

# DISC

and MUSIC ECHO 1s

NOVEMBER 9, 1968

USA 20c

## Beatles' new album costs 73 shillings. IS IT WORTH IT?

See Penny Valentine's review — back page



## Barry Ryan is a pop playboy

His second solo single, "Eloise", is racing to the top - in two weeks it's reached number 5.

Today, Barry Ryan - pictured left in his luxury flat in the heart of London - talks about the girls in his life, and the attitude that makes him one of pop's playboys.

Turn to page 9.

Mr. et Mme. O. Strasser  
and  
Mr. and Mrs. D. Moore  
announces the marriage of  
Mireille Strasser  
and  
Peter Blair Moore  
and request the pleasure of the company of  
*Mr. Ray Coleman*  
at The Church of the Immaculate Conception  
Forn Street, London, W.1  
on Tuesday, November 5th at 4:30 p.m.  
Reception from 5:30 p.m.  
at Les Ambassadeurs, 5 Hamilton Place, W.1

### HERMAN weds his Sunshine Girl: page 5

### What's Happening?

See pages 4 and 5

# New Singles

## Blonde On Blonde



### All Day, All Night

7N 17637



## Family



### Second Generation Woman

RS 23315



# SCENE

**I**S Anita's cabaret act now including "They're Coming To Take Me Away Aha"?!  
Amid the Eamonn Andrews Halloween fiasco, Arthur Brown saved the day.

Tiny Tim boring?  
So many records miscued on Pete Murray's "What's New" last week, and so many wrongly announced, that Kenny Everett played the game of "count the boobs."

Joe Cocker even sounds unbelievable without an audience. Technicians at "Top Of The Pops" stopped in their tracks when Joe sang his "run-through" last week.

Lulu celebrated 20th birthday on Sunday with a week off at a health farm with her mother.  
Two forthcoming Vikki Carr spectaculars produced by Tito Burns.

People already predicting smash hit for next Timebox single, due in a couple of weeks.

Joe Cocker almost got the feeling he wasn't wanted before the Albert Hall Tiny Tim show. Someone went round and pasted out Joe's name on posters for the show.

Has Stuart Henry got shares in copper mining? His total array of copper last week, all worn at once, amounted to six rings and a bangle. He denies all rumours of rheumatism.

Tony Blackburn should be heard and not seen.

So you, too, would like to be famous? At Barry Ryan's flat one afternoon last week an electrician, the cleaner, two photographers, three friends and an un-named lady vied for his attention all at the same time!

Marianne Faithfull over-enthusiastic member of the audience to watch Tiny Tim concert at London's Royal Albert Hall.

Paul Ryan very concerned to prove that "Eloise" wasn't a fluke hit song — now writing like a maniac!

Stuart Henry must STOP sousing like Jimmy Savile.

Surprise statement from Barry Ryan. "It's no good being big-headed in this business — there are too many people to put you down. And it's a good job there are!"

Fine English group the Family are on TV next Wednesday — on a BBC-2 programme about house-designing! But the Family do play so it's well worth seeing.

Keith Moon ill with flu' at weekend; charged with being drunk and disorderly and in court on Monday.

BBC TV used Nice's "America" as a theme for all their coverage of the Presidential election.

First Casuals, the Status Quo, now Lulu—Marty Wilde must now deserve recognition as songwriter.



● Tom: song by Bee Gees?



American group Nazb played too loudly at their London party—musicians STILL haven't learned that noise is no substitute. . . .

"SERGEANT Pepper" sleeve designer Richard Blake has produced the cover for the new Pentangle double album "Sweet Child."

Tony Hall points out that all the praise for Locomotive's "Rudi's In Love" should really go to Gus Dudgeon and not to Tony at all. "I predict Gus will become one of Britain's most successful creative producers," he adds.

Because she thinks "I Want You To Be My Baby" is such a straight pop song, Billie Davis making a half-hour film of herself in cabaret to prove to promoters that she's more than just a pop dolly.

Apple spoiled Jackie Lomax's chances of scoring with his excellent "Sour Milk Sea"/"Eagle Laughs At You" single by releasing it at the same time as the Beatles and Mary Hopkin. They should have held it back until now.

Following her kidnap drama in Leeds last week Anita Harris breaking attendance records for all her Northern cabaret bookings. And to celebrate she soon moves into her new £22,000 country home at East Horsley, near Dorking, in Surrey.

Sweden's Tages could break the ice for Continental pop groups if they stay here and promote their Peter Frampton-Andy Bown single "Halcyon Days."

Stephen Komlosy (Baldry, Bart, Dolls manager) says that "now Tiny Tim has been here, the Bee Gees had better look to their laurels!"

Long John predicts: "The man who's going to take over from Geno Washington as the favourite on the ballroom circuit is Jimmy Thomas who was in the Ike and Tina Turner revue. And watch out for Brenda Arnou. She's 6 ft. tall, a coloured lady and she's got the longest legs I've ever seen—longer than mine in fact."

Richard Harris and Jim Webb have bought a racehorse which they have called "Tramp Shining," after his first LP "A Tramp Shining." It is being trained by Ron Smyth at Epsom.

Wedding congrats, Herman and Mireille!

"NO, I'm not really a tiger . . . it's just the song!"

Well, that COULD have been what Lulu was saying, and by the spell-bound expression on Ross Middleton's face he certainly had a grrrrrrreat day!

Sixteen-year-old Ross, an article accountant from Nottingham won Disc's "Win A Date With Lulu" competition—and last Thursday was his day, at "Top Of The Pops."

Ross got not only lunch, but a conducted tour of the "Top Of The Pops" studios, a chance to meet and talk to Lulu—plus Joe Cocker, Mary Hopkin and Stuart Henry who were also on the show.

Ross, a life-long fan of Lulu, had never met her before. He went home with many stories to tell of a fantastic day out.

Doesn't Jackie Lomax remind you of Manfred Klaus Voorman?

Radio 270 going cheap! The ship is currently anchored in the mud off Whitley Bay . . . and for sale. Any offers?

Arthur Brown seemed to thoroughly enjoy the Incredibles at the Albert Hall—and well he might!

Chambers Brothers' ("Time Has Come Today") drummer Brian Keenan founder member of Manfred Mann six years ago.

Incredible String Band really WERE at London's Albert Hall on Saturday. For the last number a crowd of happy freaks—all friends of Robin Williamson—invaded the stage to sing, dance and loon about generally. Quite super.

**WHO'S** Keith Moon: "The Doors are a bigger put-on than the Monkees!"

For many people the best news of the week is that Atlantic are FINALLY releasing Dr. John's ultra-magical "Gris Gris" album next month.

Writing On The Wall, Scottish group who've gained a large following on the strength of their heavy live performances at London's Marquee and Middle Earth Clubs, have signed to Bill Cosby's U.S. Tetragrammaton label. The contract is for two LPs and two singles a year for the next five years — which cannot be bad!

Incredible: Isley Brothers' "This Old Heart Of Mine" has been selling steadily for two-and-a-half years. Some sleeper!

Next three Mireille Mathieu singles will all be written and produced by Les Reed. And Les Reed songs will be next "A" sides for Lulu, Brenda Lee and Ray Conniff Singers.

Susan Maughan . . . that's a dreadful song!

Why did Tony Blackburn tell Episode Six he loved their record on "Radio 1 Club" then proceed to knock it every day on his own programme?

Frank Sinatra in Britain next January to record new album with Tony Hatch and Jackie Trent . . . and all Trent/Hatch songs.

**O**F course it's nice to get double LPs from our favourite groups (Beatles, Hendrix, Cream)—but let's not forget the average record fan, who can barely scrape up enough for ONE album, let alone two.

When will Paper Dolls realise their own hair is far better than those diabolical wigs?

Deviants Mick Farren and Action's Martin Stone produced the first LP for 15 years by veteran blues giant "Big Walter" Shakey Horton ("the man who taught Sonny Boy Williamson everything he knew") in London last week.

Following our raves about Pete Brown's Battered Ornaments last week, we are happy to report the group have signed a "major contract" with an American company and have completed "advanced negotiations" for a US tour early next year.

Gold disc for Dave Dee with "Xanadu."

Tom Jones, who has a reputation for disliking pop groups, has asked the Bee Gees to write a song for him.

Nottingham's Sons and Lovers giving music talks to pupils at Elliott-Durham Secondary Modern School.

Tiny Tim in the audience for Johnny Mathis' London concert last weekend.

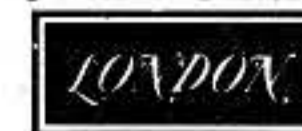
1968 may well be the last time you'll see the Bee Gees in their present form.

# DISC TOP 30

# JIMI HENDRIX CURTIS KNIGHT STRANGE THINGS



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The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1

## CHART TOPPER



## HIT TALK

by  
Locomotive's  
**NORMAN  
HAINES**



### Dave Clark lacks feeling

**JOE COCKER** really deserves the success he is getting with that record. It's fantastic.

**Marbles** . . . one of those guys has got a really great voice. It's a good song, the Bee Gees do tend to write good songs. I like the presentation.

"The Good, The Bad And The Ugly" is one of those things that's played so much it's got to go up. It's sold on the strength of the film I suppose.

"Listen To Me" is yet another **Hollies'** sound song. Their sound is one of the best yet, very exciting. It's the best thing they've come up with for some time.

**Barry Ryan's** song is a bit of a "MacArthur Park", but even so it's sung very well and Paul did a good job writing it.

I've heard a lot of groups do **Dylan's** "All Along The Watchtower" and I don't think **Jimi Hendrix's** version is a very good reproduction of the original sound. **Dave Clark** has just taken the commercial aspect and banged it out. It completely lacks feeling.

Next week:  
**BARRY RYAN**

- 1 (3) **WITH A LITTLE HELP FROM MY FRIENDS**...Joe Cocker, Regal Zonophone
- 2 (4) **THE GOOD, THE BAD AND THE UGLY**  
Hugo Montenegro, RCA Victor
- 3 (7) ▲ **ONLY ONE WOMAN**.....Marbles, Polydor
- 4 (1) ● **THOSE WERE THE DAYS**...Mary Hopkin, Apple
- 5 (15) ▲ **ELOISE**.....Barry Ryan, MGM
- 6 (10) ▲ **LIGHT MY FIRE**.....Jose Feliciano, RCA Victor
- 7 (2) **LITTLE ARROWS**.....Leapy Lee, MCA
- 8 (18) ▲ **THIS OLD HEART OF MINE**...Isley Brothers,  
Tamla Motown
- 9 (17) ▲ **ALL ALONG THE WATCHTOWER**  
Jimi Hendrix, Track
- 10 (5) **MY LITTLE LADY**.....Tremeloes, CBS

● Silver Disc for 250,000 British sales  
▲ This week's TOP 30 Zoomers

- 11 (6) ● **HEY JUDE**.....Beatles, Apple
- 12 (8) **LES BICYCLETTES DE BELSIZE**.....Engelbert Humperdinck, Decca
- 13 (21) ▲ **MEXICO**.....Long John Baldry, Pye
- 14 (9) **JESAMINE**.....Casuals, Decca
- 15 (11) **LISTEN TO ME**.....Hollies, Parlophone
- 16 (13) **A DAY WITHOUT LOVE**.....Love Affair, CBS
- 17 (20) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 18 (14) **THE WRECK OF THE ANTOINETTE**  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 19 (12) **THE RED BALLOON**.....Dave Clark Five, Columbia
- 20 (16) **LADY WILLPOWER**.....Gary Puckett and the Union Gap, CBS
- 21 (26) **MAGIC BUS**.....Who, Track
- 22 (29) **HARPER VALLEY P.T.A.**.....Jeannie C. Riley, Polydor
- 23 (30) **IF I KNEW THEN WHAT I KNOW NOW**.....Val Doonican, Pye
- 24 (25) **YOU'RE ALL I NEED TO GET BY**  
Marvin Gaye and Tammi Terrell, Tamla Motown
- 25 (—) **ELENORE**.....Turtles, London
- 26 (19) **CLASSICAL GAS**.....Mason Williams, Warner Brothers
- 27 (27) **RUDI'S IN LOVE**.....Locomotive, Parlophone
- 28 (22) **HOLD ME TIGHT**.....Johnny Nash, Regal Zonophone
- 29 (28) **SUNSHINE OF YOUR LOVE**.....Cream, Polydor
- 30 (—) **MAY I HAVE THE NEXT DREAM WITH YOU**  
Malcolm Roberts, Major Minor

**AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 22**

### DIANA ROSS & THE SUPREMES

Love Child

Tamla Motown TMG677

### GENE PITNEY

Yours Until Tomorrow

Stateside SS2131

### JOE SOUTH

Don't Throw Your  
Love To The Wind

Capitol CL15568

### RAY CHARLES

Sweet Young Thing  
Like You

Stateside SS2132

### JOHNNIE TAYLOR

Who's Making  
Love

Stax 106  
NEW FROM STAX

### MARVIN GAYE

Chained

Tamla Motown TMG676

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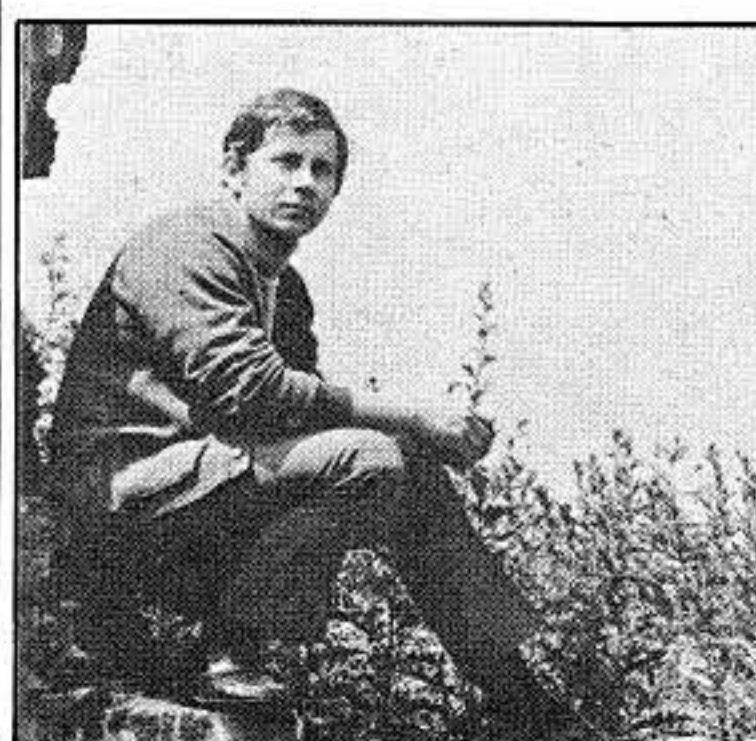
New  
Singles  
From Pye  
Records



### The Foundations

Build Me Up  
Buttercup

7N 17636



### Tony Crane

If I Ever Get To  
Saginaw Again

7N 17645



# HAPPENING



## Be in

... by being at Chelsea football ground, Stamford Bridge, Fulham, on Saturday afternoons. From 3 pm onwards you'll spot **TOMMY STEELE** (never misses a game, and shouts louder than anyone else), hairdresser **VIDAL SASOON**, ex-Animals **CHAS CHANDLER**, DJ **ED STEWART**, **EMPEROR ROSKO** and cast of thousands.

... AT London's New Victoria Cinema tonight (Thursday), when **MAURICE BACON** takes Love Affair to see "DRACULA HAS RISEN FROM THE GRAVE." Mo's 18-year-old brother **NORMAN** stars in film.

... by being at London's Croydon Fairfield Hall tonight (Thursday) at 7.45 pm and the Royal Albert Hall next Tuesday (12) at 8 pm—to catch concerts by Flamenco guitar genius **MANITAS DE PLATA**. Should be a few pop faces around to see how to really play the guitar!

## Look In

**SANDIE SHAW** will sing two tracks from her new album "The Sandie Shaw Supplement" (which spotlights numbers from her re-

cent TV series of the same name) when she guests on "Time For Blackburn" next Friday (November 15)—7 p.m. London Weekend TV, Anglia, Grampian, and Harlech. Screened also this Saturday (9) at 5.40 p.m. by Ulster TV and Monday (11) by Tyne Tees. Sandie's songs are the standard "What Now My Love" and a new **Chris Andrews** composition "Change Of Heart." Also appearing on the show are the **Who** and **David Essex**.

**THE UNLIKELY** combination of **LULU** and TV personality **Clement Freud** come together for London Weekend TV's "Saturday Stars" this weekend (9)—6.15 p.m. on LWTV, Grampian and Harlech; 7.10 p.m. other regions. See them sing and dance together! **Frank Ifield** guests.

**LONG JOHN BALDRY**, **Barron Knights**, **David Essex** and **Liza Doolittle** are **Billy J. Kramer's** guests on the second of Granada TV's new "Discoteque" pop shows tomorrow (Friday) 5.20 p.m. all regions.

**DES O'CONNOR**—will "1-2-3 O'Leary" give a hit hat-trick?—appears on London Weekend's "David Frost" this Sunday at 9.10 p.m., Thames TV's "It's Tar-buck" (14) 8 p.m., BBC's "The Val Doonican Show" (16) 7.30 p.m., BBC's "The Royal Variety Show" (24), and ATV's "The Mireille Mathieu Show" (December 7).

**FLIRTATIONS**—hoping for that elusive hit after a near-miss with "Someone Out There"—will sing their new release "Nothing But A Heartache" on "Time For Blackburn" on November 22.



IT'S definitely happening week for the three brothers Ronald, Rudolph and O'Kelly Isley. The single "This Old Heart Of Mine" released in March 1966 (!) this week leaps from 18 to 8 in the chart to become the sleeper of all time. Isley Brothers are being sought by promoter Arthur Howes for a British tour, but this will all depend on the group's availability. They're best known still for their original version of "Shout" and their only other hit "Twist And Shout"—but after two-and-a-half years "This Old Heart Of Mine" (their first record for Tamla Motown) is likely to change all that. Our picture, taken five years ago, shows the Brothers on the set of "Ready, Steady, Go," their only British TV appearance.

## Tune In

**RADIO LUXEMBOURG'S** own Top Twenty this week includes Jools "Road To Cairo," Bell and Clay's "Private Number" and Turtles "Elenore." Bravo! Big "L" lives?? (208 metres, 7 p.m.-3 a.m.) "Oft we go!" and **Jimmy Young**

follows his Radio 1 show tomorrow (Friday) with guest spot on Radio 1 Club (noon-2 p.m.). Interviewing **Fanny Craddock?**

**John Peel** should be happy. **Tyrannosaurus Rex** on "Top Gear" this Sunday (Radio 1: 3-5 p.m.).

**Jonathan King**—outrageous on Saturday (Radio 1, 4-5.30 p.m.) in "Radio 1 Club" (noon-2 p.m.) next Tuesday (12) to introduce **John Mayall's Bluesbreakers**.

**Dave Cash** (Radio 1, Monday-Friday: 2-4.30 p.m.) has **Cupid's Inspiration**, **Simon Dupree** and **Billy Fury** among his guests next week.

## Live

**LOCOMOTIVE**—Kings Hall, Aberystwyth, Wales. Friday, November 8. Onstage: 8 p.m. Admission 7s. 6d.

**LOVE AFFAIR**—Streatham Silver Blades Ice Rink, Monday, November 11. 7.30-11 p.m. Admission: 6s. Group giving away autographed copies of their record. Personal appearance only.

**WHO/ARTHUR BROWN/MIND-BENDERS** tour (with **Joe Cocker** as guest) at Slough Adelphi on Saturday, November 9. Two shows: 6 and 8.30 p.m. Still tickets at all prices.

**Root and Jenny Jackson**: Tonight (Thursday), Klooks Kleek, Railway Hotel, West Hampstead, London. On stage 8.45 p.m. and 10 p.m. Entrance 7s. 6d. including membership. Go, go, go!

**Amen Corner**—at Trowbridge Town Hall, Wiltshire, this Friday (8). Onstage: 9.15 p.m. Admission 10s. (members), 12s. (guests). **MARMALADE**—Electric Garden, Sauchiehall Street, Glasgow. Onstage: 11 p.m. Admission: 12s. 6d.

## Flying in



**GENE PITNEY**—to London Airport "sometime next Tuesday" (12). Here for special cabaret on "Miss World" Contest (Thursday, November 14, BBC-1, 9.05-9.55

p.m.), also "Time For Blackburn" (ITV November 15), 18 or 21) to sing his new single "Yours Until Tomorrow."

**TOM PAXTON**, the American folk star who was in Britain a few weeks ago, returns tomorrow (Friday) on PanAm's 10.40 p.m. flight from New York. He stays till the end of the month and first show is at Sunderland Empire on Sunday (10).

**RITA PAVONE**, the Italian star, makes a lightning trip to London this weekend for a recording session. She arrives on Alitalia's noon flight tomorrow (Friday); and returns to Italy on BOAC 9.35 a.m. flight, Sunday (10).

## Flying out

**DAVE BERRY** (yesterday, Wednesday) for a four-day bill-topping concert date in sunny Malta's new "Radio City" theatre. Lucky, Dave. Away from our cold weather!

**COUNTRY JOE and the Fish**—next Monday (November 11) en route for Continent and Scandinavia. They host a press party on Tuesday (12) at London Revolution Club, 6.30 p.m.

## On the way

A CHANGE for "Dee Time." It might be "rested" for three months from the end of the year—and the spot filled by the new 13-week **LULU** series. "Dee Time" will either come off for a while—or switched to an early evening weekday spot," said a BBC spokesman.

**AN EIGHT-DAY** tour of Germany next month (December 8-16) for **Tom Jones** and the **Flirtations**. **APHRODITE'S CHILD**, the three-man Greek group which has been attracting a lot of attention with the "Rain And Tears" single. Expected in Britain from France for a four-day promotion trip between November 12 and 16.

**FIRST LP**—"Everlasting Love Affair" with a bonus track "Tale Of Two Bitters." This 15th song added at last minute and not mentioned on either record or sleeve. Out November 22.

**STATUS QUO** playing four Sunday concerts with specially-formed 16-piece **Student Jazz Orchestra**. Dates planned for January in London, Birmingham, Manchester and Brighton.

**LOVE AFFAIR** promoting own tour of Britain for 16 days from late April. Springfield Park (Love Affair proteges) also set for bill. **THIRD** album from **Ten Years After**, currently one of the "In" British groups in the States, is titled "Stonehenge" and out on

January 20. Their new British single "Hear Me Calling" released earlier the same month. **AN ALBUM** titled "Diana Ross and the Supremes Sing and Perform 'Funny Girl'"—to be released in Britain to tie-in with the screening of the "Funny Girl" film, probably early next year.

## C-n-W

**BOBBIE "Ode To Billy Joe" GENTRY** and **Marty "Ring Of Fire" Robbins** for a three-week C'n'W British tour in April. Visit may also include a TV "special."



SHE'S LOVELY! She's blonde! And she's TV's first girl DJ. Her name is **Dianne Greaves (21)** and she's the "link girl" for **Billy J. Kramer's Granada TV "Discoteque" pop show.**

## Rumour

EXPECT the **Rolling Stones** to make a rare "live" appearance on a star-studded New Year's Eve pop party concert at London's Alexandra Palace.

**NANCY SINATRA** severing her hit-making relationship with "Boots" writer **Lee Hazelwood**. He has plans to produce records for actress/singer **Ann-Margret**.

