

DISC

and MUSIC ECHO 1s

SEPTEMBER 28, 1968

USA 20c

BARRY GIBB: This is why I AM leaving the Bee Gees

Full story: Page 4



10 L.C.

'People say Mary's shy but I don't think she is. She hates being fussed over.'

How a new star was born: turn to page 15

VANITY FARE, seen living in the sun are, left to right: Tony Goulden, Dick Allix, Trevor Brice and Tony Jarrett. Special interview with the "clean cut" boys of pop: Page 8.

Pye Records Presents An

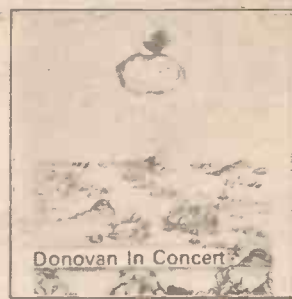
Autumn Collection



**Geno Washington
And The Ram Jam Band—Live!**
NPL 18219



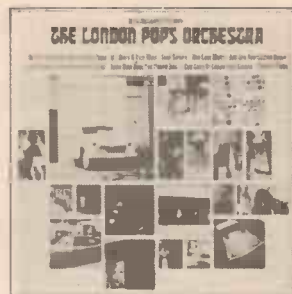
The Kinks
The Kinks Are The Village Green
Preservation Society
NPL 18233



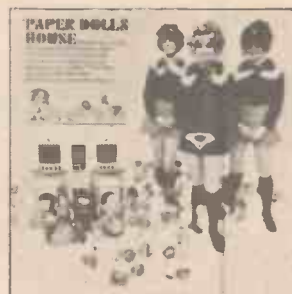
Donovan
Donovan In Concert
NPL 18237



Frank Sinatra
Frank Sinatra's Greatest Hits
RLP 1025



Tony Macaulay Presents
The London Pops Orchestra
NSPL 18241



The Paper Dolls
Paper Dolls House
NSPL 18226



**Jimmy James
And The Vagabonds**
Open Up Your Soul
NSPL 18231



Status Quo
Picturesque Matchstickable
Messages From The Status Quo
NPL 18220



**The City Of Westminster
String Band**
A Touch Of Velvet
And A Sting Of Brass
NSPL 18242



Dean Martin
Dean Martin's Greatest Hits
Volume II
RLP 6320



The Sandpipers
Softly
AML 918



**The Secret Life Of
Harpers Bizzare**
W 1739



Clinton Ford
Give A Little - Take A Little
NPL 18240



Tony Hatch Orchestra
Latin Velvet
NSPL 18238



**Sounds Orchestral
Words**
NSPL 18224



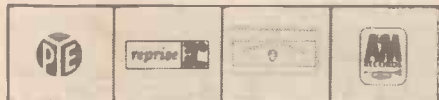
Original Soundtrack Recording
Gone With The Wind
W 1322



Ivor Emmanuel
Sings Ivor Novello
NSPL 18230



The Grateful Dead
Anthem Of The Sun
WS 1749



DISC TOP 30

TEN YEARS AFTER UNDEAD



Their new album, recorded live at Klook's Kleek—the most alive record you ever heard

IT HAS TO BE A SMASH!

© SML 1023 **DERAM** © DML 1023



The Decca Record Company Limited Decca House Albert Embankment London SE1

CHART TOPPER



HIT TALK

by
**MIKE
ROSSI**



**Doors' is
a bit of
a let-down**

I DIDN'T like 'Hey Jude' when I first heard it, but I think both sides are just great now—and those films they made had tremendous atmosphere. Well, they had to be No. 1, didn't they?

Mary Hopkin should be No. 1 too—too much! I just can't understand why Sandie ever covered it, although I've not heard her version.

Casuals' was written by the same fellas as wrote ours, but it's not wonderful. Just nice, and it was nice by the Bystanders too. I don't really see how it's moved up the chart.

Johnny Nash reminds me of the Monkees . . . just nice again. Not a big record. Union Gap . . . well, it's bit, you know? It's so much like "Young Girl" and that doesn't usually work, as we well know. It's just Gary Puckett's voice that's selling these records.

Leapy Lee's record is a gas, and so is he. He's one of the greatest guys in the whole world—so easy to get on with. "Classical Gas" I never seem to be aware of until it's finished and then I realise it was quite good. Otis' is not one of his best, which is a shame.

