really get time to hear much. And the large television in the Fulham flat Dyan and Carroll share is rarely on.

prestige

The day they returned from the recent Barcela Festival in Marjorca they had to shoot straight up to Liverpool for an appearance. And the next night they played a club at the Isle

of Wight. In the coming weeks they go to Morocco, Sicily, Japan and they have been signed for the Isle of Wight Festival in August, which is not a bad gig prestige-wise for any group.

survive

Arrival are hoping that their forthcoming TV shows will make them better known to the public. "So far we've only been known for one song, 'Friends,' so people don't really know what we're like," says Carroll.

"We find now that we go down best at colleges," says Dyan, "although up in Liverpool all sorts of people used

to like us. If we play a dance hall, people seem to expect a bubblegum group, which we are not. So it's really the colleges that appreciate us most."

Dyan and Carroll do not like to describe what Arrival are like. It's not that they find it difficult to describe their music, but they don't want to say they sound like anyone else.

"We want to hear people saying that other groups sound like Arrival," explains Dyan.

Time will tell if they will have that sort of effect. One thing is certain. Even if they don't think they've made it yet, they will—and they'll survive.

Roy Shipston

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