## Sad

**MARBLES' Graham Bonnet** collapsed with laryngitis last Thursday in Ireland. Duo cancelled their appearance in Ballymena, and **Don Partridge** stepped in. **Graham** saw a specialist in London and was told to rest.

means recorded excitement



RAVE (VARIOUS ARTISTS) UX 1214



THE COUNTRY STYLE OF LIFE (VARIOUS ARTISTS) UX 1215



AL CAIOLA THE POWER OF BRASS ULP 1221



CARLOS MONTOYA SUITE FLAMENCA ULP 1224



REVOLUTION ULP 1226



TIM HOLLIER MESSAGE TO A HARLEQUIN ULP 1211

REMEMBER 50 DAYS TO CHRISTMAS ★★ ★

# HAPPENING



## Herman is a hermit no longer

**BRIDE** of the week — lovely French girl Mireille Strasser who wed Peter "Herman" Noone on Tuesday.

Tuesday was Peter's 21st birthday. The wedding—at the Church of the Immaculate Conception in London—was followed by a reception at Les Ambassadeurs in Park Lane. 300 guests turned up—including the Hermits.

Mireille's beautiful white wedding dress was flown to London from Paris in an emergency dash at 2.30 on Tuesday—just two hours before the ceremony.

Peter and his bride left for a four-day lightning honeymoon in Paris on Tuesday night—Peter has to be back next week to start promotional dates for his new single "Something's Happening," out on November 22.

## New Singles

**CRAZY WORLD OF ARTHUR BROWN** prove disappointing by lifting their "Fire" follow-up from their already-released album. Track is titled "Nightmare" and it's out on November 15. Song is an Arthur Brown composition, produced by Who's Pete Townshend and manager Kit Lambert. **UNION GAP** have been criticised for the similarity between their hits—but get out of the rut with the new single "Over You" out November 22. It's already another big hit for them in the States.

**PLASTIC PENNY** (remember "Everything I Am"?) and their former lead singer, Brian Keith, will be rivals for chart honours with their new singles. Penny revive Elvis Presley's "Hound Dog" on November 22 and Brian re-releases "When The First Tear Shows" a week later.

**WORLD OF OZ** — unlucky a while ago with the catchy "Muffin Man"—try again with "Beside The Fire" out next Friday (15).

**RAY STEVENS**—so unlucky with his lovely "Mr. Businessman"—releases another of his own songs, "Isn't It Lonely Together" on November 15. Song has been recorded in the States by Robert Knight.

**CASUALS** choose a Chris Andrews (early hits for Sandie Shaw) song "Toys" as their follow-up to "Jesamine" on November 22.

**DAVE CLARK FIVE'S** new single "Live In The Sky"—written by Dave and Mike Smith—features the noise of a 100,000 strong football crowd roaring "England! England!" Record out November 15.

**CLIFF RICHARD'S** quick follow-up to his minor hit "Marianne" is the Shadows song "Don't Forget To Catch Me" from the anniversary album "Established 1958." Also on November 15.



Herman and Mireille . . . now Mr. and Mrs. Noone

## Birthday

**DOZY**—Of Dave Dee and Co. He's a ripe old 24 on Wednesday, November 27. And his birthday comes two days after he marries hometown girl Yvonne Skinner. **DAVE DEE** have a week off so Dozy can wed; and the couple will celebrate working on their new home in Pewsey, Wilts.

**JIMI HENDRIX**—shares the same day as Dozy—November 27. Jimi hopes to be back from his current States tour in time to celebrate with close friends in London. He'll be 23.

**MOVE'S** Roy Wood gets the key-of-the-door tomorrow (Friday). He'll celebrate his 21st playing a date with the group at Brighton's Metropole Hotel.

## Discoteque

**LAFAYETTE** (Thornley Street, Wolverhampton, Tel.: Wolverhampton 28265); Wolverhampton's first "in" club for the young set. Decor features copies of paintings at the Galleries Lafayette in Paris—hence the club's name. Colour scheme is red, white and blue—same as the Tricolor.

Has become the late night haunt of groups working in the Midlands as well as those travelling back to London from the North. Local groups among the regulars include Montanas, Finders Keepers, Californians, 'N Be-tweens and Light Fantastic.

Membership: One guinea a year

to approved applicants with special concession, 10s. a year membership for students and apprentices on production of S.T.U. card. Girls are admitted free on Tuesday, Wednesday and Thursday, when the cost to the lads depends on the attraction (e.g., 6s. 6d. for **Swinging Blue Jeans** to 32s. 6d. for **Scott Walker**).

There is a 5s. minimum admission for girls on Friday, Saturday and Sunday with a 7s. 6d. minimum for male members. Guests are admitted for a particular evening.

Opening hours: Tuesday-Saturday, 9 p.m.-2 a.m., Sunday 8 p.m.-11.45 p.m.

Drinks: Claims to give best value at the bars in the Midlands. Draught bitter at 2s. 6d. a pint, lager 3s. 6d. pint and spirits 3s. Two bars—one on ground floor and one on balcony surrounding the dance floor.

Food: Meat salad sandwiches from 2s. 6d. to 5s. or a main meal such as steak, chicken-in-the-basket or beef or chicken curry for between 5s. and 10s.

Entertainment: "Live" groups nightly and usually name artists as well as a local supporting group.

Thursday night blues policy was recently kicked off by **Jethro Tull** with soul and pop groups featured the rest of the week. Tonight (Thursday) **Fleetwood Mac** appear, tomorrow (Friday), **Sight and Sound**.

## Clothes Line

**VANITY FARE** faithful to Harry Fenton! Their new Beach Boys tour gear: Four yellow suits and four midnight blue suits, lightweight, specially made (£20 each), worn with maroon and white plain sweaters (49s 6d).

**ALLAN CLARKE** of the Hollies rushed into "Take 6" in Wardour Street, London, W1, and bought a brand new three-piece suit—in brown tweed. It cost 17 gns.

At the same shop, **Steve Ellis**, of **Love Affair**, bought a couple of useful, warm sweaters at 49s 6d each.

And **Joe Brown** ordered one of their popular Regency-style suits in black—19 gns. And a nice frilled shirt to go with it—£2 9s 11d.

## Rave

**ROOT AND JENNY JACKSON'S** "Lean On Me." Again we say—the best British soul in a very long time. Hear and buy now!

## Film

**THE PRESIDENT'S ANALYST** (A) Dr. Sidney Schaefer (**James Coburn**) lands the plum job as the President's personal psychiatrist. The job however is too much and he wants to quit. But he has learned so many of the president's secrets that he becomes an embarrassment to the CIA and target for spies of all countries.

Pace: fast and furious. Quality: first class. As a pick-me-up beats a visit to your analyst.

Now at London's Paramount Theatre. No general release yet.

**SALT AND PEPPER** (U) Salt (**Sammy Davis Jr.**) and Pepper (**Peter Lawford**) are night club owners who discover and become involved in a revolution plot to overthrow the British Government.

Set mostly in London's Soho, at the club and a police station, it is a bomb-exploding, girl-chasing, corny-gag-exchanging romp. Funny: The Inspector (**Michael Bates**) and his assistant (**Graham Stark**).

You'll leave saying it was a lot of disjointed corn, but secretly

you'll love it.

Now at London's Odeon, St. Martin's Lane. General release next month.

**DRACULA HAS RISEN FROM THE GRAVE** (X) with **Christopher Lee**. Probably the funniest horror movie to date. Unfortunately it's meant to be frightening. Opens London's New Victoria today (Thursday).

## Drag

**THAT DUSTY** didn't have hit with "I Will Come To You." What went wrong?

## Eat out

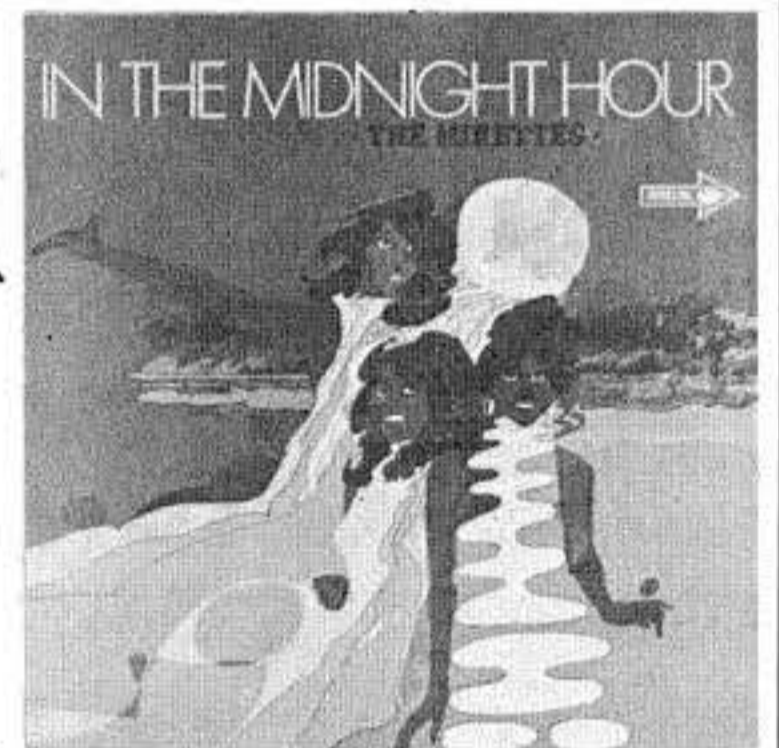
**CRANKS HEALTH FOODS**, Marshall Street, W1 (Tel. GER 9431). Open: 10 a.m.-8.30 p.m. Closed Saturday and Sunday. Seats: 170 Self-Service.

You can smell newly-baked bread as soon as you go in, and the food (all vegetarian) is worth the little extra. It is all fresh, and tastes it. Vegetables when possible are grown free of harmful sprays, eggs are free range.

Vegetarianism is made most appetising here, and the decor is original in pale wood and light colours. Health food shop also on the same premises. Small salad 3s 6d, hot savoury dish of the day (i.e. vegetable curry with rice) 4s 6d and very filling.

# Autumn albums from

mca



**THE MIRETTES**  
'In The Midnight Hour' MUP/S 344  
The first album from this fabulous R&B group, who excite with 'Somewhere', 'Keep on Running', 'The Real Thing' & other great sounds.



**Joe Brown**  
'Joe Brown' MUP/S 347  
Joe's own inimitable style on tracks that include: 'Let The Heartaches Begin', 'Katherine', 'If I were a Carpenter' and 'Step Inside Love'.



**Lenny Dee**  
'Gentle On My Mind' MUP/S 343  
A great new album by organist Lenny Dee, featuring such hits as 'Love Is Blue', 'By The Time I Get To Phoenix', and the title track.

## 'THE GREATEST SHOW ON EARTH'

Here Monday,  
November 11th,  
live on stage during the  
normal evening session.  
GENERAL SKATING  
7.30—11 p.m.  
Licensed Bar.  
Restaurant.  
Boots/skates for hire.  
Admission Only 6/-  
with **OSSIE LAYNE**

SILVER BLADES ICE RINK 386 Streatham High Road S.W.16.

# Skues me, I'm after the birds

**DISC is searching for a Girl DJ to join Radio 1—and shake up the team of males who currently rule the station!**

There is still time to enter... and YOU could be that girl just by sending us a tape recording of yourself introducing records of your choice.

Our team of three star DJs—Keith Skues, Stuart Henry and Ed Stewart—are already sorting through the entries arriving at DISC offices. But a final decision will not be made until after the closing date on November 18.

This is all you have to do to have the chance of a lifetime: Just record your tape, lasting no more than FIFTEEN MINUTES, at a speed of either 33ips or 7ips, and send it to Girl DJ, DISC, 161 Fleet Street, London EC4.

And to give you some guide to the qualities the judges are looking for, meet DJ Keith Skues.

Keith recently celebrated 10 years of life as a Disc Jockey—and is obviously a man of great radio experience. He has worked on both Radio London and Caroline, and now introduces the important "Saturday Club" show on Radio 1, as well as "What's New" and "Radio 1 Club."

Keith says: "There are three main qualifications to a Girl DJ.

1. She must be feminine (seriously, because you might try to sound like a raving male DJ, which does not work).
2. She must have a good personality and a voice that never sounds monotonous.
3. She must be able to communicate with the audience and regard them as individual people.

"I know it's difficult, but try not to freeze behind the microphone. You must be natural, so that if you have a personality it will develop naturally without you having to deliberately think about it.

"When you're talking, address yourself to one particular person, not 50 million. Pretend you're talking to the boyfriend, or your mother, or the girl next door.

"So, cheers for now, screams for later, and may the best girl win!"

**WHO** rebel leader, Peter Townshend, this week launched an attack on people who consider the idea for the group's new album "The Deaf, Dumb And Blind Boy," to be "sick" and in bad taste.

The album, released at the beginning of January, is based around a boy who can neither see, hear nor speak, and tells of his terrible childhood and subsequent rise to becoming a public figure.

The tracks, written in opera form, mention bad treatment at the hands of the boy's uncle, his cousin, parents and doctors. "I don't consider the album to

## PETE BLASTS WHO-HA OVER 'DEAF, DUMB AND BLIND' ALBUM IDEAS

be sick at all. In fact, what I was out to show is that someone who suffers terribly at the hands of society has the ability to turn all these experiences into a tremendous musical awareness. Sickness is in the mind of the listener and I don't give a damn what people think," Townshend told Disc.

"I'm very pleased with the way the album has turned out. It was the first real group effort—which the whole group was totally involved in, and I feel it's the most ambitious kind of communication thing I've ever got into.

"Sure, the boy is raped and suffers, but we show that instead of being repulsed and sickened,

he has the means to turn all these experiences to his own good."

The album also contains a number at a holiday camp run by the boy who, by now, has turned into a figure of worship. People go to the camp, put sunglasses over their eyes and plug up their ears in an attempt to idolise their hero.

"People will take offence at anything if they feel like it. They don't consider the thought behind it. I mean if they'd thought about it they'd have said our 'I'm A Boy' hit was sick—but they didn't at all."



P. J. Proby with Vanessa and their dogs, Nanka, Vanessa's mongrel on the left, with Jim's bloodhound, Memphis, and Great Dane, Fairgame.

# COCKER ALBUM: DYLAN, DONOVAN TRAFFIC TRACKS

**JOE COCKER**, number one in the chart this week with the Beatles song "With A Little Help From My Friends," has chosen numbers by Bob Dylan, Traffic, Donovan and Ray Charles for his first LP, titled after the hit and out in January.

There may also be tracks by America's Moby Grape and The Band, and possibly a blues version of the Bee Gees' "To Love Somebody."

Album will also include at least two Cocker originals—"There Must Be A Reason" and "Sandpaper Cadillac."

Tracks so far decided are: "Feelin' Alright," "Bye, Bye, Blackbird," "Tears Of Rage," "Marjorie" (Cocker's first single), "With A Little Help From My Friends," "Let's Go Get Stoned," "I Shall Be Released," "Sunny Goodge Street," and "Can't Be So Bad."

"Feelin' Alright"—Traffic's single—was cut in America recently with Ray Charles' backing group, the Raelets.

Cocker is likely to go to America early next year for a promotional visit. His hit single-out there last week—is already in the chart.

And Lulu has chosen chart-topper Joe Cocker as one of the star guests for her new TV series which starts on December 28. And Sue and Sunny—the Stockingtops—who are featured on Joe's "With A Little Help From My Friends," will make regular appearances on the shows with Lulu.

BBC producer Stanley Dorfman, who has worked on series with Dusty Springfield, Julie Felix and Bobbie Gentry, revealed this week that the shows would be called "Happening For Lulu" and screened for 45 minutes at peak-viewing time on Saturdays—probably as a replacement for "Dee Time."

Traffic are also a definite booking. And Jimi Hendrix and Jose Feliciano are being approached. Lulu and guests will be accompanied by the Johnny

Harris big band and the Pan's People dance troupe.

Says Stanley: "It's basically Lulu's show. She's going to run it. There will be well-known pop people, new pop names, and some surprise big-name personalities.

"We want to get a cross-section of subjects and not just reflect what's happening in the hit parade."

It's during the 13-week series that Lulu will sing the songs selected as Britain's entries for next year's Eurovision Song Contest in Spain. Viewers will vote from the final six and the winning number will be the U.K. entry.

## Cliff, Settlers Sunday series

**CLIFF RICHARD** is to star in his own mini TV series for Tyne Tees next year. He will appear with the Settlers folk group in six weekly religious-type shows to probably be screened on Sundays in the New Year.

A spokesman for the series told Disc: "Nothing has been decided yet—but we're hoping it will be nationally-networked. Cliff will sing alone and with the Settlers, and star in little religious sketches."

THE NATION'S REMEMBRANCE

# POPPY DAY

Collectors urgently needed

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This space has been generously donated by Disc and Music Echo



## Proby says: 'This is my little lady'

**P. J. PROBY**, star of a thousand problems, this week faced another when he announced his engagement to 23-year-old British actress Vanessa Forsythe.

For Jim is not only still in debt to the British Government to the tune of £84,000, but also has problems over two other marriages.

"But," says recording manager and close friend Steve Rowland, "the problems are not insurmountable. One of Jim's American marriages was never legal because it took place in Mexico, and the divorce papers for the other are expected any day.

"Jim only met Vanessa a week ago at a party given by Diana Dors, another of his close friends. And last Sunday he introduced her to me for the first time saying, 'How d'you like my little lady-to-be?'"

"They plan to get married just as soon as Jim's sorted out his other marriage problems."

## Long John: 'My friends have died from drugs'

**LONG JOHN Baldry** has joined an organisation to help London's East End teenagers. And he is taking a particular interest in the drug-taking menace.

"I have seen too many of my friends suffer, even die, to laugh about drugs," he told Disc this week. "I simply want to be able to reassure youngsters that they do not need narcotics as a crutch for life. And that there are other things in life worth doing and being interested in. Music, for instance."

Long John, at No. 13 this week with "Mexico," the song used to introduce the recent Olympic Games on ITV, will become a member of the committee of the New Horizon Centre in London's East End, which has been set up to help and advise teenagers in trouble.

Also on the committee are the Labour peer, Lord Longford (director), Mr. John Profumo, and athletic stars Robbie Brightwell and Anne Packer.

# HERE'S A DISC THAT'S GOOD FOR A LAUGH-



It's the signature song from **JIMMY TARBUCK**'s new TV series, which started on Thursday. A straight ballad, the title is "THERE'S NO SUCH THING AS LOVE" c/w "Forget Me Not" (RCA1760). This song will introduce Jimmy's laughter show every week. And having heard the record, I'd say Jimmy will be laughing all the way to the bank!

Another new release this week, is from that powerhouse of C & W talent, **JOHN D. LOUDERMILK**. His new single is called "SIDEWALKS" c/w "The Odd Folks of Okracoke" (RCA1761). He wrote both sides himself, and when you think how many smash hits John's written for other people, he must be in with a strong chance of success.



There's a handful of British discs in the stores right now — five to be precise — which deserve to be way up in the charts. First, **HAROLD McNAIR** — one of the finest flute-players around (you might have seen or heard him backing Donovan) — with "INDECISION" c/w "The Hipster" (RCA1742).



Next, **STOICS** — a Scottish group with their debut disc — which was written by Richard Kerr and Joan Maitland (who also wrote 'Blue Eyes') — "EARTH, FIRE, AIR AND WATER" c/w "Search for the Sea" (RCA1754).

## On the week of the U.S. Presidential Election — a question to 7 U.K. stars

Question posed  
by **BOB FARMER**

**LET'S HEAR IT HAROLD!** Sock it to us, Ted! Perish the prospect of Messrs Wilson and Heath ever stooping to such political hustling as the American presidential candidates seem to favour so much. But there is a possibility that our country's politicians might try these tactics when the General Election comes round. After all, we ape everything else American so why not their electioneering ideas?

Americans have had to put up with this political pop for many months now. And to make matters worse America's singers have encouraged the idea of integrating politics and pop.

When **Andy Williams** was here at the start of the year his burning ambition at every interview was to stress his support for the late Robert Kennedy.

Since then, just about everybody except **Tiny Tim** — God bless him — has climbed aboard the bandwagon. A major music magazine in the States recently published a full page advertisement listing artists in support of **Hubert Humphrey**.

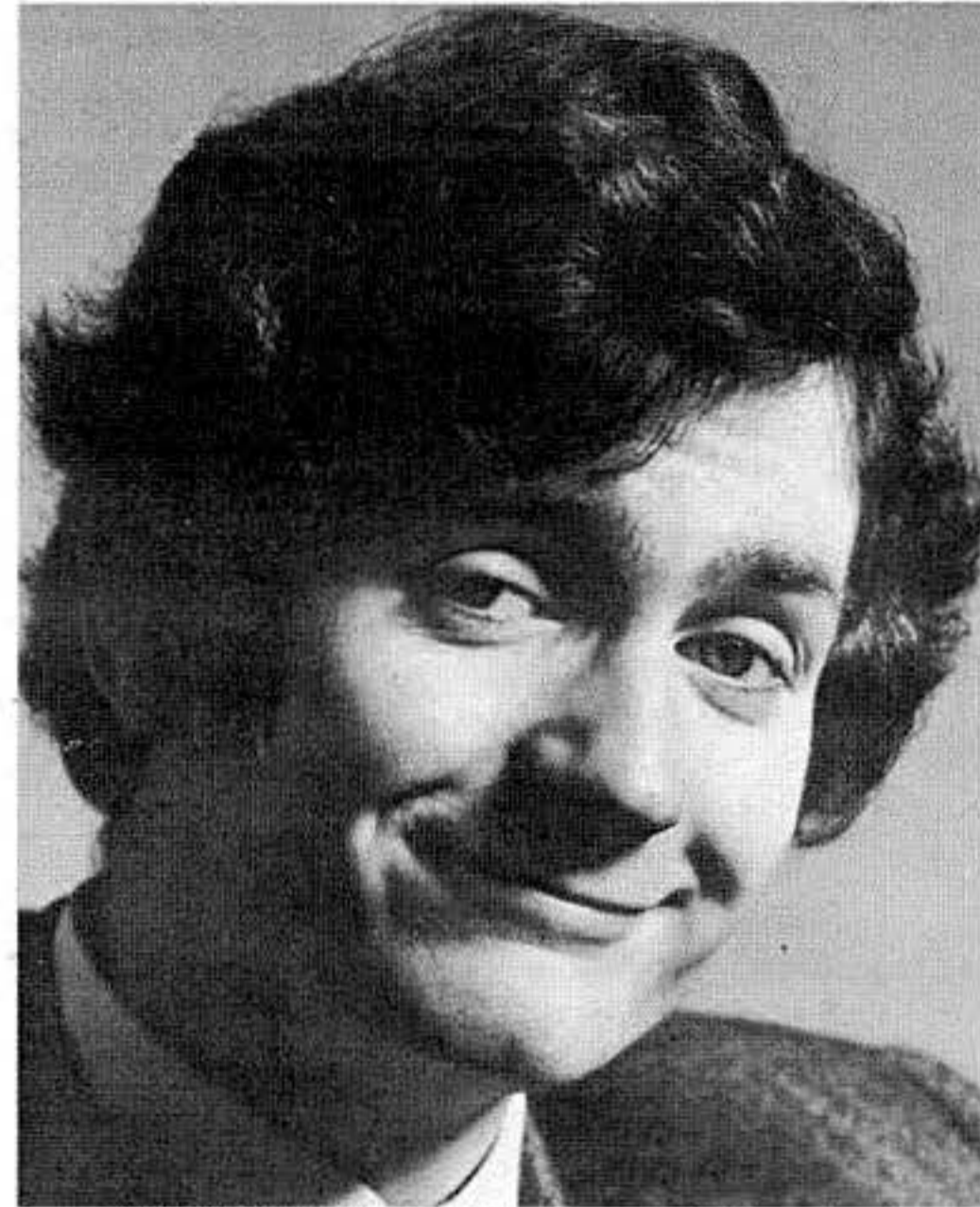
**Nancy Sinatra**, **Aretha Franklin**, **Cannonball Adderly**, **Burt Bacharach**, **Anita Bryant**, **Angie Dickinson**, **Fifth Dimension**, **Ella Fitzgerald**, **Four Seasons**, **Irma Franklin**, **Woody Herman**, **Mahalia Jackson**, **Trini Lopez**, **Herbie Mann**, **Roger Miller**, **Theonious Monk**, **Peaches and Herb**, **Frank Sinatra**, **Sonny and Cher**, **Junior Wells** were among 150 who pledged support.