Doors' is a bit of a let down after "Light My Fire" and "Love Me Two Times." Perhaps they're deliberately trying to be more commercial to sell records.

Next week:

Leapy Lee

SMASH SINGLES



The☆☆
**Cherry
People**
And Suddenly



U.S.
CHART
ENTRIES

Bill Medley
☆☆ **Brown Eyed
Woman**



**Truly☆☆
Smith**
This Is The
First Time



VSP Very Special Price

**FIRST
RELEASE**

THE SINGING STYLE OF
LOUIS ARMSTRONG

**VERY
SPECIAL
PRICE ...
VERY
SPECIAL
PERFORMANCES**

Two record set for 36/6d
(retail price)



VSP

M.G.M Records Ltd., 2 Dean Street, London W.1 01-734 8321

- 1 (1) ● **HEY JUDE**.....Beatles, Apple
- 2 (2) **THOSE WERE THE DAYS**...Mary Hopkin, Apple
- 3 (3) ● **I'VE GOTTA GET A MESSAGE TO YOU**
Bee Gees, Polydor
- 4 (7) ▲ **JESAMINE**.....Casuals, Decca
- 5 (5) **HOLD ME TIGHT** Johnny Nash, Regal-Zonophone
- 6 (4) **DO IT AGAIN**.....Beach Boys, Capitol
- 7 (6) **ISAY A LITTLE PRAYER** Aretha Franklin, Atlantic
- 8 (14) ▲ **LITTLE ARROWS**.....Leapy Lee, MCA
- 9 (11) **LADY WILLPOWER**..... Gary Puckett and the
Union Gap, CBS
- 10 (10) **ON THE ROAD AGAIN** ... Canned Heat, Liberty

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

- 11 (8) **HIGH IN THE SKY**.....Amen Corner, Deram
- 12 (13) **DREAM A LITTLE DREAM OF ME**
Mama Cass with the Mamas and Papas, RCA Victor
- 13 (9) ● **THIS GUY'S IN LOVE**.....Herb Alpert, A. & M.
- 14 (20) ▲ **CLASSICAL GAS**.....Mason Williams, Warner Brothers
- 15 (12) **HELP YOURSELF**.....Tom Jones, Decca
- 16 (17) **ICE IN THE SUN**.....Status Quo, Pye
- 17 (18) **HARD TO HANDLE**.....Otis Redding, Atlantic
- 18 (16) ● **I PRETEND**.....Des O'Connor, Columbia
- 19 (15) **SUNSHINE GIRL**.....Herman's Hermits, Columbia
- 20 (22) **I LIVE FOR THE SUN**.....Vanity Fare, Page One
- 21 (25) **HELLO I LOVE YOU**.....Doors, Elektra
- 22 (28) **A DAY WITHOUT LOVE**.....Love Affair, CBS
- 23 (—) **THE RED BALLOON**.....Dave Clark Five, Columbia
- 24 (—) **MY LITTLE LADY**.....Tremeloes, CBS
- 25 (24) **AMERICA**.....Nice, Immediate
- 26 (21) **DANCE TO THE MUSIC**.....Sly and the Family Stone, Direction
- 27 (—) **LES BICYCLETTES DE BELSIZE**.....Engelbert Humperdinck, Decca
- 28 (27) **YESTERDAY'S DREAM**..... Four Tops, Tamla Motown
- 29 (19) ● **MONY MONY**.....Tommy James and the Shondells, Major Minor
- 30 (26) **KEEP ON**.....Bruce Channel, Bell