So can we expect to see **Harold Wilson** hobnobbing with **John Lennon** up at **Huyton municipal baths**? Will **Ted Heath** borrow his namesake's baton and conduct a jazz concert? A ghastly thought — but the trouble is that it is a possibility.

In which case, we can well imagine **Harold** will rush round first to that master jingler, **Manfred Mann**. He might, we're glad to say, save himself the trouble. Says **Manfred**: "If we did do a jingle for a politician, it would do them more harm than good. For that reason, I'd gladly do one for **Enoch Powell**."

"But I can't see it ever happening here. I sincerely hope it doesn't happen. To my mind, these jingles are a sign of the juvenile sickness of the American political scene. Politics, after all, is a serious subject and should be treated as such. Entertainers should stay well out of it."

Another obvious jingles client for candidates is **Alan Price**. "I wouldn't do one, perhaps because I'm not sure which party I support. I'm a Socialist in principle and a Tory in practice. I come from **Jarrow** in the in-



● **KENNY EVERETT**: "It will never happen here"

## Would you sing for Wilson or Heath?

dustrial North-East, but I work for myself.

"To me, the Socialists are infringing on people's personal liberty all the time, while the Tories would like to abolish the trade unions. So maybe I might make a jingle for the Liberals. They're the underdogs and they can make freaky promises knowing that they'll never be in a position where they will have to put them into practice. So they're completely harmless people."

"As for all these American artists lending their names to a party or candidate, it's a good

thing to have strong convictions but you should use those convictions in the ballot box. Heaven forbid it ever happening in Britain. It would reduce politics to a **David Frost** level."

**Dave Clark**, as qualified as any British artist to talk about America, is adamantly against the idea. "If a big star lends his name to some commercial product it always seems to cheapen him. But apart from that, the American election scene just doesn't seem to be taken seriously enough. When you consider that the President is the most important man in the

world, it is amazing that the election is conducted almost like a carnival.

"I could never see the same thing happening here. We are so much more reserved in Britain. That **Grosvenor Square** students riot could never have been conducted in such an orderly manner anywhere else in the world. It's simply because we are reserved and we just couldn't take jingles and so forth at **General Elections**."

**Peter Frampton**, speaking for the voteless younger generation, says simply: "I certainly wouldn't sing three notes for any of the present lot. In any case they already get more publicity than anybody else in the country. I don't begrudge them it, because it is an important job, but they could try to be just a little less boring."

Neither need **Messrs Wilson** and **Heath** grope down into the **BBC** basement and seek out the fiendish **Kenny Everett**. "I wouldn't write a jingle for either of them because I don't like the look of either of them. I would write a jingle for the **Beatles**, or **Harry Nilsson**, or **Dandelion** and **Burdock**, or **Disc**, or even the **Radio Times** if there was a gun pointing at my head."

"None of our politicians are vivacious enough to make it worth the bother. How could anyone write a jingle for **Heath**? A funeral chant, maybe, but not a jingle."

### Dead

"No — it will never happen here and I'm glad because I loath everything about America except **Harry Nilsson**. I'd sooner be dead than have to go there."

In fact, just about the only British pop star who would be willing to sing a jingle for his MP is **Stevie Winwood**. "I would have to really believe in the guy and what he stood for, mind you," says **Stevie**. "I don't suppose anybody ever will ask me, but I think it's quite possible that British politics may get like America. I mean England tends to follow everything American. The only thing I have against it is if the singer is really only doing it for the bread or personal publicity."

**Don Partridge** wouldn't bother about making jingles for other people because "the only person I know who could run the country is myself."

On a more serious note, **Mr. Partridge** opined that: "Pop stars should not interfere with politics. Instead, anyone who holds some kind of influence over people ought to do something to change the things they don't like. A lot of stars, like **Bob Dylan** and the **Beatles**, have, through their songs, shown to many that things are not as good as they could be and caused young people especially to ask themselves why things have got to be this way and made them realise they're not as satisfied with life as they had previously thought."

"The trouble is we need an inspiring leader."

A newcomer to the record scene is **VIGRASS**. His debut disc is called — aptly enough — "A NEW MAN" c/w "Curly" (RCA1755). The disc itself was produced by **Gary Osborne**, and very good listening it makes. If you haven't caught up with **VIGRASS**, yet, you're missing something.

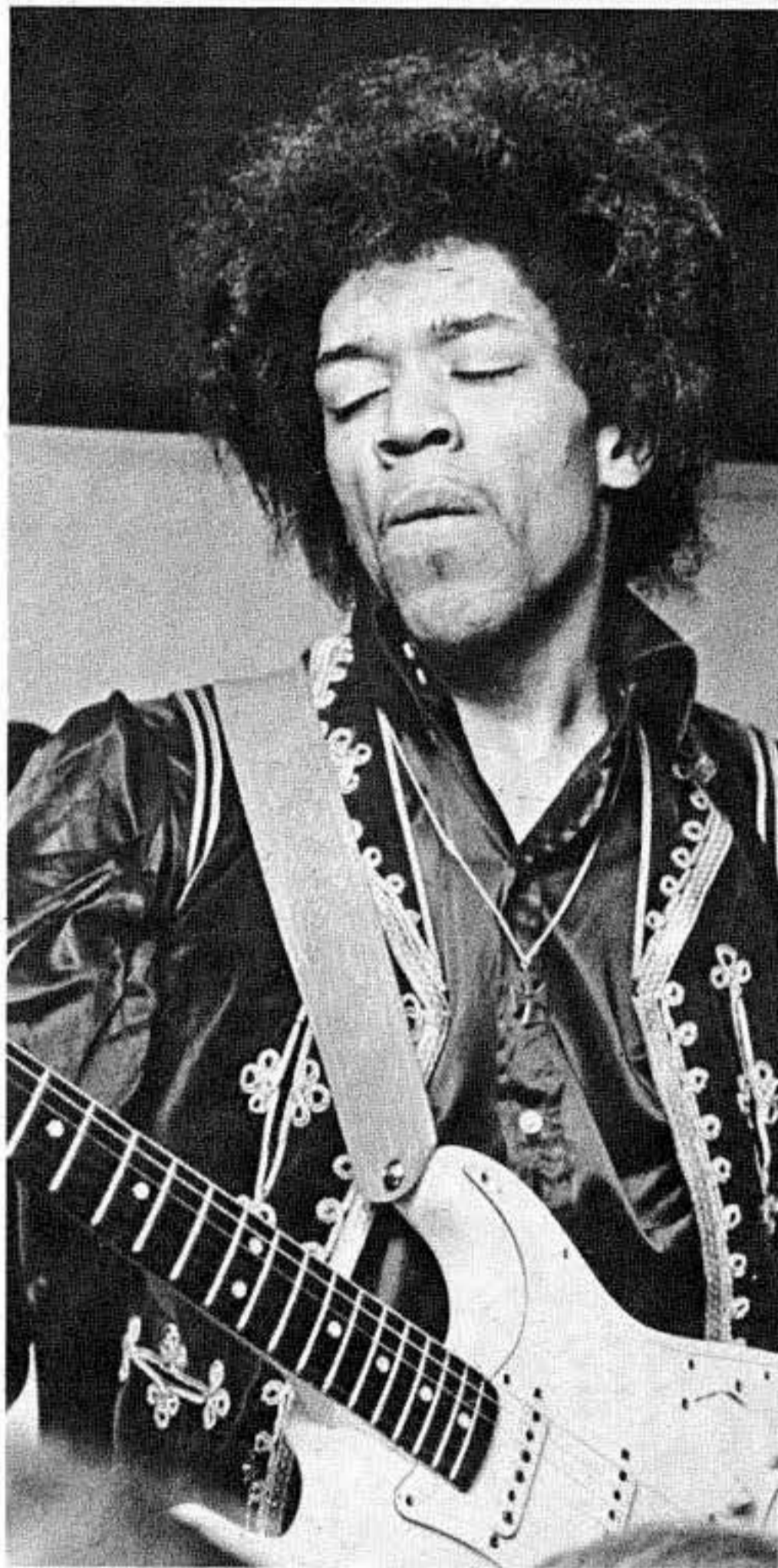


Then, there's **THE SPECTRUM** with "LITTLE RED BOAT" c/w "Forget Me Not" (RCA1753). This very talented group — as anyone who's been to one of their concerts will agree — really deserve a hit. A big one!

And to finish, **THE CHANTS**, a group who've been around a long time and very successfully, too. Their club appearances in their native **Liverpool** are always sell-outs; in fact, the **Beatles** actually used to back them some years ago! Anyway, now they've got a great disc on release — "A MAN WITHOUT A FACE" c/w "Baby I Don't Need Your Love" (RCA1754). One to watch out for!

# RCA

# The Hendrix Phenomena —in the beginning . . .



Jimi Hendrix . . . like an unchained, fiery Sampson

**SCENE:** London's Bag O' Nails club, on a sweltering hot night in 1966, six hundred people discover a new pop phenomena called Jimi Hendrix, and the club has the most pulsating, exciting evening ever known.

Jimi Hendrix, the whirlwind who had blown in from New York had hit Britain.

Today, two years later, Hendrix is at the very pinnacle of pop. Like an unchained fiery Sampson, he is a natural product.

The package you see on stage, wilder than a caveman, craftier than a panther, is no manufactured thing. It IS Hendrix.

But not even the greatest star in the world happens on his own. The natural product could still be enthralling only the few appreciative audiences on the wild American club circuit if some one hadn't seen in him a phenomena in embryo.

It did in fact take ex-Animals Chas Chandler and manager Mike Jeffries to take the product and make the world want it, need it, and pay for the pleasure of having it.

The story of Jimi Hendrix is that of a natural talent turned into an image by two men whose expert handling brought him to the world years earlier than, if things had been allowed to just take their course, he might have been.

It started early in 1966.

The setting is GREENWICH VILLAGE, NEW YORK:

Chas Chandler is taken to a club by ex-Stones girlfriend Linda Keith to watch a man she claims to be "extraordinary."

"I had left Mike Jeffries at the hotel," recalls Chas. "We had been thinking of going into partnership but we hadn't found anyone that we were really excited about. I went into the club and there was this guy. He was playing 'Hey Joe' and he was pulling all the stops out. He was playing guitar with his teeth and he was the wildest thing I'd ever seen. He knocked me out."

Hendrix was signed immediately. THREE MONTHS LATER when work permit problems had been sorted out Hendrix landed in Britain—unknown, unheralded.

"When people heard what we'd done the general opinion was that we were wasting our money."

EARLY NOVEMBER 1966: And Jimi Hendrix had no group and no name. One night he went down to Blaises club in London and, as dawn broke, he jammed on stage with Brian Auger. In the club that night was French singer Johnny Halliday.

"At that time Johnny was in London looking for dancers for a big show he was starring in at the Olympia in Paris later that month.

"He asked me if he could have Hendrix for the show, and Mike and I said yes."

"From that moment we were in a whirlwind finding him a backing group. In two weeks—just in time for the show—we had Mitch and Noel."

Chas went to Paris with what was now the Jimi Hendrix Experience. After the show everyone went to a nightclub and people fell over themselves to come to his table and tell him: "You're on to the biggest thing in the world."

From that moment Chas and Mike knew they had a star on their hands—it was merely a question of working out what they were going to do with him.

"Originally we spent over £30,000 on him."

Chas went to every early date and rehearsal the group did to offer advice.

"All they really needed was a slight tightening up of the act. Some of the numbers petered out towards the end and I knew that wasn't right. They had to end, definitely. The whole act had to be a very explosive and definite thing."

DECEMBER 1966: And "Hey Joe" was released as a single.

"When I heard him do it that first night in New York I thought 'Wow, that's an automatic hit.'"

BOXING DAY 1966: Hendrix was playing at boxer Billy Walker's club in Soho. He came up to Chas and said "Look I've got this idea for a new song." It turned out to be "Purple Haze."

"Directly he played it I knew it was dead right for his image. We went into the studio and put it on tape so that the group wouldn't forget it. At the same session we cut 'The Wind Cries Mary.'"

A COUPLE OF WEEKS LATER they all trooped back to the studios to cut "Haze" properly for a single.

"We really worked on it, and although it came out technically perfect it never quite got that

excitement and roughness that the early rough version had—so we released the original tape!"

By this time Hendrix was established as a fantastic artist with thousands of fervent admirers. But Chas and Mike knew they still had to make his place on the pop scene a permanent thing and not an overnight success story.

"We didn't book him out a lot. I had learned from my days with the Animals that this was wrong. We sat back and waited and picked our spots carefully."

"Otherwise when an artist really breaks big he has a backlog of small, useless venues to appear at that don't do his prestige any good."

It was a policy that worked. The big money didn't pour in, but in SPRING 1967 Jimi Hendrix played the Saville Theatre in London.

"They didn't offer us a lot of money, but we took it because we knew it was right for Jimi—and it was. It established him once and for all. It became his base."

Hendrix and his outrageous teeth picking guitar playing, his explosions, his animalistic aggressive singing were here to stay. SUMMER 1967: And Jimi Hendrix took America.

"I believe it was Paul McCartney who got us to break in America. He suggested us for the Monterey Pop Festival. At that time we'd been thinking the time was right to take Jimi to America anyway. We'd already fixed with Warner Reprise there to release the first album. When we were offered the festival we knew it was

just the right venue we wanted."

Now Jimi Hendrix is the highest paid British pop export to the American market—he is a dollar millionaire because of it.

AUTUMN 1968: And time to take stock. In the first year Jimi Hendrix ate up, sometimes almost literally on stage, over 16 expensive guitars.

He has become the most sought-after piece of dynamite on the pop scene. Chas and Mike's work has paid off almost to the penny.

"To get that same visual excitement transferred on to his records he will go through a number 1,000 times to make sure each note is dead on—that it holds as long as necessary to get the full impact."

His latest single "All Along the Watchtower"—like all the others—is in the chart. So where does he go from here?

"Lots of people have asked us this. Sure he's big, the biggest thing there is, but can he get any greater? I think he can."

"Of course he can't do the usual pop thing and move into the cabaret field in America or here because he's wild—that's just not for him."

"But, you see, there are so many facets of Jimi's character that haven't been used yet. He really is a remarkable musician. He's the sort of person you could give a pot of paint in just one colour and he could paint you an incredible picture."

"He has much, much more talent to explode than we've seen yet."

## From DAVID HUGHES with the Bee Gees in Hamburg

**I**F Bee Gee leader Barry Gibb cracks up and flakes out in the next two weeks . . . it won't be a publicity stunt; it won't be because he's had enough; and it won't be because he's fed up with sleepless nights and screaming fans . . . it will simply be because he is completely worn out.

Having just returned from 26 of the most exhausting hours of the year I can confidently report that being a Bee Gee and a big star is no holiday.

The boys, Barry, Robin, Maurice, Vince and Colin, had reached Hamburg late the previous evening on the second day of their 18-city German tour which will add another £90,000 to their wealth.

Hamburg police had previously cancelled plans for the Bee Gees to be officially greeted by the Mayor on the Royal balcony of the Town Hall, because of a fear of rioting teenagers, but the temptation to drive round and see the fans was too much.

"If an artist ever forgets the importance of his fans," said Barry, "he doesn't deserve to be a success. I just can't understand Scott Walker's attitude over fans. Doesn't he realise he would be nothing without them?"

The car drove slowly round Hamburg's main square while the press agent protested that, no, he hadn't laid on these screaming kids to order. "They came of their own free will!"

Back at the Belle Vue Hotel (and this one really was), the group collapsed into easy chairs and thought about a 2.30 p.m. lunch. Barry scotched all rumours of him getting married by appearing—and later being happily photographed—with a beautiful blonde German actress from Munich; Robin disappeared back to his bedroom to eat ice cream and Maurice vented his anger on the Press for resurrecting the Lulu romance again—"I just took her out for dinner. Can't I just do that without people saying we're in love again?"

By 4 p.m. the group had left for the Ernst Mecke Halle—a vast agricultural hall of a building with wooden seats for 6,000 people. A brief run-through with Bill Shepherd and the 20-piece orchestra, and it was time for the 5.45 p.m. first house.

I arrived on the scene at 8 p.m., between houses—to find Barry looking fit to drop at any second.

## Barry spends £50 for a night's sleep

"It's all very well for Robert (Stigwood, the group's manager) to fly to America saying 'Take charge of the boys, Barry,' but he doesn't quite realise what a strain it can be. We've had no let-up for weeks, with the TV spectacular in Belgium, a hectic recording session and now this until the end of the month."

"Have you ever tried keeping your own brothers in order? Impossible! I'm so tired, I'm going home to bed early tomorrow morning."

Home, in fact, was not the hotel, but Barry's penthouse flat in the shadow of London's St. Paul's—and with one day free on the tour, Barry and Maurice blew over £100 between them in air fares just to fly home and relax in London. Barry went straight to bed for 24 hours, while Maurice played with his latest toy—a £7,000 velvet green convertible Rolls-Royce he bought just three days earlier.

"It's worth the money just to drive it around," he said.

Then 9.30 p.m. and the second performance of the evening, with surprisingly good sound and an excellent audience.

"German audiences are very loyal but very orderly. They listen to the song and then scream—and it's mostly the boys who do the screaming!"

After the show, a hasty escape back to the hotel—by this time suffering two broken windows and half a dozen nervous wreck waiters and doormen, and just time to wash and change before departing again for another press reception.

The Bee Gees finally escaped to bed around 2.30 a.m. and six hours later Maurice and Barry were on the plane for London.

"Let's hope they leave us alone a bit for the rest of this tour," said Barry, "or we'll all be nervous wrecks."

## So I said to James Bond . . . 'This is no way to spend Christmas'



George Lazenby alias James Bond . . . mince pies and coffee in chipped mugs

IT IS PROBABLY rather sad to reflect that my one claim to fame in 1968 is that I shared my mother's home-made mincepies with the new James Bond at Christmas.

It didn't really seem world shattering at the time, I must admit.

George Lazenby, who has just been signed by the producers of the James Bond series to take over from Sean Connery—therefore steering him on the road to instant stardom for all time—had just treated himself to Christmas lunch in an Indian restaurant in Chelsea with some friends of mine.

In the evening they were watching TV in George's flat. I was invited over and please could I bring some REAL Christmas food

to combat the curry? I gathered together the remains of the mince pies and dutifully trotted over to Chelsea.

At that time, George, who was always big and stunning-looking, but rough and ready—given to expounding well-known Australian expressions like "Good on you, Blue"—was a very successful model.

Having cemented his reputation with an advert for "Big Fry" on TV, he had gone to Paris, where they loved him, and then come back to London for a holiday.

Consequently, the Lazenby flat was not exactly Bond like in set-up. No Vodka martini, shaken or stirred, no incredible entourage of birds (though this is rather unfair, Mr Lazenby probably knows more girls per square foot of London than Bond ever did—they just didn't happen to be around at

the time!)—no Walther PPK automatic, etc., etc., etc. Just one TV, one bed, one record player—and nothing else.

The mince pies were devoured in three seconds flat. Coffee was drunk from slightly chipped mugs, and we watch jolly British Christmas TV with the sound off and records playing.

At times he asked himself what he was doing there at all—which failed to receive an answer from the rest of us. Then he issued a few solid Aussie expletives. We then left.

A few weeks later George returned to Paris to share a luxury flat with another friend of ours. News filtered through that he had been sent to a special film school where THEY paid him to iron out his raw accent, calm him down and make him Bond.

Everyone thought "Good luck" and forgot about it.

But some people are born with luck on their side. And the next thing I knew there was "good on you blue" George in all the papers, entrenched in the Dorchester Hotel and obviously groomed for stardom.

Subdued beyond belief on television interviews, having lost weight alarmingly, and obviously enjoying every minute of his new-found fame—the new Bond.

A long way away from mince pies. This Christmas Mr Lazenby you'll be in Jamaica, in astounding luxury, feted and loved. And you'll love it all—because really that's where you belong. You never WERE cut out to eat lunch at Christmas in some funny Indian restaurant in Chelsea.

Penny Valentine



# POP PLAYBOYS *PENETRATING NEW SERIES* **BARRY RYAN** *BY PENNY VALENTINE*

**Age:** 20.  
**Status:** Bachelor.  
**Lives:** In £35 a week luxury flat off Grosvenor Square, London with his brother Paul.  
**Smokes:** Benson and Hedges tipped—25 a day.  
**Drinks:** Vodka and Saki.  
**Owens:** Over 15 suits.  
**Spends:** Roughly £25 per week on himself.

**B**ARRY RYAN is one of the "live for today" brigade.  
 "I'm basically a looner. I'll go out most nights until 3 a.m. I believe in a good time—I believe in NOW. I suppose in a way I'm insecure, but I'd rather live for the moment than know when it's going to rain and worry about it."

In the three years since he left a hairdresser's salon to become a pop singer he has built up something of a reputation for leaving a trail of broken hearted girls across London.

"I suppose I'm a bit of a . . . in that respect. I go out with a chick for as long as the magic lasts, but when they start to get possessive I drop them.

"People think when you're a pop star you have a much easier time pulling birds. It's true you meet a lot more and get much more opportunity but there's often a psychological barrier there.

"When I first started in the business I was a real raver on a one-nighter kick with chicks. But I've grown up since then. Now I can tell if a chick is going out with me just because I'm a pop star and I have a bit of money.

"And then there's a different kind of chick who comes back to the flat and looks around and thinks, 'Oh yes, very flash—he needn't think he's going to have an easy time with me,' and gets very difficult. I can't be bothered with them and I've come to be able to sort them out now."

At 20, with all the things that money can buy, Barry is, although he denies it, pretty synonymous with the "Playboy" magazine image. He doesn't believe in what he calls the "Stag on the Campus" idea of "Playboy," but he does have the luxury flat, the status and the youth to be able to enjoy a pretty un-responsible life.

He lives at speed—often just throwing things in a suitcase and flying off to the sun for a week's holiday or nipping over to Paris for the weekend if he feels like it.

"Oddly enough now," he says sitting in the beautifully panelled front room of his flat which is scattered with brass heavy lamps, leopard rugs and a couple of fairly pornographic paintings on the walls, "I've come to believe more in personal satisfaction than material things. Possibly of course, because I have the material things I need.

"I don't have to worry about money. I never really think about it. I rarely carry cash. I have accounts at most shops for clothes. I go to clubs less because Paul and I like to entertain at home a lot now.

"I probably drink more than I should. I never go on TV or stage drunk or anything but I do get pretty stoned at times. Well why not?"

Barry Ryan has few people to be responsible to, other than



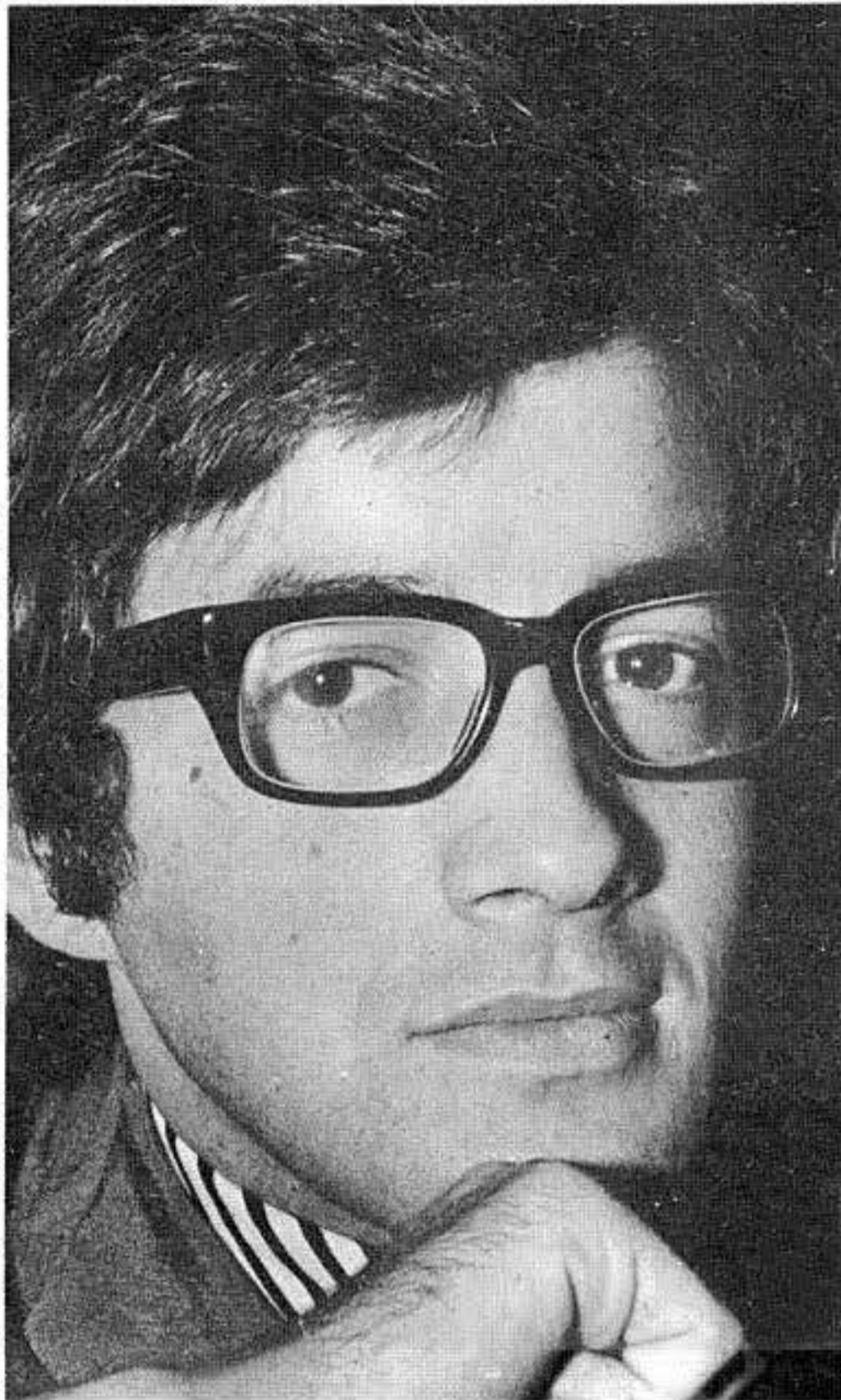
himself. At the moment there is no serious romance in his life and he has a small army of people to cope with everything other than his personal life.

He has an accountant, a fan club secretary, his own secretary, a manager and Maud, a lovely lady who lives upstairs and cleans his flat and takes his clothes to the cleaners for him.

He enjoys his life very much indeed and it shows. He has absolutely no thoughts of settling down, he says.

"I'm not exactly frightened of marriage, but getting tied down to one person worries me.

"I'm far too young for one thing. For a man, marriage isn't



**'I'm a looner.  
 I drink more  
 than I should!  
 And I can tell  
 if a chick is  
 going out with  
 me because I'm  
 a pop star  
 with money'**

really important. They don't NEED it, like women do, to give them security. I mean, fellows can be 60 years old and marry a beautiful 20-year-old chick. But after 26, girls give up and just grab whatever they can.

"The only reason I'd get married is to have kids and the set-up today is such that you really do have to marry to have children, no matter what other people say. But I think in about 20 years, marriage as an institution will be out of date anyway.

"Of course I also don't think about marrying at the moment because I've never found the right girl. I couldn't be a 9-to-5 man. No, I don't really know what I want—well if I did I'd go out and get it wouldn't I?"

"One day I'll meet someone, a very groovy chick, and fall in love."

Like most boys who are madly proving they're rushing in the opposite direction, Barry Ryan is really just searching for the inevitable goal.

"It's so hard to find the right girl, that's the trouble. So you get a reputation, simply because you're trying them all to find the right one. It's not easy—really, when I think about it, getting married would be okay.

"I suppose I don't think about it in too kindly a light simply because I've never found the girl I'm looking for."



BARRY (left) with brother PAUL

**"A touching, torrid affair...sultry romantic whirlwind"**  
 Weston Taylor  
**NEWS OF THE WORLD**

COLUMBIA PICTURES PRESENTS A DOMINO PRODUCTION  
**OSKAR WERNER**  
**BARBARA FERRIS**  
*Interlude*  
 AND  
 L

Written by LEE LANGLEY and HUGH LEONARD  
 Associate Producer: JACK HANBURY - Produced by DAVID DEUTSCH - Directed by KEVIN BILLINGTON - TECHNICOLOR™

**IF YOU HAVEN'T MADE IT BY THE TIME YOU'RE 30, YOU NEVER WILL—ASK ANYBODY!**

Rupert Street, 29 years old and 5' 2" of quivering, sex-starved neurosis has only 6 weeks to go... can he make it?

Columbia Pictures presents  
**DUDLEY MOORE**  
**"30 is a dangerous age, Cynthia!"**  
 A WALTER SHENSON Production  
 EDDIE FOY JR. SUZY KENDALL  
 DUDLEY MOORE JOSEPH MORRITT and JOHN WELLS "M" DUDLEY MOORE  
 WALTER SHENSON "M" JOSEPH MORRITT TECHNICOLOR™

**NEXT WEEK: DAVE DEE**

**NORTH LONDON AND GENERAL RELEASE FROM SUNDAY NOVEMBER 10 ODEON AND OTHER IMPORTANT THEATRES**

**A**NITA HARRIS was kidnapped by Leeds students last week in a rather shoddy effort to raise money for charity. And it's not the first time this has happened.

All too often stars seem to be the target for student rag abductions for ransom.

Tony Blackburn is wise now. Every morning as he leaves his Knightsbridge, London, flat just before 6.00 am for the BBC, he leaves the door on the latch while he looks from left to right to check the road is empty and he won't be kidnapped again.

When it happened to him just a year ago he missed 30 minutes of his show and put the whole Corporation in a panic.

"They openly admitted they were students, but were prepared to use force to ensure I did what they said. I was bundled into a car and kept for an hour while they demanded I broadcast a message in support of cancer relief.

### 'Kidnapping is a worn-out joke'

"It was just a prank, but quite a shock at the time and not something I want to go through again. Kidnapping by students is a worn-out joke now. They think it's all great fun, but if I were to kidnap a student just as he was about to take his final exams he wouldn't think it very funny, would he? It's the same kidnapping an artist on his or her way to work.

"I don't want to appear a killjoy, but I would most certainly take legal action and sue anyone who tried to do it again to me. It is a legal offence.

"If the charity they wanted money for was good enough, I would probably give them a donation. It was a shock to me when they were only joking... what if they weren't joking?

"In fact, Jimmy Young and I were warned that we were in line for a kidnap by the same students who took Anita. And throughout that day we each had a police escort."

### Flopped out and slept

After her 14 hours of being kidnapped, Anita told Disc: "Initially I was terrified when they bundled me into the car, but they soon explained that it was a student rag and so it wasn't so bad. They took me to a flat, and I was so tired I just flopped out and slept until



Jimmy Young... warned

### TOP OF THE POPS

Alan Freeman introduces "Top Of The Pops" tonight (Thursday) when guests are: Joe Cocker, Barry Ryan, Hugo Montenegro, Long John Baldry, Banowagon, Malcolm Roberts and Anita Harris.



## Background to a pop kidnap—and how Tony Blackburn makes sure they don't 'do an Anita Harris' on HIM!

Thursday lunchtime. Then about twelve of them came in and talked to me about the cause they were collecting for.

"I had been round the Leeds Infirmary with Jimmy Savile the day before, so I knew what they were talking about. Then they took me out to the moors and left me, and a network of old taxis took me to an old railway station called Bingley, where the police found me.

"When I realised they were doing it for a good cause I wasn't so scared—they were very nice. I don't think it was an underhand or shoddy way of getting money—it's just that as they are students you've got to remember that they see the cause at the time, but don't see the side effects.

"I do a lot of charity shows, for cancer and mentally handicapped, and if they had approached me first I would have been very happy to do a concert for them. But as it is I probably will do one for them before I leave Leeds, and I've given them £100, and my manager Brian Lane has given them £60."

A less successful kidnapping was that of newscaster Michael Aspel a couple of years ago. He was kidnapped by agricultural students, who rang up the news editor at Alexandra Palace and told him the ransom was £10. The news editor replied that in that case they could keep Michael, he wasn't worth

it. So Michael had to purchase his own freedom with £2 and a round of beer.

"In retrospect it was all good fun and a laugh," he says, "but I'm sure I didn't think so at the time."

### Lucky Lulu - no attempt

Lulu is luckier—she's never been kidnapped.

"Some students wanted to kidnap me once to raise money for some charity, but they had the sense to ask first. And Marian, my manager, went potty.

"I feel very sorry for Anita. I mean, as a joke it's all very well, but with her it was a bit ridiculous. If they want a bit of publicity for a good charity, many pop stars are only too pleased to help, but this doesn't help at all.

"I'd be petrified if anyone kidnapped me."

### Death to Kidnappers

A sinister P.S. to anyone who might have considered kidnapping Kenny Everett in the future.

"I'd probably kill the people who tried to kidnap me. In fact, I'll carry a knife with me from now onwards."

# Joe gets by, with a little help from fags

**C**HELSEA on a Thursday morning. At nine o'clock it is barely light through the grey drizzle. Not really the setting for a miracle to take place, but nevertheless in a second floor flat down in the Sloane Square direction, a miracle happened. Joe Cocker woke up three hours earlier than usual.

He regretted it for the rest of the day, but as it is "Top Of The Pops" day it means an early start for the studios anyway. Joe got up, and dressed in the now familiar blue velvet trousers, new sweater and Rotherham bus driver's jacket, waded through the debris in the tiny kitchen to reach the Weetabix.

The flat is a tiny one, as Joe lives by himself. Just one bedroom, kitchen, sitting room and bathroom.

"I've got great neighbours though. I hardly ever see them, just hear the occasional bump in the night. They never complain about noise."

After glancing at a comb and deciding against it, Joe leaves for the bank conveniently situated just up the road.

"Oh yes, very nice to be able to look a bank manager in the face now."

We arrived without incident, apart from a few aghast glances from old ladies who wonder if this really could be a new-style bus driver. They make a mental note to avoid the bus he is driving.

Then after the bank and furnished with cash, Joe hails a taxi and sets off for a long day at Lime Grove.

Our arrival at 10.30 a.m. coincides with the "Greasevan"—the Greaseband's van—driven by road manager Pete Nicholls, and carrying the four members of the band.

Everyone looks sleepy. After their appearance at the Tiny Tim concert the night before,

### Day in the life of Joe Cocker by CAROLINE BOUCHER

they all departed with the Bonzo Dog Doo Dah Band to find a pub recommended by the Bonzo's drummer, Larry.

But by the time everyone else had got there the doors were shut, and they could only stand outside and look through the window at Larry.

We set off through the maze of corridors to their dressing room, which mysteriously has "Barry Ryan" written on the door. Then up to the studio at 11.0 a.m. for two run-throughs of "With A Little Help From My Friends" for camera shots.

Sue and Sunny, who do the backing, have not arrived yet, so two male camera assistants provide the morning's entertainment by miming it behind the microphone. The run through takes ten minutes, and there is nothing to do until 2.30 p.m.

We wander up to the canteen for cups of tea and coffee. Gradually the morning turns into lunch-time and the canteen begins to fill up.

Joe is on his third cup of tea and fifteenth cigarette. He confesses: "I've got to the stage now where I don't even notice buying packets."

Everyone else starts eating lunch, but Joe says he can't face anything to eat and embarks upon his fourth cup of tea. Long John Baldry looms up; starts negotiations with Joe to start a fantasy firm. By 2.0 p.m. we have got onto the subject of Christmas in Spain.

Lulu appears, bright and cheerful and comes over to ask Joe if he will appear in one of her TV shows, probably in the New Year. Joe accepts.

2.30 finally arrives, and Joe has had his fifth cup of tea. We trail down to the studio, and Joe goes through the song twice again, this time for the sound. Sue and Sunny have arrived, Sue complaining of a cold.

An air of lethargy hangs over

the studio, broken only by producer Colin Charman proceeding backwards at a rapid rate on a camera, and being stopped seconds before he crashes into a speaker.

Joe jumps onto the stage with an ominous ripping sound from the blue velvet trousers. Drummer Kenny groans, and complains he will now have nothing to wear at concerts as he usually borrows Joe's trousers. Joe, looking worried, keeps his back to the wall.

At 3.15, Joe is still patiently waiting on the stage. At 3.25 there is another run through. With the amount of effort he puts into his singing one wonders how long his voice can last. At 3.35 Joe is not needed again until the trial run-through of the show at 4.30.

Back to the dressing room, which now has "Joe Cocker" on the door. There are four chairs and five in the band, plus road manager, me, and a sea of suitcases and instruments crammed into the tiny room. Organist Tommy Eyre, seizes the one-arm chair, and proceeds to practise a flute.

Joe reluctantly picks up a razor and shaving foam; embarks upon the first shave of the day. I tactfully retire to the corridor as everyone starts changing.

At 4.15 we set off yet again to the studio, and bump into Stuart Henry en route.

"Great show last night," he says to Joe. A modest thank-you from Joe, who is now clad in flowered shirt, black trousers and black embroidered waistcoat with his hair looking faintly in order.

The show's run-through starts. When it comes to Joe's turn Kenny is nowhere to be found. The song starts minus drummer, who rushes in after the first few bars and crawls onto the stage below camera-level.

He then finds there are no drum-sticks, so does some commendable miming.

We watch the rest of the run-through, Joe still patient and smiling after six hours at the studio doing comparatively nothing. At 5.0 p.m. it is back to the now too familiar canteen, until 7.15 and the actual start of the show.

Joe has his first meal of the day—fried egg, bacon and baked beans. I ask him how he manages to stay so calm.

"Sometimes I'm patient, other times I just can't take it," he says.

"You ought to have come with us when we go on a gig and blow up transport cafes and things," says Kenny to me.

"You'll be number one next week," says someone to Joe. "Or number ten," says Joe laughing.

Outside it has started raining again. It is still an hour until the start of the show, so we go down to the BBC Club for a drink. Joe is wary of drinking much before he goes on stage.

Finally at 7.15 we return to the studio for the last time that day, and Joe and I parted company outside the door. I was exhausted, but if Joe was, it didn't show.

By the time he left the studio after the show he would have been there ten hours, and had every intention of going on to a club afterwards. I think that's what they call stamina.





## Peter Asher— at the core of Apple

IF ANYONE wants an example of how a record company should be run they have only to look at Apple.

No 60-year-old men sitting round a table for four hours listening to sounds they don't understand and wishing they were playing golf; not dozens of records being trundled out each week with fervent hope and hardly any realisation.

Indeed, every week Mr. Peter Asher, who knows what it means to be a pop singer; Mr. Paul McCartney, Mr. George Harrison, Mr. Ringo Starr and Mr. John Lennon, who also know (and how!); Mr. Derek Taylor (who, says Peter Asher, is so close to music he might as well have been a musician); and Mr. Ron Kass, who used to play trombone with Herb Alpert—all sit and listen to tapes of new singers.

In the nine months they've been formed Apple have played it cool. They have signed only four new artists—Mary Hopkin, Jackie Lomax, the Iveys and James Taylor, and one major conquest — the Modern Jazz Quartet.

### Eager

The whole meeting decide finally whether or not they will sign all the eager singers who come to them, but the hard core of work is really done by Peter Asher in his role of Head of Artists and Repertoire.

Peter, you will remember, once sang with Gordon, then did a few fleeting appearances on BBC TV's "How It Is" (which is still a slightly sore point with him). One day Paul McCartney, with whom he has been friends for years, said: "Would you like to produce for us?" "Yes Yes," said Peter eagerly and then found himself in control of the whole operation.

Apple's policy is only to release a record when it's good enough.

"It's difficult really finding artists who aren't imitative of someone else. I mean even the Beatles probably started off imitating other people, and Gordon and I certainly did! You have to be able to see in someone the talent for doing something else. For instance Paul saw that Mary had a really good voice but she wasn't Mary Hopkin. She was a mini Joan Baez. That was wrong and he changed it. Of course being tied up with the Beatles gives you the potential of being the best record company in the country because more people are eager to record for you.

### Strain

"Paul probably works under the greatest strain of anyone, because he has pressures of his own. For instance most companies would be going mad because Mary Hopkin's album won't be out before Christmas — so they'd miss all the Christmas sales. But the commercial aspect doesn't worry us that much. We'd rather take time and make a really great album rather than rush it and end up with a mediocre one.

Apple are soon to set up an office in California and Peter is off to Los Angeles to listen to groups and artists there.

"I think the thing we benefit from most — apart from the Beatles — is being such young people. And not only young but all having been tied to the business, either musically or otherwise, very very closely. We're not just businessmen trying to make a profit, you see."



Peter Asher

## NINA SIMONE AIN'T GOT NO? SHE GOT LIFE!

Nina Simone's artistry and sheer professionalism have made her an internationally famous and respected musician for some years. Until fairly recently, however, she enjoyed a relatively small following of devoted and discriminating fans. The sophistication of pop music over the last year or so, and regular appearances on TV, have given Nina Simone a wider audience than she's ever had before. And we're the lucky ones! Right now, Miss Simone has a blast of a single on release. It's the show-stopping number from the musical of the moment—'HAIR'. The number—"AIN'T GOT NO—I GOT LIFE" c/w "You Gotta Do" (RCA1743) is brash and bouncy. It takes a singer of Nina Simone's power and soul to really sock it across. We've already heard a lot about the show; we're going to hear a lot more about this recording.

One of the nicest ways to spend an evening is with an album of Nina Simone singing real soul music. Just such an album is "SILK AND SOUL" (S)SF7907 (M)RD7907. With Sammy Lowe and His Orchestra. Nina Simone delivers such great songs as 'It be's that way sometime', 'Go to hell',

'Turn me on', 'Some say' and many others. They really couldn't have called this album anything else—

Silk and Soul is what it's all about, with

Nina Simone.



**REAL**

# info

on this week's  
new releases  
from Decca

No room for any pics—in fact, there's so many great records out that there's hardly room for any words! First of all we have **THE PAUL WILLIAMS SET**, which is what the Alan Price Set has become. Alan produced their new outing, *'Sly Sadie'*, and it's an absolute knock-out, a fantastic happy up-tempo sound that must be a smash! On Decca, number F 12844.

There's a great new single out from **THE FLIRTATIONS**, the three gorgeous American girls who are now based in London. On the Deram label, *'Nothing but a heartache'* is a terrific song, just right for their distinctive style, and should be way up in the charts but fast! The number is DM 216.

**THE UNIFICS** are miles high in the American charts with their single on the London label, *'Court of love'*. It's ultra-smooth and soulful, should win these talented young Americans a big success here. Number of this one is HLR 10231.

The new Decca single from **JOHN MAYALL** is a monumental blues called *'The Bear'*. It's taken from his forthcoming album, and it's a really solid sound with some amazing things happening on the piano, and earthy vocal from John. The number is F 12846.

**KENNETH McKELLAR** sings a smooth and sentimental number, *'I'll be always loving you'* with tremendous warmth and sincerity, and the song has been given a really superb arrangement. It's all very lovely, and it's on Decca F 12845.

A new name from the States is a young man called **DEREK** with a slightly Dylan-flavoured voice and a ridiculously catching number called *'Cinnamon'*. It's absolutely bursting with life and zips along at a tremendous pace. About to happen in a big way, this is on the London label, number HLZ 10230.

Don't miss a chance to find out why people are talking about **DANA GILLESPIE**. They're talking about what a great young singer she is, and proof of this is her new Decca single, *'You just gotta know my mind'*. It's a Donovan number, very catchy, and beautifully sung. Number F 12847.

If you've been watching the American charts, you'll have noticed a number called *'Girl watcher'* which has been doing really well. It's now been released by **TAM WHITE**, and this version has the makings of a British chart-buster. Very good sound indeed, on Decca F 12849.

On the London label is *'Abraham, Martin and John'*, by **DION**. What a super voice he's got, and just right for this wistful, haunting song. It's put over with a great sense of the mysterious, and the backing is fantastic. Number HLP 10229.

We have some great late-night sounds from **THE DUDLEY MOORE TRIO & ORCHESTRA**, with the theme music from Dud's film, *'30 is a dangerous age Cynthia'* On Decca, number F 12850.

Some more film music from **RAYMONDE'S RAINBOW CHOIR**, who have a marvellous version of *'Chitty Chitty Bang Bang'*. This one's a winner, on Decca F 12848.

Finally **JOHNNY SCARRIFF & THE HOUSTON** are a talented young Irish group, who wrote and arranged their debut disc, *'The Chinaman'*, on Emerald MD 1114.

How about that!

**DECCA** group records

45 rpm records

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

## HAPPINESS IS WHO



# -SHAPED ABOARD THE MAGIC BUS!



**THE WHO** are happy! Not only because they are taking a magic bus ride surrounded by beves of beautiful chicks (and a baby elephant)—but because the group which began five years ago in a blaze of publicity about punch-ups between Roger Daltrey (left), Keith Moon, Pete Townshend and John Entwistle are now the best of friends.

"I don't think the Who has ever been more together," says drummer Keith "human volcano" Moon.

"It was all because of the American tours we've done when we were slung together in complete isolation, in that we were surrounded by Americans!

"To me now, the rest of the group are my best friends—and my best enemies. We love as a group, we hate as a group, we fight as a group, we even dream as a group."

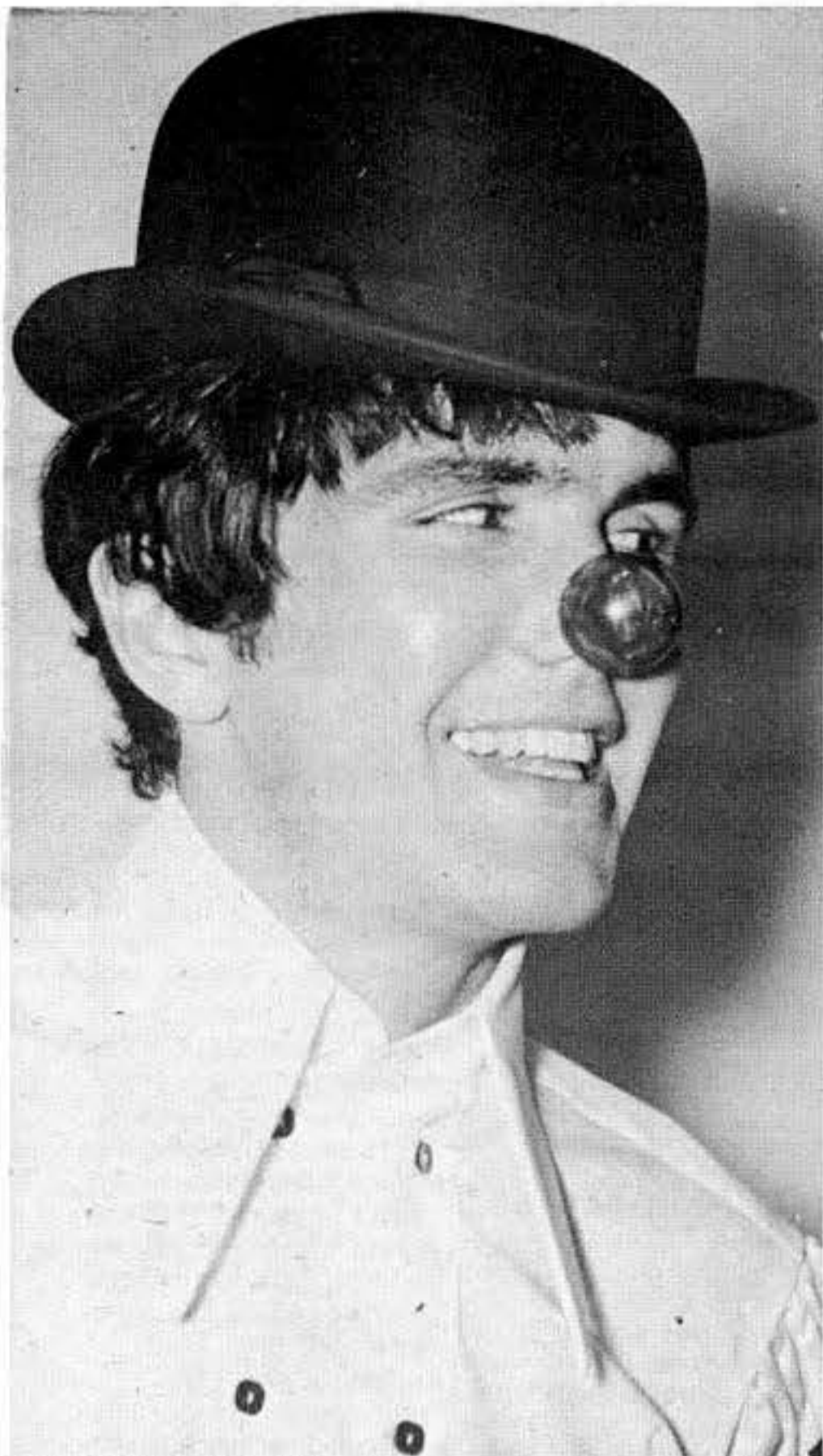
And baseman John agrees: "Even the group's pets are getting on well! We took Jason Entwistle the Scottish deer-hound and Towser Townshend the Spaniel on a picture session last week and they got on famously."