**AMERICAN TOP 20 AND TOP TEN ALBUMS
CHARTS: PLEASE TURN TO PAGE 4**

THE MASON WILLIAMS PHONOGRAPH RECORD



MASON WILLIAMS

The Mason Williams Phonograph Record

WS 1729

AND SINGLE **Classical Gas**

WB 7190

American Top Twenty

- 1 (3) HEY JUDE.....Beatles, Apple
- 2 (1) HARPER VALLEY P.T.A....Jeannie C. Riley, Plantation
- 3 (2) PEOPLE GOT TO BE FREE.....Rascals, Atlantic
- 4 (4) HUSH.....Deep Purple, Tetragrammaton
- 5 (15) FIRE.....Crazy World of Arthur Brown, Atlantic
- 6 (8) THE FOOL ON THE HILL
Sergio Mendes and Brasil '66, A & M
- 7 (5) 1, 2, 3, RED LIGHT...1910 Fruitgum Company, Buddah
- 8 (9) I'VE GOTTA GET A MESSAGE TO YOU
Bee Gees, Atco
- 9 (16) GIRL WATCHER.....O'Kaysions, ABC
- 10 (13) SLIP AWAY.....Clarence Carter, Atlantic
- 11 (11) TIME HAS COME TODAY
Chambers Brothers, Columbia
- 12 (12) REVOLUTION.....Beatles, Apple
- 13 (10) THE HOUSE THAT JACK BUILT
Aretha Franklin, Atlantic
- 14 (14) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 15 (7) BORN TO BE WILD.....Steppenwolf, Dunhill
- 16 (18) ON THE ROAD AGAIN.....Canned Heat, Liberty
- 17 (6) LIGHT MY FIRE.....Jose Feliciano, RCA Victor
- 18 (21) MIDNIGHT CONFESSIONS.....Grassroots, Dunhill
- 19 (19) MY SPECIAL ANGEL.....Vogues, Reprise
- 20 (27) LITTLE GREEN APPLES.....O. C. Smith, Columbia

Top Ten LPs

- 1 (2) HOLLIES GREATEST HITS.....Hollies, Parlophone
- 2 (1) BOOKENDS.....Simon and Garfunkel, CBS
- 3 (3) DELILAH.....Tom Jones, Decca
- 4 (4) WHEELS OF FIRE (Double Album) Cream, Polydor
- 5 (6) SOUND OF MUSIC.....Soundtrack, RCA Victor
- 6 (9) MR WONDERFUL.....Fleetwood Mac, Blue Horizon
- 7 (7) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca
- 8 (8) BOOGIE WITH CANNED HEAT
Canned Heat, Liberty
- 9 (5) IN SEARCH OF THE LOST CHORD
Moody Blues, Deram
- 10 (—) LIVE AT THE TALK OF THE TOWN
Seekers, Columbia

Bee Gee Barry /S leaving for films



EXCLUSIVE BY
DAVID HUGHES

BARRY GIBB, leader of the Bee Gees, put an end to any speculation about his future this week when he phoned me from Brussels to say: "I have said that I shall be leaving the Bee Gees, and I stand by that. I don't know what all the confusion is about, for I have never said anything different."

"I shall be fulfilling all the existing commitments with the group, which will take up about the next two years. But the group scene is not an everlasting thing and in the pop business you can only go so far."

Barry stresses that although his personal ambitions lie in the film acting field, he does not intend to stop making records; nor will he desert the group entirely.

"I know that both Maurice and Robin share my ambition to break into films, but we will still do occasional concerts and TV shows."

There is no ill feelings within the group, and Barry is also surprised that his fans should feel upset at him branching out on his own.

"In films I shall have as much contact with the fans as in the group . . . more even. I could think of at least 20 big name groups who have faded into obscurity simply because they have not taken advantage of new career opportunities."

"I don't know whether or not I'll make a good actor. I've never tried it. But in Hollywood I passed the screen tests, and . . . well Clark Gable and Errol Flynn became big stars even though they never had any acting experience."

And another knock on the head for Bee Gee critics comes this week in the form of a Gold Disc for world sales over one million of "Gotta Get A Message To You"; and a Silver Disc, presented by Disc.



SOCKING
IT
TO
ROSKO!

"SOCK IT TO ME," cried Emperor Rosko on his Radio 1 show a few weeks back. And the idea was to send him embroidered socks for a prize. As you can see, the response was somewhat overwhelming, and the problem now is . . . what to do with them? Rosko has now moved base from Paris to London, though he returns to Paris every week to tape both his French and English programmes.

TONY TV BACK FOR ALL TO SEE!

TONY BLACKBURN'S TV show "Time For Blackburn" will be nationally-networked again from next Saturday, October 5.

The Southern TV pop spot was dropped from its regular Saturday slot exactly eight weeks ago—when the new London Weekend company took over.

Producer Mike Mansfield told Disc this week: "It came as a great surprise to me. I didn't know they were trying to get us

'national' again."

Guests on the half-hour show (5.50 p.m.) that week will be Dusty Springfield, Dave Clark Five, Barry Ryan, the Marmalade and songwriter Clive Westlake.