They release their new LP shortly—the long, long-awaited Who's pop opera.

"It's the first LP the Who have ever done as far as we're concerned," says Keith.

"Our apologies to the people who've bought all our other albums, but this is the only one we've done which is representative of the group as a whole. We dig it so much."

For a brand-new Disc series on the Who NOW, just turn to page 19.



DAVE CLARK: 13s 11d albums on the Music For Pleasure label

## Aretha, Donovan, Kinks, Vince Hill in the supermarket... the low-price war is happening!

**THE** cut-price war is on... and how!

Who would have thought nearly four years ago, when Ace Of Clubs and Golden Guinea began, that low-price albums would reach such a peak in quality and content?

From the odd LP of show tunes or instrumental goodies, cut-price albums now match up in every way to their full-price counterparts, with collections from all the top names.

Add to that the attraction of being able to buy Donovan in the record shop, Nat King Cole at the cinema, Kinks on the bookstall, Dave Clark in the chemist, Vince Hill at the petrol station and Aretha Franklin in the supermarket and you're on to a very good thing.

The price hardly hits the pocket (in many cases less than the cost of two singles) and the variety can satisfy every taste in music.

But for a greater insight into the selection and value-for-money bargains available at low prices, Disc presents an easy-to-read run down on the cut-price albums.

**ACE OF CLUBS** (23s 4½d) which took over the pop market from Ace of Clubs, one of the original cut-price labels. Now

by **DAVID HUGHES**

concentrates mainly on vintage and traditional jazz, although "The Buddy Holly Story" and "The Glenn Miller Story" remain best-sellers. Bill Haley's "Rock Around The Clock" is tremendous value as are the two Al Jolson albums.

**ALLEGRO** (11s 6d) and one of Woolworth's specials. Their now-famous "Alf Garnett Sing Songs Of World War One" has sold an unbelievable million copies, with "Alf Garnett's Musichall" not far behind. Both are being pushed again to coincide with Warren's forthcoming Alf Garnett film. Alf aside, Allegro claims the most comprehensive Country and Western catalogue in the country.

**ATLANTIC SPECIAL** (24s 9d) specialising, as to be expected, in soul and jazz. Among their very high quality releases are Ben E. King—"Spanish Harlem," Solomon Burke, Coasters, Drifters, John Lee Hooker and Ray Charles. Also to note is the 260,000 seller "This Is Soul" — undoubtedly the best introduction to the music costing only 13s 11d.

**CBS:** Have two outstanding sampler albums at 14s 5d each. "The Rock Machine Turns You On" features 15 tracks from 15 albums by the label's top American West Coast groups, and "This Is Country Music" another sampler, drawing on Johnny Cash, Flatt and Scruggs, Marty Robbins and others. Also from CBS is Realm Jazz (25s 3½d) which reissues material from the archives, and Inheritance (25s 3½d) with Scottish and Irish traditional tunes.

**EMBER:** run various lines, one at 11s 6d and others at 19s 10½d. Former covers folk music, old big band jazz and specials like Mario Lanza and Songs from the Shows. Latter includes albums from the early days of Scott Walker, Diana Ross and the Supremes, Bill Haley and Eddie Floyd, with a special accent on the urban bluesmen like Howlin' Wolf and John Lee Hooker.

**FONIANA SPECIAL** (13s 11d) are all stereo albums playable mono of material drawn from the Philips catalogue. Thus we find Dave Dee, Walker Brothers, Manfred Mann, New Vaudeville Band and Roger Miller, as well as jazz and a wide selection of classical music. Superb value. Is now taking over from WING (13s 11d) Philips' first cut-price label, which are mono playing only. **HALLMARK** (13s 11d) scores a major scoop this month with an album of the London cast of "Fiddler On The Roof" featuring Alfie Bass. Others planned are Aretha Franklin's "Queen Of Soul" (a reissue of the CBS album) and more Country and Western music.

**MARBLE ARCH** (13s 11d), the pop successor to **GOLDEN GUINEA** (24s) which now specialises in brass bands and classical music. Drawn from the Pye catalogue, Marble Arch includes albums from all major Pye artists: Donovan, Sandie Shaw, Kinks, Long John Baldry, Geno Washington, Vince Hill, Jimmy James and the Searchers, Kinks' "Sunny Afternoon" re-issue has sold over 250,000.

**MUSIC FOR PLEASURE** (13s 11d) and the largest budget label in the country. Started three years ago, the catalogue numbers 250 titles covering the whole field: Biggest seller to date is still their

"Sound Of Music" (over 500,000), and other big names include Dave Clark, Freddie and the Dreamers and Nat 'King' Cole. Also release regular LP's of Top Twenty cover versions by unknown artists — all of which sell in huge quantities. Can be bought almost everywhere — in record shops, bookstalls, Boots, Classic cinemas, supermarkets, and now BP and Shell filling stations. MFP reckon to have sold 12 million LP's in three years and demand is still growing.

**POLYDOR SPECIAL** (24s 9d) and the highlights are the two "Rare, Precious and Beautiful" albums from the Bee Gees. Covers a wide range, from Little Richard, Platters and James Brown via Bert Kaempfert and James Last to "Classical Music of Japan." Worth noting the Polydor Samplers at 13s 11d. "This Is James Last," "This Is Bert Kaempfert" and "James Last A Go Go."

**SAGA** (10s) and the cheapest of the lot. Although recording standard is good, they boast no known names, rather relying on selections of country, folk, rock and soul music by unknowns.

**SUNSET** (17s 6d), the latest budget label on the market. Drawn from the Liberty catalogue, their initial output of 25 includes old hits from Johnny Burnette, Jan and Dean, Johnny Mann, Sandy Nelson, Ricky Nelson, and Fats Domino. Forthcoming names include Timi Yuro, Gary Lewis and Jackie DeShannon.

at 11s 6d and others at 19s 10½d. Former covers folk music, old big band jazz and specials like Mario Lanza and Songs from the Shows. Latter includes albums from the early days of Scott Walker, Diana Ross and the Supremes, Bill Haley and Eddie Floyd, with a special accent on the urban bluesmen like Howlin' Wolf and John Lee Hooker.

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**DISC**  
and **MUSIC ECHO**  
**LP**  
**GUIDE**  
**NOVEMBER**

## Sixteen ESSENTIAL hip albums...

WANNA catch up with the underground—but (with so very many beautifully-packaged albums about) don't quite know where to start? Just study Disc's Top Sixteen—a short list of the ESSENTIAL LPs which have done more to bring music forward by leaps and bounds than any others.

**BOB DYLAN:** "Blonde On Blonde" (CBS)—the daddy of all "acid rock" records.

**BEATLES:** "Sgt. Pepper's Lonely Hearts Club Band" (Parlophone) — which made everyone realise an album can be more than just 12 songs.

**VELVET UNDERGROUND:** "White Light/White Heat" (Verve)—just listen to "The Gift" and "Sister Ray." You won't forget them!

**FUGS:** "Tenderness Junction" (Transatlantic) — what the underground is all about.

**DR. JOHN:** "The Night Tripper." (Atco import now, release next month)—simply, the most magic record in the world.

**TRAFFIC:** "Traffic" (Island)—pure beauty.

**JIMI HENDRIX:** "Electric Ladyland" (Track)—staggering and the most creative thing the amazing Jimi's ever done.

**BAND:** "Music From Big Pink" (Capitol) — points, thanks again to Mr. Dylan, the future direction of rock music.

**"BAULS OF BENGAL"** (Elektra)



Captain Beefheart: costly, but worth every penny

—Indian music as you never heard it before. Insanely beautiful.

**FAMILY:** "Music In A Doll's House" (Reprise)—one of the very best British groups and a fine record.

**TINY TIM:** "God Bless Tiny Tim" (Reprise)—once you get hooked you won't be able to hear enough of it. Super!

**LOVE:** "Forever Changes" (Elektra)—for many, still the best West Coast group.

**MOTHERS:** "We're Only In It For the Money," Pts. 1 and 2 (Verve)—probably the most important modern music—by the genius, Zappa.

**GRATEFUL DEAD:** "Anthem Of The Sun" (Warner Bros.) —excellent and moving.

**BIG BROTHER and the Holding Company:** "Cheap Thrills" (CBS)—Janis Joplin wow!, soul-screaming over acid-rock.

**CAPTAIN BEEFHEART:** "Strictly Personal" (import shops only)—costs a lot but, if you can afford it, worth every penny!

—HUGH NOLAN

## Ken Dodd is STILL fascinated by tears!

**KEN DODD:** "Don't Let Tonight Ever End"; Title track; I Can't Hold Back My Tears; Dancing with Tears in My Eyes; You Wanted Someone To Play With; Because I Love You; Every Little Tear; Back In Your Own Back Yard; My Life; I Only Live To Love You; World Of Love; I'll Be Around; How Lucky You Are; Another Time, Another Place. (COLUMBIA.)

Ken Dodd may be the pioneer of pop singing comedians, but is he losing his crown as a comedian-turned singer? Now, a good-looking comic, like Des O'Connor, comes along and warbles out words of love that don't sound so ridiculous as they do coming from a character like Ken.

Undaunted, however, Mr Dodd struggles manfully on the really has had it tough this year for not only has Des O'Connor taken away the singing crown but topped the TAM ratings with his TV show, too) with this selection of sob. The man seems fascinated by tears — the word crops up in three titles on Side 1.

**STRICTLY SPEAKING** the FUGS are not a pop group. True, they play live for money and they make records to be sold at a profit—but pop groups as a class just do not include poets, writers, professional anarchists and generally brilliant reprobates. Three hundred years ago Ken Weaver, Tuli Kupferberg and Ed Sanders—the three leading Fugs—would have frequented coffee-houses of dubious repute writing scurrilous lampoons against the politicians of the day.

But as they live in New York in the 1960's they have realised the most effective vehicle for protesting against the everyday outrages perpetrated in the name of God, Country and the Dollar is none other than pop—or rock-n-roll as they would call it.

On record at last in Britain are the outrageous, articulate, beautiful Fugs, with "Tenderness Junction"—their FOURTH LP, already!

"Tenderness Junction" is their most musically adventurous LP yet, with some fine guitar work from Ken Pine. It contains songs of pure beauty, more outrages and some excellent poetry more or less disguised as teen-beat. Please listen carefully—it's fun! \*

● **BOBBIE GENTRY** sounding like she looks, beautiful, with a series of reflections on people and places and states of mind, of "Eleanor Rigby" and "Fool On The Hill" and where do they all come from... from "Here There And Everywhere" as Lennon and McCartney put it. Also, poignant little self-penned songs like "Casket Vignette," plus the disturbing after-the-nuclear-war song "Come Away Melinda" help to make it a highly recommended album. \*

● Super production and gentle, meaningful songs on **TIM HOLLIER'S** first album (**United Artists**). At first hearing you think "okay" and after three more you realise how very good it is. The production is in fact outstanding, with a clarity and controlled power far too rare on English records. Tim, who's 21 and has a fine voice, wrote all the music and Rory Fellowes the lyrics. Well worth a — or rather several—careful hearings. It gets better all the time! Nice. \*\*

● For Christmas **THE GENTLE POWER OF SONG** and "Peace" (Polydor). The lads from the University speak and sing messages of Christmas in their straight choral style. Could be a very big seller. \*\*



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New look reviews

**DISC**  
and MUSIC ECHO  
**LP**  
**GUIDE**  
NOVEMBER

THIS MONTH'S spotlight on the new LPs is presented in a new style.

All LPs will be sorted into sections that will make easier reading.

The new-look gives you reviews under STAR RATINGS.

4 STARS are awarded to an outstanding LP—either Disc's LP of the month or one that measures up to that standard.

3 stars means it's a GOOD LP.

2 stars means FAIR.

1 star means it's unexpectedly poor, disappointingly bad value, and not recommended.



**Bee Gees backlash**

**SEE GEES**—"Rare, Precious And Beautiful, Vol. II": I Was A Lover, A Leader Of Men; Follow The Wind; Claustrophobia; Theme From Jamie McPherson; Everyday I Have To Cry; Take Hold Of That Star; Could It Be; To Be Or Not To Be; The Three Kisses Of Love; Cherry Red; All Of My Life; Don't Say Goodbye. (Polydor.)

The second album of early Gibb brothers songs recorded long before their arrival in England last year and not really representative at all of their talents today.

But even as youngsters, the Gibbs were writing some very impressive songs and it's small wonder that on hearing some of these tracks Robert Stigwood at once wanted to manage them. "I Was A Lover, A Leader Of Men," "All Of My Life" and "Don't Say Goodbye" all make fine listening. ★★

**"BRITISH MOTOWN CHART-BUSTERS, Vol. II"** (Tamla). What a feast and what a bargain! Sixteen hits for the price of four—and no need to keep picking up the needle—they're all on one LP. Need we say more than that here are: Marvin Gaye and Tammi

Terrell ("Nothin' Like The Real Thing," "If I Could Build My World Around You"), Supremes ("Reflections," "Some Things You Never Get Used To"), Miracles ("If You Can Want," "I Second That Emotion"), Four Tops ("You Keep Running Away," "If I Were A Carpenter"), Temptations ("I Could Never Love Another," "You're My Everything"), Gladys Knight ("Heard It Through The Grapevine"), Stevie Wonder ("I'm Wondering," "Shoo-Be-Do-Be"), Jimmy Ruffin ("I've Passed This Way Before"), R. Dean Taylor ("Gotta See Jane") and Martha & Vandellas ("Honey Chile"). Faaaaaantastic! ★★

**SEEKERS**—"The Best Of The Seekers" (Columbia). I'll Never Find Another You; A World Of Our Own; The Carnival Is Over; Someday One Day; Walk With Me; We Shall Not Be Moved; Morningtown Ride; When Will The Good Apples Fall; Island Of Dreams; Open Up Them Peary Gates; Emerald City; Georgy Girl.

A glance at the title is enough to say immediately this is destined for top of the album charts before Christmas. The Seekers ended, and left a brand of music all their own, irreplaceable and unforgettable. Corny, maybe; but happy and tuneful undeniably. Many a happy person will be finding this in their Christmas stocking (yes, it's only just a month away!) Obviously ★★

**Dylan's Band is a cool rave ...**

**THE BAND**: "Music From Big Pink." Tears Of Rage; To Kingdom Come; In A Station; Caledonia Mission; The Weight; We Can Talk; Long Veil; Chest Fever; Lonesome Suzie; Wheels On Fire; I Shall Be Released. (Capitol.) ★★

We used to think no one sings Dylan better than Dylan; the Band have lived in Dylan's home, Big Pink, in New York State, for nearly two years, and so they have been so involved with Dylan's music that it just sounds like another side of the man himself.

They don't do Dylan any better—they merely add another, very interesting dimension.

"Music From Big Pink" is not a brash, ostentatious tour de force by "The Weight" hitmakers—it is ultra-held back, restrained and so cool. The record doesn't walk off the turn-



table and sock it to you—you just gradually realise that this is one of the best albums, music-wise, you ever heard.

Piano and organ together—shades of Procol Harum—give a fine, full, rich sound; bass and drums are unbelievably tight and exciting and the guitarist is something of a genius. In fact the feel of the whole album is one of controlled magnificence.

All the Dylan tracks—"Tears," "Wheels" and

"Released"—are super—once you've heard them three times you won't easily forget them. And the Band's version of the Jools-Brian hit is quite different and quite excellent.

The Band's own songs—Jaime Robbie Robertson and Richard Manuel wrote them all but the powerful "Long Black Veil"—are also outstanding; particularly "Weight," "Mission" and "Lonesome Suzie." One feels that most would be single hits if released as such—each song is more or less perfect.

With the added bonus of a pretty little cover painting by Bob the bard himself (but naughty EMI for printing things all over it) this album should be missed by no one. Powerful, superb, controlled—but heavy rock-'n'-roll all the way.

**New Albums Now Available On Pye**

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**Val Doonican**  
Val  
NPL 18236 (M) NSPL 18236 (S)



**The Lemon Pipers**  
Jungle Marmalade  
NSPL 28118 (S)



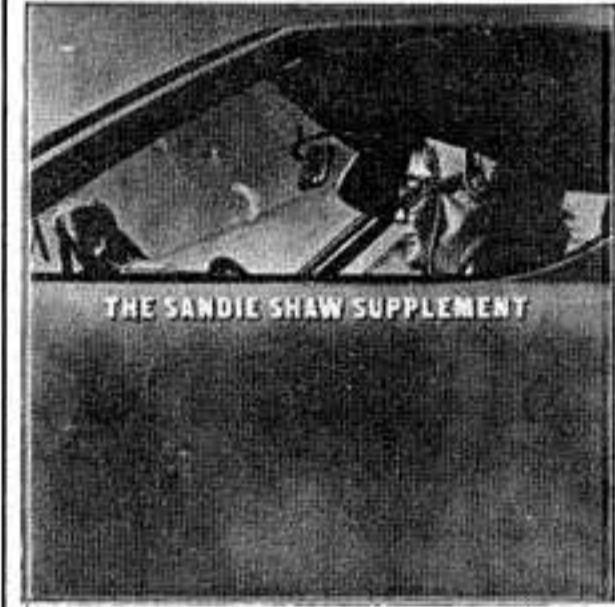
**Something Festive**  
AMLS 924 (S)



**The Ohio Express**  
Ohio Express  
NSPL 28117 (S)



**Lord Busta and the Caribbean Royals**  
NSPL 18245 (S)



## Simon, Garfunkel as they were . . . wonderful!

**SIMON & GARFUNKEL:** "Wednesday Morning, 3 A.M." (CBS). You Can Tell The World; Last Night I Had The Strangest Dream; Bleecker Street; Sparrow; Benedictus; The Sounds Of Silence; He Was My Brother; Peggy-O; Go Tell It On The Mountain; The Sun Is Burning; The Times They Are A-Changin'; Wednesday Mornin', 3 A.M.

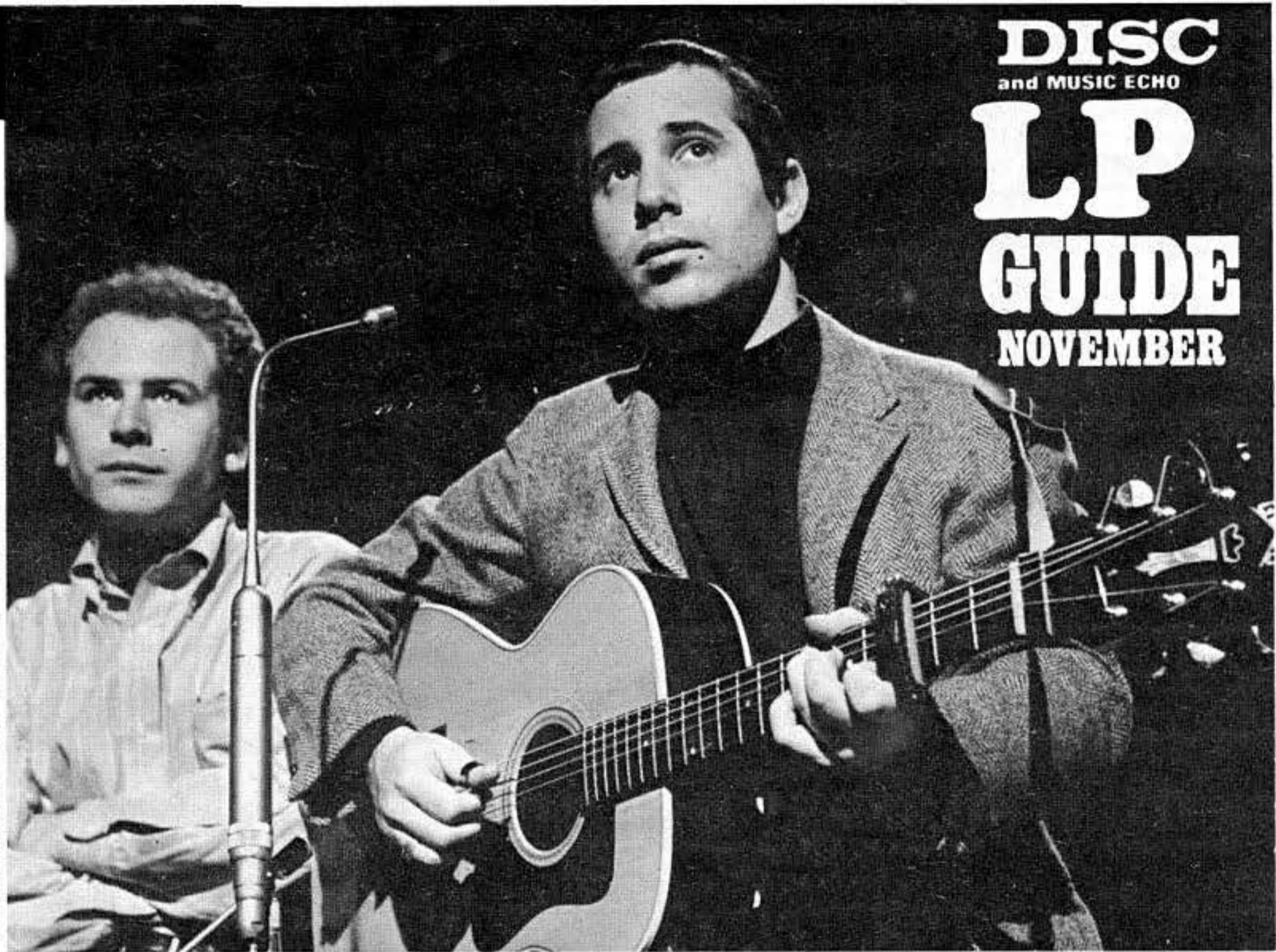
Now that at last Simon and Garfunkel have achieved (via "The Graduate") the world-wide recognition they've deserved for so many years, we can once again try and review their albums calmly and objectively and not drown the reader with enthusiasm! This is the duo's first LP, which for some reason was never released here until now—and it's worth the money for "Sparrow" alone. Paul Simon's first masterpiece, a song which conveys by metaphor, man's failure to communicate with or help his fellow man.

Other important songs here are "Bleecker Street" (on the same theme) and the title track. The rest serves as a potted history of the two, showing how they came through Dylan and even Seekers periods to find their true identity. No music lover should be without the complete S & G collection—and this is part of it. \* \* \* \*

**AT LAST.** We finally have the "Best Of Cilla Black" (Parlophone)—and because of her vast fan following in all groups it must be destined to give her similar LP chart success to the recent Hollies hits collection. It's surprising just how many popular Cilla songs have come out over the five short years she's been on the scene. All have been excellent numbers—but other stars have perhaps given them better treatment from time to time. They're all here—"Love Of The Loved" (by John and Paul), her very first song, "Anyone Who Had A Heart," "You're My World," "Alfie," "You've Lost That Lovin' Feeling." In fact, the lot. And just as good the second time around, too. \* \* \* \*

**"FRANCIS VINCENT ZAPPA** conducts Lumpy Gravy, by the Abuweals Emuukha Electric Symphony Orchestra and Chorus" is in fact part two of the Mothers Of Invention's "We're Only In It For The Money" and as such cannot be missed. It's already over a year old by Zappa's standards—you could tell that by hearing what they are doing now at their London concert on Friday—but is still about the most important music being made right now.

Unlike "Money" there are very few singing tracks—either completely orchestral or just talking, in a weird sort of way. Many of the themes of "Money" are repeated, changed or expanded. The cover, by Zappa of course, is also quite amazing. An incredible record (of course)—it's Where It's At as far as music, 1968, is concerned (Verve). \* \* \* \*



Simon and Garfunkel . . . at last, their very first album released here

• **SHIRLEY BASSEY** isn't a name bandied round the chart much these days, but it's amazing how many hits she's had. "Golden Hits Of Shirley Bassey" (Columbia) takes us from 1959 to 1965 with (among 14 tracks) "Climb Ev'ry Mountain," "I (Who Have Nothing)," "Goldfinger" and

"What Now My Love." Fine, powerful stuff and a definite bargain at the price. \* \* \* \*

• Another in the "great value for money" category this month is "The Best Of Country Music" (Capitol). As an introduction to the music it cannot be bettered.

Capitol has always dominated the C & W market, and when they pull out Ernie Ford's "Sixteen Tons," Sonny James' "Young Love," Tex Ritter's "High Noon" and Bobbie Gentry's "Billie Joe" you know you're in for a treat. If you like Country, this brings the best into one volume; and if

you don't like Country, this could change your mind. \* \* \* \*

• **JOHNNY MANN SINGERS** crop up again with "This Guy's In Love With You/The Look Of Love" (Liberty). The Singers are beautifully soothing and peaceful and Ray Coniff, watch out! \* \* \* \*



## This must be the last of 'Beach Boys' best'



An album for Beach  
Boy beginners

**BEACH BOYS:** "Best Of . . . Vol. III" (Capitol). Do It Again; The Warmth Of The Sun; 409; Catch A Wave; Lonely Sea; Long Tall Texan; Wild Honey; Darlin'; Please Let Me Wonder; Let Him Run Wild; Country Air; I Know There's An Answer; Friends; Heroes And Villains.

They're soon going to run out of "Bests" for the Beach Boys! Here we have their four latest singles, padded into an album by including a selection of goodies from previous albums—a very strange policy. Still if you've just starting collecting, buy this for the haunting "Wonder," the surging "Country Air"; and the atmospheric "Warmth Of The Sun," plus a couple of real genuine surfing specials "409" and "Wave." For BB beginners it's great stuff, for more dedicated followers or LP collectors, rather a waste. \* \* \* \*

• It appears that you either cannot hear enough of **TYRANNO-SAURUS REX** or else you hate them with a deep and deadly loathing. For the first category, their new LP, "Prophets, Seers And Sages The Angels Of The Ages" (Regal Zonophone) will be a joy and delight. (The second category will find it as boring or offensive or pretentious or whatever as all the rest of their work.)

Be that as it may, though, a lot more people are being turned on to Steve Peregrine-Took and Marc Bolan's songs of beauty and happiness in their own neo-rock style. Marc can well afford to be

better pleased with this than the last album because it is, in fact, quite excellent. Should, and doubtless will, sell many thousands—and quite deservedly so too! \* \* \* \*

**URBAN BLUES: JOHN LEE HOOKER** (Stateside). "Blues," says John Lee Hooker "is the real soul music." Agree or not this album does have a soulful feel about it and moves very well.

Hooker indulges in modern social comment in one very good track "Motor Town Is Burning," his view on the Detroit racial riots.

Good John Lee Hooker, boring if you're not a blues fan. \* \* \* \*

**NAZZ:** American group, trying hard to make an impact in Britain. They're good—if derivative. Shades of the Mamas and Papas, Rolling Stones, Beach Boys, but don't let this put you off.

Todd Rundgren, lead singer and guitarist, writes telling songs, plays strong guitar, and has strength. "Open My Eyes" and "Hello It's Me" are the best sample tracks, although "Wildwood Blues" features some good powerhouse rock and blues.

An interesting group of four

creative musicians who need just one single hit to arouse a load of interest, musically. \* \* \* \*

**PEOPLE** are forever applauding the **PEDDLERS**; saying just how tremendously underrated they are. Of course, it's all true. Their only failing—and it's no real criticism—is that all too often they tend to sound samey. But this may well be how they want to be recognised. "Three In A Cell" (CBS) is another welcome example of the trio's abundant talent as true musicians. Aside from sturdy treatment of standards like "On A Clear Day," "Ebb Tide" and "People," they also capably handle original Roy Phillips (organ/vocals) compositions like the very catchy—and pretty—"Just A Pretty Song" and "I'm A Boy In Love." \* \* \* \*

**JOE BROWN** has loads of talent, charm, and ability as a guitarist. His first LP for MCA, titled by his name, is really pleasing entertainment—unpretentious, with his attractively cheeky voice and warmth. Try "If I Were A Carpenter," "Step Inside Love" and "Blue Tuesday." \* \* \* \*

**THERE'S** nothing much more to say about the **MAMAS AND PAPAS** that hasn't already been said. Their happy harmonies and the instantly-identifiable summery sound of their songs has become the hallmark of their success. "Golden Era Vol. 2" (Stateside) is nothing more than earlier-released album tracks like "Glad To Be Unhappy," "Do You Wanna Dance" and "You Baby," interrupted only by a few often less-interesting songs. \* \* \* \*

• You know "Cinderella Rockafella" and "One More Dance." Want to know how and where it all started? Then try **"ESTHER AND ABI OFARIM** Sing Israeli Ballads" (Columbia Worldwide) recorded five years ago before their fame spread. "One More Dance" is in fact included in the original tongue, and even if you can't understand the songs their moods are clear and melo-

dies beautiful. \* \* \* \*

**DES O'CONNOR—"I Pretend":** My Cup Runneth Over; Dream A Little Dream Of Me; Heart-Aches; You No One But You; Just In My Dreams; The Other Man's Grass Is Always Greener; title track; This Guy's In Love With You; The Sunshine Of Love; Thinking Of You; All I Need Is You; Happiness And Heartaches; Didn't We; Never My Love. (COLUMBIA.)

The surprising thing about Des O'Connor's chart success this year is, perhaps, that it took him until he was 36 to discover he had a pleasant voice.

As ballad singers go, Des is not bad at all, and this album is very easy listening with some ambitious work going into tracks like "My Cup Runneth Over" and "Never My Love."

Des is no pretender when it comes to singing, and, as he's also such a lovely lad, this album will go down with housewives everywhere. A perfect Christmas present for mum, too, if you're shopping early this year. \* \* \* \*

• **"PTOFT"** was enthusiastic and a lot of fun, but "Disposable," the second album by London underground group the **DEVIANTS**, is deserving of the highest praise (on the Stable label). Mostly rock-n-roll in the old style, but with plenty of interest for the modern amateur music enthusiast, and crowd-stirring songs by lead singer Frank Farren. Lots of humour plus an awful lot of serious social questions sweetens the bitter pill of the questions the Deviants are asking.

They used to be called the Social Deviants and that explains sufficiently what their music is all about—raw and powerful as the Stones with the bitterness of Dylan. In brief, a gas! \* \* \* \*

• Maybe not in "spectacular wide screen sound," but the music from "Gone With The Wind" is re-released again—and still as stirring as ever. Strangely there are no separate bands. (Warner Brothers). \* \* \* \*



**DAVE CLARK FIVE—"Five By Five . . . Go!":** Just A Little Bit Now; Male Of Love; Return My Love; Best Day's Work; Who Do You Think You're Talking To; Got Love If You Want It; The Red Balloon; Please Stay; Devoted To Me; 3406; Away From The Noises; When I Am Alone; I Still Need You; No One Can Break A Heart Like You. (Columbia.)

Everyone seems to be celebrating five years of pop success. Dusty Springfield, the Tremeloes and now the Dave Clark Five, hence the title on the album, hence also the large list of old hits included in this collection.

Side 1 is subtitled "Go," side 2 is called "Slow" for the simple reason that you have the choice between beat and ballads. Either way the DC 5 keep popping up with the odd hit here or there without doing very much for the progression of pop music. Consequently, although the album will please their fans, it won't exactly blow the minds of the unbiased. \* \* \*

• **FOUNDATIONS** are purportedly unhappy at "Rockin' The Foundations" (Pye) and one can understand why. Live albums need to be very very good to succeed, and the atmosphere in Lancashire's Southport and Nelson just wasn't up to recording standard. And now that Clem Curtis has gone, the sound is probably not typical any more. Still, if you like your "Back On My Feet Again" etc. with the odd scream and cheer, good for you! \* \* \*

• **THE WIND IN THE WILLOWS** is a new American group of two girls and five boys. Their debut album (Capitol) finds them sounding like a mixture of Mamas, Papas, Fifth Dimensions and Sunshine Companies—i.e. a good melodic harmonic balance and no electronic nonsense. Apart from the Everly's "So Sad" and Roger Miller's "My Uncle Used To Love Me But She Died," the group's Paul

Klein took charge of all the writing. Nice stuff, but we can have too many of these light airy groups. \* \* \*

• **JETHRO TULL**, we remember from our history books, was the man who invented the seed drill and somehow revolutionised the whole system of British agriculture about 300 years ago. There are some jolly exciting moments, too, on the first LP by the group of that name, "This Was" (Island), plus brilliant flute, hard rhythms and strong songs. Live, Jethro Tull are one of our finest groups, but are somehow not quite together enough yet to be classed as great on record.

When they get themselves together more, we feel Jethro Tull will take a lot of beating. \* \* \*

• And **SANDY NELSON** himself competes with "Superdrums" (Liberty). Sandy sticks to ready hits like "Good Lovin'," "Hey Joe" and "Cool Jerk." His drums seem to be slipping into the background these days and this is more a showcase for the band. Unstunning! \* \* \*

**TOM SPRINGFIELD'S** "Sun Songs" proves that he is not a naturally good solo singer. In fact, we found him embarrassing. He'd have been better producing an instrumental LP of his beloved Latin rhythms. Sleeve notes by Dusty. (Decca) \*

**RAY KING SOUL BAND** are "Live At The Playboy Club," but we'd call it "Where have all the Playboys gone?" OK, so the band play "Knock On Wood," "Save Me," "Funky Broadway" etc. quite well, but there's nobody in the place! Strange way to record a "live" album. Perhaps the bunnies were all in another room at the time! (Direction)—because it's pointless to record a live album with no special reason. \*



**LBJ HAS OPTED OUT** of the American public eye of his own volition; LJB, on the other hand, is back in the British public eye by his own enterprise.

Our LJB, of course, is Long John Baldry, whose emergence with the Olympics anthem "Mexico" in his first chart entry since almost exactly a year ago he started steaming to the top with "Let The Heartaches Begin."

The missing months in between have been a mystery. "Hold Back The Daybreak," his follow-up to "Heartaches," was tipped to make it and sold hardly enough to buy him a new pair of socks (admittedly his size in socks is large and expensive); "When The Sun Comes Shining Thru" was even more ecstatically acclaimed and failed to find its way above the chart bubblers.

Not that Mr. Baldry was out of pocket by any means. Having a No. 1 hit had opened the door to attractive cabaret work and also earned him the show-starting spot when ITV staged an Olympic Fund spectacular for the Queen. It was for this occasion that his songwriters, Tony Macaulay and John MacLeod, penned a rather pretentious salute to the Olympics entitled "Mexico."

The show finished, Messrs. Macaulay and MacLeod forgot about "Mexico." But not Baldry. "With the Olympics coming up, somebody was obviously going to do something appropriate to the occasion—so why not me with 'Mexico'?" he suggested. The Macaulay answer, after slight censorship, was: "You don't want to record that old rubbish."

Baldry being bigger than M & M, he eventually got them to agree, although they did alter lines like "Since time began, a man has always tried to run faster than his brother, jump higher than another" to something they thought more appropriate.

They then called on ITV and suggested "Mexico" would make a splendid signature tune



## Long John: 'Someone should tell Tom about dress sense'

for commercial TV Olympic programme coverage. ITV agreed. The record was played at least twice a day on ITV during the Games, Mr. Macaulay and Mr. MacLeod made a small mint in broadcasting rights and Mr. Baldry had himself the finest possible promotion leading to an inevitable hit. "The BBC have been quite kind about it, although they were obviously a bit reticent at first, because of ITV using it as a theme," says Baldry.

He is now wondering whether he has at last established him-

self among the regular solo singer chart names in Britain.

"Well, let's see, who are my rivals?" he asked. "Obviously the main name is Tom Jones. There aren't enough adjectives to apply to him as a singer. He's very special. I went all the way to Bournemouth during his summer season to see him. That's how much I rate him."

"But I do feel someone should tell him about dress sense. There he was at Bournemouth, looking very sharp, then suddenly he loosened his collar and threw his clip-on

bow-tie behind him. Well, a clip-on, really! It did spoil the magic for thirty seconds. And now I feel he can also do without the thrusting about of the hips."

"Joe Cocker—his windmill movements wear me out after a while and the group tends to be overloud. One is paying to hear him sing and not his backing group freak out."

"Engelbert—I've never seen him 'live.' Always on TV. He always seems a little wooden to me. But Engelbert is really one of those people who are so

**WITH** the coming of the "permissive society," knights in shining armour on glossy white steeds had to apply to their local Labour Exchange for alternative employment, stars became just like you and me and "entertainment" was a dirty word.

All of which, says Ian Anderson, is a gigantic drag—and he plans to do something about it. Ian is the wild man singer/flautist of Jethro Tull, the group whose splendid new album "This Was" is selling in vast quantities and making them the talk of coffee-houses throughout the country.

"Sex has all been brought out into the open and now it's meaningless—just an enjoyable physical act," Ian declaims.

"All the romance and mystique of love has been destroyed for my generation."

"Even ten years ago 25-year-olds believed in the knight in shining armour bit, but now it's all out in the open even the girls don't believe in it any more—which is a terrible scene."

The same loss of romance in love and sex also goes for the glamour of the star image—which Ian thinks has been destroyed by groups who desperately want to be ordinary.

"I often wonder about the whole 'star' bit. You read all these articles about people who say 'popular success hasn't changed ME' and then go on to say how much it HAS changed them!"

"Entertainment is where it's at—I feel it's more important to get up onstage and entertain the people who've paid to see you than it is to play good music."

"To refuse to admit this, which a lot of groups do, is not owning up to yourself—it's all 'show business'

whether you like it or not. There's a lot of good in the mystique of the star bit, but so many groups are trying to finish with it that all the romance and mystique has gone out of that as well—just like sex."

To see the group onstage is something of an experience—and definitely an entertaining one at that. Ian, hair and beard waving wildly, commonly wears an over-long overcoat and sings with much power when he's not blowing his strongly-Roland Kirk-influenced flute.

Their music is really unclassifiable but relies more on the blues than anything else for a base. "After all the pop experimenting in the last couple of years everyone's going back to the basics by forming blues bands. The last ten years of pop were all derived from rock-n-roll—the next ten years will all be based on the blues."

Jethro Tull have only been

## How Jethro Tull plan to replace knights in shining armour

formed for somewhat less than a year, but already they are widely-known as one of the most exciting live acts in the country.

But originally the music they were going to play was quite different. Says Ian: "We used to blow around at home—in Blackpool—and we worked out this version of Bach's Eighth Sonata with a swinging, hard jazzy sound. It was great."

"Then I came down to London last Christmas—I'd never been away from home before, it was just like the yokel hitting the city with all his belongings in a knotted hankie at the end of a stick—and I heard the Nice, who are onto the same classical thing. So we had to work out something different."

Apart from two Roland Kirk favourites and a Cream

number, most of "This Was" was written by Ian and the group. "There are some songs which you sit down and think 'I'll write a song' and they sometimes turn out okay."

"Then there are the others which you just HAVE to write, and they are the real songs, the ones which are going to last for you personally. And it's very important to please yourself and not your manager or record producer."



Ian Anderson... bemoans the loss of romance

# SOUNDS BEST COUNTRY AND WEST!



Some of the best-ever sounds on Country & West are released this month on two great RCA albums.

First, CHARLEY PRIDE with "MAKE MINE COUNTRY" (RD7966). Charley Pride's deep brown, soulful voice has made him one of the most successful C & W artists in the world. Hear him at his finest with such classics as "Now I can live again"; "Baby is gone"; Before the next teardrop falls" and "A girl I used to know."



Next new release is the one and only HANK LOCKLIN with "COUNTRY HALL OF FAME" (RD7967). The real, live Country Music Hall of Fame was opened in the States about two years ago. This album is Hank's tribute to it. He sings hits made famous by Jimmie Rodgers, Hank Williams, Roy Acuff and many other all-time greats. With numbers like "High noon"; "Four Walls"; "Walking the floor over you"; "Lovesick Blues" and "Night train to Memphis", this is a C & W collector's item! Don't miss it.



For a real ding-dong, C & W hoe-down, the best value on disc for years is "STARS OF THE GRAND OLE OPRY" (RD7921/2). Four sides—ten tracks on each!—of the absolute greatest: Hank Snow, Jim Reeves, Porter Wagoner, Hank Locklin, John D. Loudermilk, Chet Atkins and Roger Miller. I could go on for lines and lines—I've already left out Slim Whitman, Boots Randolph and... it's just too much! Fantastic listening, fantastic value!

As if that lot isn't enough to make your mouth water, RCA also have on release two volumes of "THE BEST OF COUNTRY AND WEST". Vol. 1 (RD7939) has sixteen tracks of mammoth hits by Bobby Bare, Floyd Cramer, Charley Pride and, to stop this turning into yet another list, tempting though it is, a dozen other stars. Vol. 2 (RD7991)—another sixteen tracks of equally famous names and numbers. The title of these two volumes wasn't chosen lightly—if you want the best of Country and West—here it is, from RCA—the biggest C & W catalogue in the world!

**RCA**

# All swinging in Beatle-land, USA

GEORGE HARRISON and entourage are still here, but not in Zsa Zsa Gabor's house as reported. It's just a great big expensive house with no particular Hollywood affiliation, and instead of a fireplace in the living-room there's a large tape machine set up on the television set which fixes everyone's attention with music . . . the new Beatles album, Jackie Lomax's new tracks, and Joe Cocker's version of "Help From My Friends."

Jackie's songs, by the way, are really good. George has found some excellent Los Angeles studio musicians who know just how to make an exciting track with a touch of funk and a dash of class. Hal Blaine on drums and Joe Osborn on bass—both of whom have played a Mamas and Papas date, Beach Boys, Association, etc.

The colourful one-and-only Jimi Hendrix is leaving us tomorrow after more than a month in southern California. He's been recording here and hanging out a lot at the Whisky. I went to one session where it was difficult to fight your way into the studio through all the hangers-on . . . including the musicians who flocked to the place.

Phil Spector. Remember that name? He was king of the rock and roll producers for years and then retired with his millions a couple of years ago. He's back, folks; he's produced a record for the Checkmates (song written by

ex-Spoonful John Sebastian), which is a blockbuster (as they say . . .).

Canned Heat members Bob Hite (the Bear) and Henry Vestine have persuaded their record company to release four volumes of old obscure blues artists. Liberty Records will call it the Legendary Master Series, and it should be quite a collection of unfamiliar names, since Bob Hite has one of the most extensive blues record collections in this country. Singles and albums literally line his walls.

Went to the Whisky twice this past week, which demonstrates (a) my devotion to duty; or (b) my masochism. It isn't really all that bad, but it certainly isn't my favourite hangout. Velvet Underground appeared there with CTA; the former are from New York

## HOLLYWOOD CALLING BY JUDY SIMS



and originally started with Andy Warhol and that whole pop art thing, are now trying to make it as a non-Andy group. They can, on occasion, perform some sort of mesmerisation with a very insistent rhythm thing, but that night they just weren't together. Their final number (and most well known), "Heroin," was completely out of tune. CTA are a good solid brass and guitar rock group, very tight, but not very exciting.

My second visit to the Whisky was for a press party for Three Dog Night, a new group which has had an over-abundance of promotion — not necessarily deserved. I failed to see what all the shouting was about. They actually did that grand old song, "Try A Little Tenderness," in a Righteous Brothers white-man's-soul-style. I laughed.

Just so you don't think I've spent a hopeless week: I saw a new group, tentatively named Pogo, which made me happy and joyous and stimulated and interested. I haven't felt like that since the early days of the Buffalo Springfield, which isn't surprising since two members of Pogo are former Buffalo—Richie Furay and Jim Messina. There are five, one plays steel guitar, which adds to

the country feel of many of the songs (Richie has written some excellent semi-country-rock songs), they look good, they sound great, they've already recorded several songs although they still haven't signed with a record company, and remember that you heard it first here, which doesn't really mean anything. The important thing is that you heard it at all.

Donovan returns for a concert at the Anaheim Convention Centre, the Beatle cartoon of Yellow Submarine opens soon (the art museum here is holding a benefit performance of Sub at 25 dollars a ticket; the art museum!), and Steppenwolf have another huge hit. Not only that, but Joe Cocker's record is getting played! There may be hope for LA radio after all.

Jefferson Airplane are in town taping the Smothers Brothers show; because of an impending musicians' strike they'll be lip syncing on the show. Does that make sense? If not, how's this: they'll be appearing as AFTRA union members, not AFM union members, so it'll be ok anyway.

Chambers Brothers are really coming on strong—two albums on the charts and both moving fast—and hopefully some English visionary will see the light and bring them to you.

No one over here has seen the John-Yoko photo, and a startling number of people don't even know about it.



● DONOVAN: Los Angeles concert



● BOB HITE (Canned Heat)

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Richard  
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REPORTING FROM  
New York

MUSIC can never be just music in New York City. Sounds have social, political, and even religious connotations here that will drive you mad if you just like to be entertained. Bill Graham, who owns the Fillmores, East and West, is finding out just how crazy New York is about music. Graham, who made the Fillmore East run and make money in the lower east side where others had failed with the same theatre before he came along, is getting a good deal of grief from the community of hippies that live around his theatre.

Graham runs weekend show at the Fillmore. During the week it usually isn't open. The hippies, using the argument that they pay to get into the Fillmore therefore they own it, want Bill to let them use the Fillmore whenever they feel like it, for free.

A couple of weeks ago Bill let the Living Theatre, a great touring company, use the Fillmore. This upset the local hippies, who rioted in the place until four in the morning. Graham did not call the police, but with threats of "storm the Fillmore" and "take over the place because we own it," things are very tense.

In New York the hippies are just as bad as everyone else. They have learned how to hate, not love. They hate people who aren't like them and don't want to give them what they ask for just like the straight people hate anyone with long hair. In other words, the hippies are just as much a part of the great American scene as anyone else here. They want political control of their social environment and then, when they get it, they want to suppress anyone who disagrees with them.

I find these developments depressing. Graham will be entirely justified if he locks up the Fillmore East and moves back to San Francisco. Music, like everything else in this country, has to suffer because of the socio-political colourings the listeners give it.

Tim Hardin has just published a portfolio of his own songs and poetry. Several major book publishers have seen it and have approached Hardin to prepare a more extensive hard cover version for publication early next year.

Jefferson Airplane recorded their next album at the Fillmore West recently. They spent three days recording the live LP. This is the first time the group has ventured into the area of putting down their live act on tape. Several other groups insist that recording a live show is the only way to have a really exciting album, among them Big Brother and the Holding Company.

McCoys and the Buddy Miles Express performed at the Fillmore East last week for a Biafran benefit concert. The Express is one of the loudest, most tasteless groups I've ever seen, but The McCoys were exceptional. They have bridged the gap between



● CILLA: cakes for reporters

hip and teeny sounds to get into their own, very sophisticated brand of rock and jazz.

Cilla Black in New York holding informal coffee and cake press conferences. Very nice.

Elvis's new film, "Chautauqua," will feature three songs by the King written by Billy Strange and Scott Davis. The film is heralded as a major "dramatic" effort by Elvis. Jimi Hendrix's bid to appear at Carnegie Hall in New York was turned down by the Hall. They said: "We have information that in his other appearances in other places the audience got very much out of hand. They destroyed furniture and draperies. We cannot afford to take that chance."

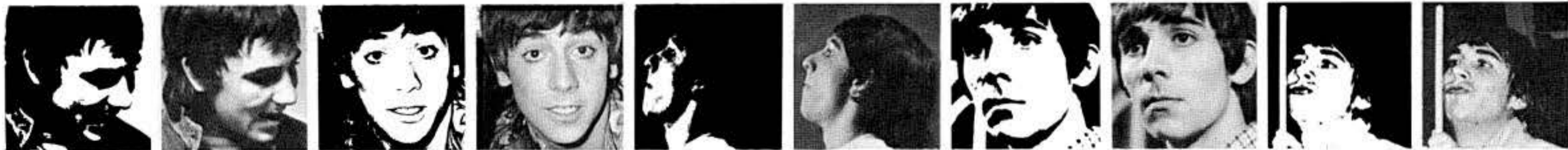
The concert promoter offered to post a bond and was told that they would not allow Hendrix to play there under any circumstances, even with a surety bond.

Giant pop festival set for Miami, Florida, from December 28 to December 30 that will include Jose Feliciano, Country Joe and the Fish, Buffy St. Marie, Chuck Berry, McCoys, Mayall, Booker T. and the M.G.'s, Fleetwood Mac, Steppenwolf, Flatt and Scruggs, Martin Gaye, Joe Tex, Ian and Sylvia, and the Sweet Inspirations among other acts.

Beatles were honoured recently by the Washington State Apple Commission with a presentation of the State's Golden Apple Award. The Beatles were made honorary citizens of Washington State and singled out for naming their record company Apple Records . . . apparently someone in Washington thinks it's going to help sell their main produce.

Steppenwolf have signed to write and perform two or more songs for the motion picture "Candy." Ex-Byrd Gene Clark and Ex-Dillards, Dough Dillard have recorded an album together, "The Fantastic Expedition of Dillard & Clark" . . . Nina Simone is having a hit here with the Jim Webb-Johnny Rivers song, "Do What You Gotta Do," originally recorded by Clarence Carter.

All you  
need is  
love . . .



BY HIS OWN admission, Keith Moon is nothing more nor less than an ordinary middle-class family man, with a pretty wife Kim and daughter Mandy, both of whom he adores.

In fact to hear him talk you would end up believing that he goes to work at 8.43 every morning and catches the 5.56 back home every evening . . . except that there's not many other ordinary middle-class family men on the 5.56 who go to work in red velvet jackets and orange velvet trousers.

The truth of the matter is, of course, that Mr. Moon is the near-legendary "human dynamo" drummer with the Who, the group with the unbelievably chaotic background who, it seems, are only just now getting themselves into a state approaching togetherness.

And to Keith, the group is much, much more than a nine-to-five (or even midnight-to-eight) job. "A group is the basic thing in pop."

"It's the meat and potatoes, the thing on which you build a structure to work on. All the arrangements of a group's music are built round this basic thing."

"Everyone says pop's getting simpler, which is a good thing. Pop is like a child—or it was five years ago. Now it's young, but mature. The Beatles were the main transport which helped it to grow up."

"We've gone through the over-orchestrated and arranged point for groups—'Sergeant Pepper' was the saturation point of orchestration. You can't do any more after that."

"In fact 'Hey Jude' becomes boring towards the end, when the big orchestral bits start. You notice that's the point when deejays usually take it off."

"Now it's all down to a reversion to the basic format—a group has to do everything themselves. Any group I have respect for does this."

# Moon's teacher —man who fixed the chip machine!

## WHO-A-WEEK BY HUGH NOLAN

"Pop is the greatest medium of communication in the world today. It all grew out of jazz—but no-one's going to thank mum and dad for making it all happen. But jazz musicians realise this and a lot have some sort of rapport with pop."

Keith has been drumming since he was 17, when his music teacher was one Carlos (in fact, confides Keith, he was the man who mended the chip machine in the office where he was working at the time!)

As his skill on the drum-kit grew, so his office-work went down—until the day when he knew he was going to leave to join this group the High Numbers and happily told a customer who rang up demanding to know where his order was: "I don't know, sir, and quite honestly I don't give a damn!"

"Drummers are a race apart. If you ever get two drummers together then you get the most boring conversation ever known to mankind—they always seem to agree with each other!"

Asked to name the drummers who've had most influence on him (and make no mistake: for all his reputation as one of the biggest looners in pop, Keith is a fine drummer who's inspired quite a few young rock 'n' roll drummers), Keith replies:

"I'm not going to fall into the obvious trap of saying Elvin

Jones, Buddy Rich and all these jazz guys. I've heard tapes of Buddy Rich and they didn't impress me.

"For me the best drummers are Ringo, D. J. Fontana—the genius on all the old Elvis records—and Tony Meehan, the Shadows' first drummer."

"Naturally my playing after five years has become more sophisticated. Every musician who's been playing in his own style must eventually get further into that style and become more sophisticated to fit in with his own appearance outside the group."

It was the Who, and Keith in particular, who finally exploded the myth that married pop groups start to lose popularity immediately they say "I do." Keith was married for 18 months before revealing that not only did he have a wife but a child, Mandy, upon who he dotes.

Now only singer Roger Daltrey is left unmarried, but the group's popularity has, by all the signs, declined not one whit. In fact three mammoth tours of the States have made them one of the country's favourite groups.

And incidentally got the Who together better than they have ever been in their career. They now plan to play many more live appearances than ever before AND spend rather more time in the studios than in the past—good news for fans who have been moaning for years that they never see their favourite group and rarely even hear them on record.

First fruits of the new Who revolution is the group's "Brain Opera"—their next album which finally and at last is the Who's opera (they've been talking about doing one for at least two years).

"It's the first overall valid Who LP. We dig it so much—we'd be very disappointed if it didn't sell. It's representative of all of us because every one in the group plays as big a part on it as everyone else."

The greatest change Keith has noticed in the concept of pop since the High Numbers became the Who—all of five years ago—is that "people don't scream outwardly any more—now they scream inwardly. Basically everyone's still screaming, but without words, like Arthur Brown."

"Everyone says that the whole scene is reverting back to the Eddie Cochran scene of five years ago; but in fact it's the scene of five years ago being played with maturity."



FROM the seat of learning to the seat of soul. From the cloistered corridors of Cardiff University to Stax, Memphis—Atlantic, New York—and back via London to tell me all about it. That was the trip recently taken by 21-year-old Kerry Lewis, who besides studying architecture has another claim to fame as founder and organiser of the Booker T. Fan Club of Great Britain.

After landing in New York, Kerry moved on to Cleveland, Ohio where some friends had arranged a job for him. Then our wandering student spent his hard-earned "apples" on a greyhound "go-anywhere" bus ticket and headed towards the soul cities. "I visited Philadelphia and Detroit, but got a rather cool reception."

### Country cousins

It wasn't until Kerry was well into the Deep South that he found the sort of hospitality he was hoping for. In fact, from the "country-cousins" of Memphis, Tennessee, 926 E. McLemore Street—the home of Stax Records. "I walked through the doors and bumped straight into Duck Dunn whom I'd met with the other boys during the spring tour last year. I never thought any of them would remember me but they all did and invited me straight into the office to meet Jim Stewart." I asked Kerry how much of his fabulous welcome was due to his being secretary of their English fan club. "Oh, quite a bit I should think," he replied, "but they were genuinely knocked out that I'd travelled



all that way and I'm sure any English visitor will always be warmly received."

During his stay in Memphis Kerry attended many of the studio sessions, most of them taken up with recording a new album from the Staple Singers, a family group of father, son and two daughters. "One of the tracks was 'Dock of the Bay' and standing in the studio during the 'take' was one of the most emotional experiences of my life. Mavis Staple, the lead singer, became so involved that by the end not only was she crying, but most of the technicians as well. Steve Cropper told me that after the Otis session on "Dock Of The Bay" they all had that fabulous feeling that they'd captured 'something special in the can' similar to how they felt after the 'Knock On Wood' session."

KERRY also visited the American studio where Dusty was recording for Atlantic. "She told me how knocked out she was with the enthusiasm of everyone, particularly the musicians. Tom Dowd and Jerry Wexler kindly invited me up to Atlantic's New York studios where I met Mitch Ryder and Don Covay at an Aretha Franklin session.

### Jazzy blues

"Aretha was recording with jazz musicians doing sort of jazzy blues versions of 'I Can't Turn You Loose,' 'Bring It On Home To Me' etc. One moment I particularly remember was Aretha recording 'I Will Move A Mountain.' Right through the 'take' (during which the title was repeated each chorus) Aretha had this fly buzzing round her. At the end of the song she quipped, 'Well, I'll move the mountain, but I wish someone would get rid of this darn fly!'"

Kerry's now back in Cardiff, this time saving his "Apples" for a customs and excise ticket, then he'll get all his lovely American soul albums back.

THINGS are happening all at once for Sharon Tandy —Beach Boys tour opening December 2 at London Palladium, plus current release "Hold On" "Pick Of The Week" at top American R & B Station. No, not Clapton or Cropper on guitar, but Bryn Haworth of Fleur-De-Lys, an English group which backs Sharon as well as recording for Atlantic in their own right.

Go softly to your local record shop next week and ask to hear the new Percy Sledge. It's a new version of the old Fleetwoods song, and it's lovely. Remember—"Soul Together!" Boi, Boi.

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**POP THE QUESTION**

**Tony Blackburn — Married or going steady?**

Is it true that Tony Blackburn is married? If so, then who to? But if he isn't married, then is he going steady? Please answer my questions as I think he's just great.—Miss J. P. Bodley, 23 Musgrave Road, Milton Regis, Sittingbourne, Kent.



Bachelor Tony Blackburn

Information, please, on that very underrated group Tony Rivers and the Castaways.—Suzanne Rutland, 69 Kensington Mansions, Warwick Road, Earls Court, London SW5.

They have been working professionally for seven years. Group comes from Essex and comprises Tony plus Kenny Rowe (vocals), Tom Marshall (rhythm guitar, vocals), Bill Castle (drums, vocals), and Tony Ferguson (lead guitar, vocals and organ). Singles available on RCA Victor comprise "I Can Guarantee You Love," "God Only Knows" and "Girl Don't Tell Me."

Did Zoot Money work with Eric Burdon on Eric's new album, "The Twain Shall Meet" (which is extraordinarily good!) — Ernst-Michael Oberdieck, 407 Rheydt, den v. Galen Str. 153.

MGM Records say: "This title was recorded in America and made before Zoot joined Eric Burdon and the Animals. Zoot hasn't yet recorded with Eric, but he will be doing so."

Are Love Sculpture going to release that fantastic record, "Sabre Dance" heard on the John Peel show on Radio 1. If so, when?—Dave Bolt, 3 Kempley Road, Okehampton, Devon.

I was listening to John Peel and heard Love Sculpture performing "Sabre Dance." Is it already released, or are there any plans for its release?—Laurie Smith, 33 Quentin House, Gray Street, Waterloo Road, London SE1.



Zoot Money

Dave and Laurie are just two of the many readers who have asked about Love Sculpture's "Sabre Dance." And the BBC has been bombarded with letters ever since John Peel featured the tune on his "Top Gear" show.

Actually, "Sabre Dance" was specially taped for John's programme and no recording was available. But there has been such a demand for one, Love Sculpture have just recorded a single of "Sabre Dance," and it is being rush-released in mid-November. That's giving their public what it wants!

Love Sculpture are making a big name for themselves around the clubs. Group comprises three boys from Wales — David Edmunds (guitar), John Williams (organ) and Congo Jones (drums).

How can the Beatles' "Revolution" get to No. 12 and "Hey Jude" to No. 1 in America? The titles are on the same record, and this didn't happen in Britain—Lorna B. Pearce, 45 Aldbanks, Dunstable, Beds.

A matter of different methods in approaching the charts, reader Lorna. In America, the returns from shops to those compiling the charts are based on the actual title. For example, if a customer asks for "Hey Jude," the shop will return this title. But if the request is for "Revolution," this is returned. Hence the difference in chart placings. In Britain, returns are based on actual sales across the counter. And as the two titles are on the one record, only one record can be "charted."



Gary's red shirts

Why is it that Gary Taylor of the Herd is always seen wearing a red shirt? Recently, I saw the Herd live and he wore one then. At home, I have at least five colour pin-ups of him in a red shirt. Perhaps red is his favourite colour—but surely he can give us a change sometimes? — Philippa Maxted, 1 Enroy Close, Hythe, Kent.

We welcome your questions. But each question MUST be accompanied by one of these seals. Pin it to your letter or postcard and write to: 'Pop the Question', Disc, 161 Fleet Street, London, EC4.



Comments Gary: "Do I always wear red shirts? I wasn't aware of it. I haven't really thought about it. I suppose I must like red shirts. I have lots of other colours. But we're often called upon to do colour photo sessions, and red does look good and photographs well."

# WORLD, TAKE NOTE OF ELVIS'S BAD EXAMPLE

MICK JAGGER and John Lennon are invariably condemned strongly for their apparent lack of responsibility to their many, many followers. Their insurgent attitude is attacked from all conceivable angles by our so-called liberal press.

Yet Elvis Presley, one of the most influential performers on the scene, has publicly declared his support for George Wallace, America's racist, and often described as a Fascist, Independent Party candidate! Is it not significant that his bad example should pass unnoticed?—COLIN BRINTON, 73 Grange Road, Dovercourt, Harwich, Essex.



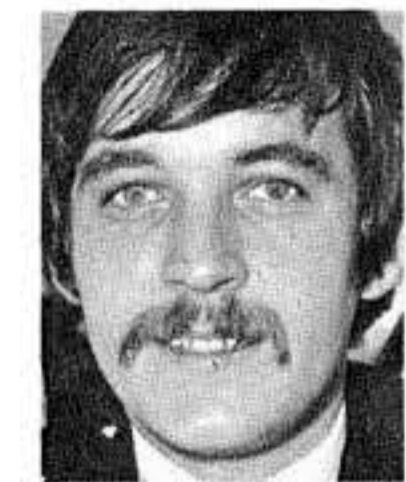
John Lennon . . . condemned



Elvis Presley . . . should be condemned?



Mick Jagger . . . condemned



Procol's Gary Booker

## Procol's greatest

PROCOL HARUM'S American LP "Shine on Brightly" is the greatest thing in music ever produced.

I can only hope and pray that enough of the British record buying public buy this LP, worthy of the finest collection, and hope the record company have enough sense to put out "Magdelene" from the LP, as Procol's next single. It will put them back where they have always belonged, at the top!—BRIAN WOOD, 8 Somersford Road, Reddish, Stockport, Cheshire.

● Jonathan King—you make a great deal of predictions, and most of them come true, a fact you never fail to acknowledge. However, there is one boob you have made, and not yet mentioned. Almost exactly two years ago (on October 22, 1966) you wrote "In a couple of years Dave Dee will be as dead as the New Vaudeville Band."

Need I say more?—JUNE WILLING, 11 Fettercairn Gardens, Bishopbriggs, Glasgow.

● For the first time in a long time I have witnessed a group of artists who actually enjoyed putting on a "live" show with no need for gimmicks or tricks to stimulate interest.

The artists on the bill; especially the star, set such a rapport between themselves and the audience, it would be impossible not to be drawn into the excitement.

The cast included the Carter Family, the Statler Brothers, and the King of Rock, Carl Perkins, but the show was crowned by a series of brilliant performances by the star, Johnny Cash. —KEN CLEAVER, 25 Hadlow Gardens, Tranmere, Birkenhead, Cheshire.

EPISODE SIX have for the eighth time, brought out a great record—"Lucky Sunday."

Congratulations to Episode Six, Les Reed and Chapter One on this issue.—TONY HYDE, 113 Bransford Road, Worcester.



## Ballad-singing Tom Jones makes me scream

EVERY TIME I see Tom Jones on TV or hear yet another of his ballad records I could scream—in desperation! In Britain we have several good ballad singers, but home grown soul singers are thin upon the ground.

That Tom Jones, who is one of the best soul singers

I have heard, should waste his talents on tripe like "Help Yourself" is unbelievable. If Gordon Mills or Tom think soul records wouldn't sell why don't they make singles with a ballad on one side and a soul song on the other. This would please everyone and the record buyers could then decide for themselves which side to put in the chart. So come on Tom, just one soul single, PLEASE! — ADRIENNE MURRY, Hall End House, Meriden, Warks.

● I am amazed at Della Reese's remarks on the type of audience Tom Jones attracts. To say he "appeals only to 'kids'" and her two children is utterly ludicrous. I attended both London concerts and innumerable other performances Tom has made throughout his career. This may have been true during the earlier part of his career, but having since reached the status of world-wide stardom, Tom's audiences have matured with him and cover all ages of both sexes.—JANET JAGO, 25 Osborne Road, Enfield, Middx.

● So Tiger was cross because Scott never talked to her on the tour?

It was up to the Dolls to talk to Scott, knowing how quiet he is.

Has it not occurred to them that perhaps Scott hides in his dressing room because he is lonely?—CHRIS TAYLOR, 77 Oldham Road, Rochdale, Lancs.

**JUST A THOUGHT.** What are your three favourite albums since "Sergeant Pepper"? Think my own list would include "Child Is Father to the Man" (Blood, Sweat and Tears), "A Long Time Comin'" (The Electric Flag) and "Super Session" (Al Kooper/Mike Bloomfield). — TONY HALL, 19/20 Noel Street, London, W1.

● Della's comments about Tom and the tour seemed to me to be bitter and cynical, and quite frankly I can't understand why. She had a tremendous reception and had the whole house (who were not teenagers) calling for more.

I can only hope that if Della Reese feels this way now, she changed her mind by the end of the tour. — CHRISTINE SKINNER, 19 Catton View Court, Norwich.

### CLUES ACROSS

- 1. Does he long for a Mexico gold? (4, 6)
- 7. A gem from Hopalong Cassidy! (4)
- 8. Fame is his second name (7)
- 9. They'll learn yer; (6)
- 12. The beauty at the ball? (5)
- 14. Ex-Spencer Davis Hardin (5)
- 16. Real hot-stuff Sergeant? (6)
- 18. Record let out? (7)
- 20. Some Indian name, maybe (4)
- 21. Definitely what the Trinity are called (5, 5)

### CLUES DOWN

- 2. Hi, Dolly (5)
- 3. No. 1? It's on the cards (3)
- 4. Certainly, no glee (5)
- 5. The Good, the Bad and the Ugly Hugo (10)
- 6. Family Choice DJ (4, 6)
- 8. Classical fuel (3)
- 10. One lived in a hall (4)
- 11. The flower of Tralee? (4)
- 12. Son of Ruth? (4)
- 13. Act Like Lee? (4)
- 15. Boadicea's group! (5)
- 16. Fruity dish (3)
- 17. Wizard in the RAF! (5)
- 19. Singer cut short? That's wicked! (3)

### Last Week's Solution

ACROSS: 1. John Peel. 7. Big deal. 9. Main. 10. Knobs. 12. Craze. 13. (8) Oboes. 15. Starry. 17. Oral. 18. Daniel. 19. In The Sun. DOWN: 2. Oids. 3. Pal. 4. Elmer. 5. Lionel Bart. 6. Fitzgerald. 8. Ass. 11. Legs. 12. Chat. 14. Ellen. 15. Sea. 16. Adieu. 18. Doh.

### Last Week's Winners

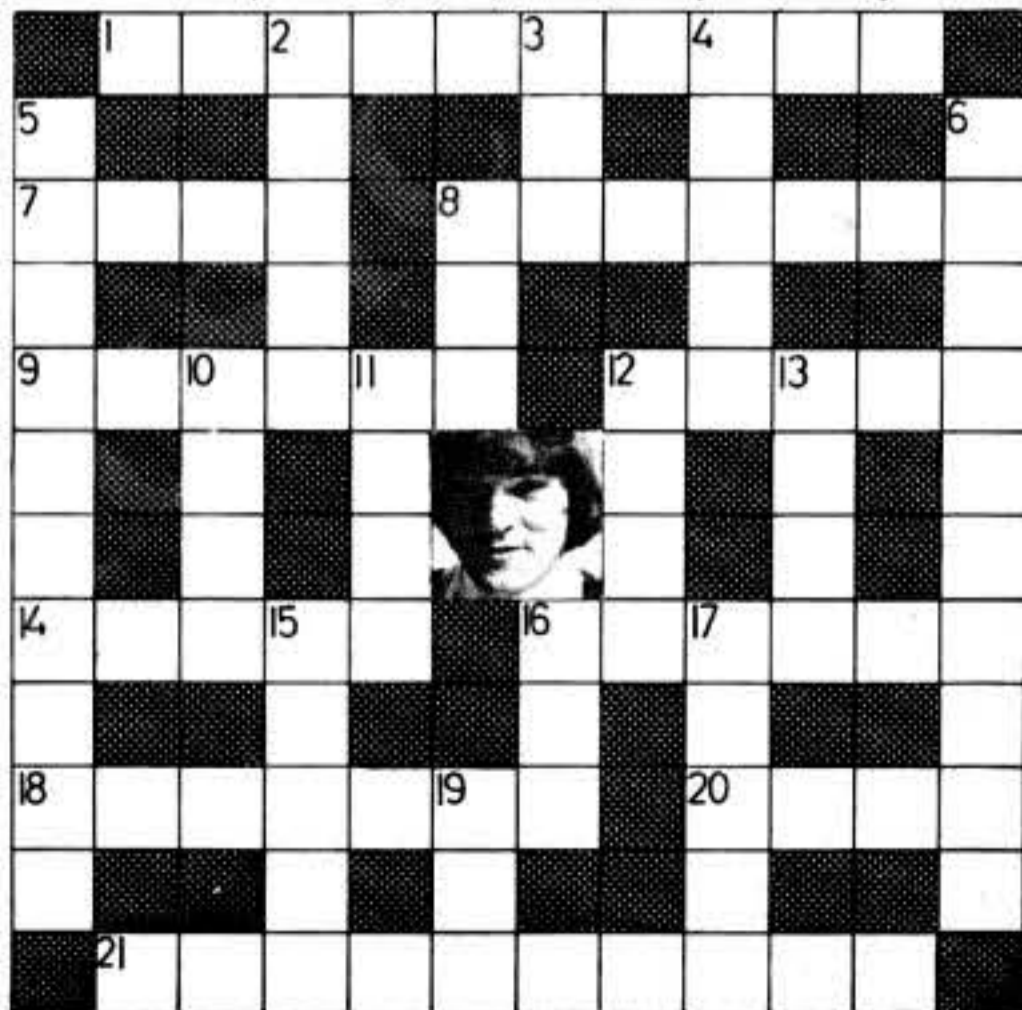
Sally Midmore, 85 Pelham Road, Bexleyheath, Kent.

Jill Clarke, 8 Holton House, Copenhagen Street, London, N1.

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# American Top Twenty

# British Top Twenty LPs

- 1 (1) **HEY JUDE**.....Beatles, Apple
- 2 (2) **THOSE WERE THE DAYS**  
Mary Hopkin, Apple
- 3 (9) **LOVE CHILD**  
Diana Ross and the Supremes, Motown
- 4 (3) **LITTLE GREEN APPLES**  
O. C. Smith, Columbia
- 5 (8) **HOLD ME TIGHT**  
Johnny Nash, JAD
- 6 (10) **WHITE ROOM**.....Cream, Atco
- 7 (12) **MAGIC CARPET RIDE**  
Steppenwolf, Dunhill
- 8 (6) **ELENORE**.....Turtles, White Whale
- 9 (4) **FIRE**  
Crazy World of Arthur Brown, Track
- 10 (5) **MIDNIGHT CONFESSIONS**  
Grassroots, Dunhill
- 11 (7) **OVER YOU**  
Gary Puckett and the Union Gap, Columbia
- 12 (13) **PIECE OF MY HEART**  
Big Brother and the Holding Company, Columbia
- 13 (21) **SWEET BLINDNESS**  
Fifth Dimension, Soul City
- 14 (11) **SUZIE Q**  
Creedence Clearwater Revival, Fantasy
- 15 (14) **HARPER VALLEY P.T.A.**  
Jeannie C. Riley, Plantation
- 16 (15) **GIRL WATCHER**...O'Kaysions, ABC
- 17 (18) **HEY, WESTERN UNION MAN**  
Jerry Butler, Mercury
- 18 (35) **ABRAHAM, MARTIN AND JOHN**  
Dion, Laurie
- 19 (19) **REVOLUTION**.....Beatles, Apple
- 20 (20) **SAY IT LOUD (I'm Black and I'm Proud)**  
James Brown and His Famous Flames, King

- 1 (2) **LIVE AT THE TALK OF THE TOWN**.....Seekers, Columbia
- 2 (1) **HOLLIES GREATEST HITS**  
Hollies, Parlophone
- 3 (3) **IDEA**.....Bee Gees, Polydor
- 4 (4) **BOOKENDS**  
Simon and Garfunkel, CBS
- 5 (8) **SOUND OF MUSIC**  
Soundtrack, RCA Victor
- 6 (5) **DELILAH**.....Tom Jones, Decca
- 7 (9) **TRAFFIC**.....Traffic, Island
- 8 (12) **THE GOOD, THE BAD AND THE UGLY**.....Soundtrack, United Artists
- 9 (14) **THIS WAS**.....Jethro Tull, Island
- 10 (10) **A MAN WITHOUT LOVE**  
Engelbert Humperdinck, Decca
- 11 (6) **BOOGIE WITH CANNED HEAT**  
Canned Heat, Liberty
- 12 (18) **THE GRADUATE** Soundtrack, CBS
- 13 (11) **MR. WONDERFUL**  
Fleetwood Mac, Blue Horizon
- 14 (7) **WHEELS OF FIRE (Double Album)**  
Cream, Polydor
- 15 (20) **THE WORLD OF MANTOVANI**  
Mantovani, Decca
- 16 (—) **IMPACT**.....Various Artists, Columbia
- 17 (16) **IN SEARCH OF THE LOST CHORD**.....Moody Blues, Deram
- 18 (13) **ARETHA NOW**  
Aretha Franklin, Atlantic
- 19 (—) **ELECTRIC LADYLAND (Double Album)** ..... Jimi Hendrix, Track
- 20 (17) **JOHNNY CASH AT FOLSOM PRISON**.....Johnny Cash, CBS

OH YES! "All My Loving" (BBC-1 Sunday) was magnificent. As a pop-documentary it was honest, accurate, unbiased and totally frank. As a comment on today it was horrific and powerful and as a protest it was stunning.

Director, TONY PALMER, offered no personal comment. Questions were raised and thoughts recorded, but no editorial explanation or reason was forced on us. The conclusions were our own.

Using pop music as a base for communication, he presented artists, music and comments from the pop scene, and mirrored the crazy, commercial extravagant and even violent world against the even crazier more violent outside world.

The result was dynamic. At a pace which never let up, and with superbly edited film, forceful visuals of artists and music were mingled with agonising shots of war and death.

Each section built on to the next like a huge Meccano set. "All My Loving" was the story of pop and youth, but also the story of life. It was today's expression.

Without defending them from the knockers who put their sound down as being "distorted", and their words down as being "meaningless," Tony Palmer took views and performances from the faces of the pop scene. There were "front" names like the Beatles, Donovan, Pete Townshend, Jimi Hendrix, Eric Burdon and Frank Zappa, and "back" names like Kit Lambert and Tony Hall.

These were mixed and intercut into visuals of exploding, often hysterical, music (on and off stage), and in turn relating to tragic, pathetic scenes of war. They were mingled with clips of savage police beatings, human bodies on fire, emaciated children being tipped like garbage down shoots into open graves.

All the horror, sickness and violence of war and death was expressed in the music and lyrics of today's music.

Suddenly, the so-called glamorous, commercial, money-making world of pop stars was stripped bare and they became the mouthpiece for their generation.

Suddenly, perhaps their

# Telescope

by Vicki Wickham

## 'All my loving' showed us all the horror of war



CREAM... the answers in their song?

morals weren't so far out, their apathy so great. The music reflected the expectations and hopes, the frustration and despair, the disillusionment and disgust of all of us. "All My Loving" was compulsive viewing all right. It

was a crude demonstration, but a terrifyingly accurate one. Shouldn't we all join the Cream and sing at the top of our voices "Please open your eyes, try to realise, I found out today we're going wrong"—BEFORE it's too late?

who will lead her where she ought to go. Hope she finds that person soon.

CAN you believe the incredible pounding rhythm of Steppenwolf, "Magic Carpet Ride." The best method of returning one's damaged emotions to normality is a moment of silence afterwards. Sensational rock record—buy a million copies!

Also buy superb Supremes, Tops, Boxtops. Wait for the new Stevie Wonder—it will destroy you. Next Casuals is very well produced and arranged. They are nice people whose success is deserved.

JOHN Peel's underground guide last week was interesting and specific. I still feel he tends to accept too much—but as I said—better to err on that side. And I take back my anti-words about Pete Drummond, but leave the caution.

José Feliciano has recorded, brilliantly, "The Star Spangled Banner." Where is America? My next disc is "God Save The Queen" and all who sail, etcetera.

Long live bubblegum!

Tiny Tim, sincere or not, is lovely

TINY TIM'S concert was lovely, whether or not he is sincere as a man, he is successful as an entertainer. His songs are proven popular. His orchestra was magnificent. His stage act is rehearsed and professional. He entertained all the way.

For the first time I met



Mary Hopkin, who seems sweet and very quiet. I do feel that her career is at a dangerous stage, and would like to see her associated with someone she can trust,



Steppenwolf... BUY, BUY, BUY!

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# PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER      SPINS THIS WEEK'S NEW DISCS



## VANITY FARE: NOT GREAT, BUT BETTER

**SUMMER Morning** (Page One)—Never swayed by public opinion—and it WAS a hit so a lot of people must have liked it—I must reiterate that "Live For The Sun" was one of the worst records I've ever heard—closely followed

by a couple in the chart at the moment.

Still there it was, a hit and all, and now Vanity Fare follow it up with another sun song. This is better and it suits their clean voices too. In fact, the whole thing has a very, very American sound. Not great but better, and I'm pleased to be able to say it.

**OUT TOMORROW**

### VIKKI CARR

**WITH Pen In Hand** (Liberty)—Vikki Carr is one of those very careful, rather calculated, very professional American singers whom you can't help feeling endeared to when you watch her on TV.

This title comes from the Bobby Goldsbro album and was written by him about a divorce. It's fairly slushy self-pitying stuff, and I don't really think it's a girl's song—even though they have changed the words to fit the situation—but she does it very well, naturally.

**OUT TOMORROW**

### FOUNDATIONS

**BUILD Me Up Buttercup** (Pye)—I have to admit now that, despite all their songs being roughly the same, I like the Foundations records. Perverse me. I think partially it's that they always have those few same notes that I like the sound of, creeping into their songs, and I suppose that's what gives them an easily identifiable sound.

Anyway those notes crop up again in this new song which was—I was rather stunned to see—written by Tony Macaulay NOT with Mr Macleod but with Mr Michael d'Abo! The group have a new lead singer who sounds more comfortable than the old one. The song runs into itself with brown piano and bongos and some nice Tamla break-ups.

**OUT TOMORROW**

Anthony Newley's "There's No Such Thing As Love" given a slushy ballad treatment by Jimmy Tarback. Mr. Tarback, as well as legging around Chelsea football pitch, has improved his voice and delivery a bit too. For which I am thankful (RCA).

Fugs' "Crystal Liaison" is everything I expected with huge cotton wool massed voices—except that somewhere hidden in the background is some really nice Byrds-type guitar (Transatlantic).

### Light

Unbelievable—but yet ANOTHER version of Jim Webb's "Montage." This time by Picardy from America who tend to make it very light and less effective (Stateside).

Dee Irwin follows the growing trend of soul singers who have a Tamla-inspired backing against their basic soul sound. It's intriguing that the drive is towards a more complicated overall sound. The song in question is "I Can't Stand The Pain" (Minit).

Joe South was a record producer for Billy Joe Royal and sings



Mama Cass: very big and solid and heavy sound

**Richard Harris:**  
THE YARD Went On Forever (Stateside)—After proudly patting myself on the back for discovering Jim Webb when I first heard "Do What You Wanna Do" by one Al Wilson a long long time ago (well why shouldn't I pat myself on the back? Dear Jonathan does it continuously, and sometimes it's good we don't all have accurate memories as far as he's concerned), I feel the time is now right to take stock of the Webb legend with this latest gigantic musical offering from Richard Harris. Mr Webb is lovely and very brilliant. That goes without saying. He is also, I have an odd suspicion, indoctrinating a lot of pop fans into the complexities of classical music, as a by-product of his own work. Certainly this, more than anything, more even than "Macarthur Park," is very very classically formed. The influences of Leonard Bernstein and Aaron Copeland are all there. It is a three-movement saga of descriptive poetry set to music, with Webb's handling of strings reaching the superlative stage. I don't see it having the success of "Macarthur" because it's less personalised as a song, even though Harris puts his pained voice all over the lyrics.  
**OUT TOMORROW**

# Mama Cass, the human earthquake!

**CALIFORNIA Earthquake** (Stateside)—Mama Cass, dear soul, is rather a California earthquake in her own right, so it is pretty fitting that she's recorded this.

Anyway, it's good. In fact,

it's a million times better than "Dream A Little Dream"—though I doubt as commercial 'cos Mums won't like this—very big and solid and heavy and almost Janis Joplin-like in aggressiveness. It

was written by John Hartford, who is very good, and produced by John Simon, whom I believe wrote "My Name Is Jack." A veritable hive of talent!  
**OUT TOMORROW**



Flirtations: looking better and better

## Quick Spins

**EX-MERSEY Tony Crane** sounds very good on a lovely song called "If I Ever Get To Saginaw Again." In the "Tulsa" vein lyrically it is a really good record. Gentle and pretty but I somehow doubt its commercial appeal (Pye).

After suffering what I consider a rash of mediocre Inez and Charlie Foxx singles, Ed Townshen has written them a mammoth, monstrous soul song called "Come On In." It's very staggering, hard to follow, long, slow and wallowing. It is, however, a change from the hup hup hoop of the past and for that alone I was pleased (Direction).

### Too sweet

Fourmost come back with their version of the U.S. number "Apples Peaches And Pumpkin Pie." Pleasant but a bit over-sweet and undynamic for me (CBS).

There's something about Steppenwolf that reminds me of the Stones and I don't know what it is. Anyway they do "Magic Carpet Ride" well with a very closed-in sound (Stateside).

Nice introduction with empty guitar and drums on "Pickin' Wild Mountain Berries" (lovely title) by Peggy Scott and Jo Jo Benson. From then on in a solid soul record that collapses in the middle (Polydor).

Very funny. Marty Feldman and Tim Brooke-Taylor of TV fame on "Funny He Never Married." If you like Mr. Fisheyes you'll love this (Pye).

They're talking about Nazz. and Nazz come up with a song called "Open My Eyes" which has so much going on I couldn't work it out first time round. After that it turns out to be massive over-singing, some pretty harmonies half-way through and a general air of controlled chaos in the backing (SGG).

Shirley Bassey does her usual dramatic clawing hysterical bit on "To Give" which is actually an excellent neurotic song written by Bob Crewe and Bob Gaudio (United Artists).

"TAILOR Made Babe" sing the Exception with fine rollicking rolling rave-up style. It moves the whole way through and will be great for parties (President).

on "Maxwell Ferguson" (Transatlantic).

Gene Pitney wrote "Girl Watcher" and ought to be ashamed of himself—very dated indeed. Tam White sings it against a messy production (Decca).

"Why Can't It Rain" cried Billy Budd who really made me not care at all for his plight (Page One).

Dan Bailey needn't have bothered to record "Walk Among The Roses" but since he did I can only say it's a great big bore (United Artists).

After giggling at James Brown's title, "Say It Loud, I'm Black And I'm Proud," I listened to him complaining about the black situation in America, I don't really think this is the way to do it (Polydor).

### Sleepy?

Dean Martin's "Not Enough Indians" sent me to sleep (I was tired anyway) (Reprise).

Bobby Williams' "Baby I Need Your Love" is quite nice (Action). Loudwater Tern, who I don't believe anyway, does a sort of

imitation of Tom Jones on "Senorita"—badly (Morgan).

An instrumental blue beat from Bobby Kalphat on "Rhythm And Soul" (Nu Beat).

Raymond Froggatt, of "Red Balloon" fame, wrote "Rachel," and Dave Justin sings it, and it's not bad (Polydor).

Nerve's "Piece By Piece" has them sounding just the same as usual—noisy and deliberate—but I don't see it getting them nearer the chart (Page One).

Flamma Sherman sound very uncomfortable on "Love Is The Air," which is a shame after all the stuff they got on their last record (S'n'B).

Paul Revere and the Raiders improve a bit more on "Cinderella Sunshine" and there was room for it—nice splits on the verse (CBS).

Nice introduction and very American treatment on "Curly" by Vigrass (RCA).

"Reign Of King Sadness" by Mike Conway is, I'm afraid, a very sad reign. And boring (Plexium).

Ghastly—"Kelly" once by Del Shannon, massacred by Susan Richards (Polydor).

**DISC**

and MUSIC ECHO 1s

NOVEMBER 9, 1968

USA 20c

**So you think you know the Beatles**

... but few people on earth know them as well as DEREK TAYLOR. He now works with them at Apple, but he's been with them since the early days of Beatlemania.

Apart from the Beatles' families, Taylor is one of the few people who has seen, from inside the Beatles' camp, the personalities of John, Paul, George and Ringo.

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VOTE NEXT WEEK!

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**Digging the R-n-B scene**

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**73 bob is the cost of the Beatles' LP. Pay up and smile**

by PENNY VALENTINE

**A**ND SO after a year in the making, "The Beatles"—their hour and a half long, 30 track, 73 bobs worth of brilliance—is ready.

To hear it leaves you punch-drunk and breathless and wondering exactly what you can say, how you can put into words any constructive criticism of this double venture.

And when all the hoo hah has died down. When all the bouquets have stopped flooding in, when yet another crown has been put on the four crown-filled heads, and the superlatives have ceased raving round the world, what does "The Beatles" finally prove?

That the songwriting has got even better? Yes. That the arrangements, orchestrations and actual thought behind each track have surpassed all before? Yes.

But possibly, more than anything else, it proves two things. One is that, as someone pointed out most succinctly, on tracks that are really R & B based, the Beatles are a very good GROUP, never mind anything else. And the other that where "Sgt. Pepper" was, in a way, a continuation of a musical trend already progressing in America, this is the Beatles pure and simple.

In cold harsh criticism—and one can't wax poetical endlessly—what comes to light is that of the 30 tracks only two are a little above average, 27 are brilliant and at least four will become standard pop numbers. This then is "The Beatles," on sale November 16.

**SIDE ONE:****Back in the U.S.S.R.:**

Paul sings lead on a song which the great American society—with all its nervous reactions—will hate. An incredible loud, tight determined feel to the whole number is made more so by endless jet plane noises. "We're flying for Miami Beach," they sing and then comes a glorious Beach Boys send-up.

**Dear Prudence:**

John sings about a man who lives for his girlfriend's smile. For John, this is a very gentle pretty little love song with warm guitar and voices merging in the background. It builds slightly towards the end with piano and brass.

**Glass Onion:**

A send-up song dedicated to all the people who think there is deep inner significance to all the Beatles' song lyrics. John does his "Walrus" voice and there are mentions of "Fool On The Hill."

**Ob-La-Di, Ob-La-Da:**

If you say the title quickly, you will, in fact, realise that the first word is Oh Bloody, which really doesn't have any deep significance as the song is sung with a kind of West Indian jollity and rampages through with a Jamaican band backing. Paul sings it with some hard crisp backing voices, a very good cheery chorus, and someone saying "Thank You" out of the blue at the end.

**Honey Pie (part one):**

The real Honey Pie—on side 4—bears absolutely no relation to this tiny track. Nevertheless it is here and has very hysterical voices with mad Indian sounds in the background.

**The Continuing Story of Bungalow Bill:**

Anyone who remembers Saturday morning pictures will warm to this track. John sings the saga of a White Game Hunter with splendid ferocity. "In case of accidents," it goes "He'd always take his mum." A story with a moral. It also mentions Captain Marvel and there's a great deal of worthy applause and whistling at the end.

**While My Guitar Gently Weeps:**

The first George Harrison track on the album—there are three more—which has a lot of whining hard guitar work and George singing in a plaintive voice of descending notes. Nice sharp cymbals in there too.

**Happiness Is A Warm Gun:**

There's always a sharp dividing



● PAUL, who did most of the arranging

**'THE BEATLES' GETS AWAY FROM 'SERGEANT PEPPER'**

line between the songs Lennon writes and the songs McCartney writes—and they are always apparent. This is so typically Lennon, lyrically full of astounding connotations, it inveigles its way upon you until the whole thing breaks up into a great 1950's pop song send-up.

**SIDE 2:****Martha My Dear:**

Paul wrote this about his beloved sheepdog, but in fact it's likely to be done very straight by nearly every group in the land. Paul plays some lovely piano and sings of his dog as though it is the greatest love in his life—which it no doubt is.

**I'm So Tired:**

Lennon in a terrible state because of his girlfriend. "Please give me peace of mind," he pleads having cancelled all the daily papers for three weeks. His sad, edgy voice is double tracked and builds to screaming pitch with sharp guitar.

**Blackbird:**

The first Beatle track ever to be done unaccompanied. It's just Paul singing, playing guitar and tapping his foot. A very sweet, intensely pretty song with blackbird sound track sounds in the background. Another song which will be taken off the album to be done by a lot of other people.

**Piggies:**

George's second song, a beastly little piece about piggy people, with piggy habits and piggy wives. Harpsichord and cellos make it into a frantic mock-Elizabethan piece with, naturally a lot of real piggy gruntings and squealings at the end.

**Rocky Raccoon:**

The saga of poor old Rocky who knew his girl was doing him wrong. Paul starts off in a hard Western voice with Dylan harmonica and then turns sweet as he unfolds the sad tale, Bar room piano is added to great effect.

**Don't Pass Me By:**

The first-ever Ringo Starr composition. Sung by Starkey in person with great vigour and a village band backing. It's nice enough but it goes on too long.

**Why Don't We Do It In The Road?:**

This is the first of the really hard R & B tracks. Apart from some mind-boggling three lines—which is all the song consists of—and do WHAT in the road one might wonder? It has a very Canned Heat feeling. Paul, versatile as a chameleon, brings out his hard raving voice for this one.

**I Will:**

A pure pop song that will probably be taken and softened up even more by Astrud Gilberto. A very gentle number with guitars and light bongos.

**Julie:**

John sounding much warmer than usual on a very sweet love song that is destined to be taken, changed slightly, and turned into a standard song by someone like Jack Jones.

**SIDE 3:****Birthday:**

A real rock-n-roll track with Paul doing his Little Richard bit. Very very hard guitar and an incredible drum break with people yelling and stomping.

**Yer Blues:**

A big, crashing, home-grown blues number—and if it was sung by Blind Lemon Jefferson you'd never know it wasn't the authentic stuff. Until, that is, John breaks into a send-up of Elvis Presley's "Heartbreak Hotel," gobbly voice echo chamber, the lot.

**Mother Nature's Son:**

A very small, pretty song in the Donovan vein, but so obviously McCartney it hurts. Paul sings with very soft, beautiful guitar, gentle brass and a tremendous warmth.

**Everybody's Got Something To Hide Except Me and My Monkey:**

Typical John song which has led the inhabitants of Apple to make a lot of guesses as to whom John's monkey might be! This really shows the Beatles up as a group—with a tremendous rhythm section, Paul on bass and John going literally vocally bonkers.

**Sexie Sadie:**

On first hearing, at least, not one of the great tracks of the album. Nice enough, though, and

perhaps one does after a while tend to get super critical, Paul singing. A song that slides into itself with very few breaks.

**Helter Skelter:**

If by now your neighbours have not yet bashed on the walls—this will be the one to finally make them do it! The hugest, noisiest, fullest track on the album. Paul sings about trying to "make" this girl and he's coming down fast, so watch out! Watch out indeed. It's a track of instant aggressiveness that finally gathers momentum into screeching madness. The end goes away and comes back again like an underground train. "I've got blisters on my fingers," screeches the poor unfortunate guitarist at the end—and no wonder.

**Long, Long, Long:**

George's third song. It's very pretty and less mysterious than usual for George. At times it's really almost basically waltzy with very light organ and some crashing drums splitting the waltz rhythm.

**SIDE 4:****Revolution:**

This is, in fact, a different track from the original 'B' side of "Hey Jude." Same song is done much slower without all the distortion. It's far more insinuating than before.

**Honey Pie:**

And so to the real Honey Pie. The story line, as told by Paul, is about a chap whose girlfriend goes to America and makes it big as a star. Apparently it took Paul "years of research" to get the authentic sounding 1920's backing. It was worth it; you really would never know it hadn't come out of one of those great Hollywood musicals with thousands of girls shot from above so that they looked like a giant sunflower.

**Savoy Truffle:**

Harrison's songwriting has improved. This last of George's offerings sounds like it was inspired by the contents of a chocolate box. Apparently after you've eaten the Savoy Truffle you go mad and eat the rest of the box, which are described in candy detail.

**Cry Baby Cry:**

Based on the fine old classic, "Four And Twenty Blackbirds" (back to school, kids), John sings this strange little song which is hard to suss out. If you feel in the mood you may consider it to be either a send-up of high society, a send-up of suburban life—or just a song.

**Revolution 9:**

A track the people at Apple consider is going to go down "very big on the West Coast"—as, in fact, did "I Am A Walrus." It will definitely appeal to the same brigade, being merely many minutes of distorted tapes set out like a montage. It will either send you screaming up the wall or you will sit in blind fascination trying to catch the sounds. In there somewhere are pieces from classical orchestra recitals, film soundtracks, crowds chanting, and a man endlessly muttering "Nine, nine, nine, nine." It reeks of John Lennon's almost final contribution to the world. "This is what I have to say to you," he almost seems like saying.

**Good Night:**

And so to end this utterly exhausting, stimulating offering comes the final and complete send-up. In fact, it will be taken seriously because, when all is said and done, it's very, very pretty. It is sung by Ringo with massive oozy strings and all the intense balladeers in the country will grab it to sing. In fact, Mantovani will probably record it. It sounds like an Ovaltine advert and it's really very sweet.