Said Mike: "Clive will talk about his songs for Dusty. And I'd like to get him to play some of his original demos. He's got a good singing voice and sometimes his versions sound better than those of the people who record them."

Mike also revealed that future

shows would feature film shot at London's "Revolution" club. A recent clip of Terry Reid proved very popular.

"They get some interesting people down there. And it's nice to have something different," he explained.

Also planned for future shows are more singing spots by compeere Tony Blackburn—"in response to many requests"; and another programme devoted entirely to the Bee Gees—"in about four weeks time."

Don flies out

DONOVAN left Britain last Saturday for his latest and most extensive American tour, which will last until mid-November.

Don will play dates in America and Canada, and highlight will be a solo concert at New York's Carnegie Hall on October 25.

Vanity Fare U.S. November tour

TWO members of Vanity Fare—this week at No. 20 with "I Live For The Sun"—may fly to America next month for talks about a group tour there in November.

The tour offers come as a result of reaction to the boys' hit in the States.

Vanity Fare were in the studios this week completing their follow-up and starting work on an EP—one side featuring drummer Dick Alix playing the classic "Skin Deep"—for Christmas release.

Dave Dee show stopped by police

DAVE DEE, Dozy, Beaky, Mick and Tich had to run for their lives in Switzerland last weekend when nearly six thousand fans went on the rampage after a pop show was cut short.

Dave and Co had only been onstage for 15 minutes at the Berne Festival Hall when authorities decided the show had overrun and brought down the curtain while the boys were still playing.

"The audience went berserk," reports Bill Fowler of the Arthur Howes office. "They smashed about 1,500 seats and started to tear down the walls. In the end 40 special riot police had to be called in. It was frightening."

Dave Dee was topping the bill at the Swiss Pop Festival, which also starred the Small Faces, Flirtations, Deep Purple and the Koobas.



Dave Dee

Cilla's 'big hit' LP

CILLA BLACK is to release an album of her biggest hits in November. Title will be "The Best Of Cilla Black," and "Anyone Who Had A Heart," "Alfie" and "Step Inside Love" will be among the 14 tracks.

Also included is her very first single, the Lennon/McCartney song "Love Of The Loved," released exactly five years ago this month.

Cilla is now to turn her cabaret trip to Australia into a round-the-world promotion trip—returning to Britain via America.

She leaves today (Thursday) for three weeks at Sydney's Chequers Club (also appearing in two TV spectaculars) and flies home via America's West Coast and New York for radio and TV dates.

Peddlers release Torme hit

PEDDLERS have a new single and album out next month. And the group has been signed by film producer Carlo Ponti to write four songs for his new film.

Single is "Comin' Home Baby," the number made famous by Mel Torme, released next Friday, October 4; and the LP "Three In A Cell" is out a week later (11).

LULU'S NEW SINGLE MAY BE MOVIE SONG

LULU'S NEW British single may be "This Time"—a track she sings in the new Peter Ustinov film "Hot Millions."

The single is released in America this month and was written by Academy Award win-

ner Don Black (of "Born Free" fame).

Lulu will also play a leading part in a new U.S.—TV spectacular, "The Ugliest Girl In Town" starring Peter Krasner in October. Spectacular, which will be shot in colour, will probably be shown in

Britain early next year.

Her second BBC-TV series, still in the planning stage, will not be screened until 1969 because of pressure of work.

She starts work on her second major film this year and opens in

Six more King shows

JONATHAN KING, controversial Disc columnist and recently Radio 1 DJ, will do a series of six "Pick Of What's New" from this Saturday (September 28).

The series comes as a result of his success on the show a fortnight ago, before compering the weekday spot "What's New."

Radio 1 boss Robin Scott told Disc: "Jonathan seems to have gone down very well. We're very pleased."

And his American single "1968—A Message To The Presidential Candidates" is receiving favourable reaction from West Coast radio stations as a result of fears caused by Chicago and Governor Wallace.

cabaret at Wakefield Theatre Club for a week from November 10. And she goes on to do Manchester Golden Garter Civic Centre (November 24 to December 7) and Middlesbrough (December 15 to 20).

THIS WEEK

RADIO 1 IS ONE

- 15 colour pictures of Radio 1 DJs
 - Colour feature on Sandie Shaw
 - And an announcement about the formation of a Radio 1 Club
- ## Radio Times

ISSUE DATED SEPT. 26

8^DFrom your newsagent
A BBC Publication

Congratulations
APPLE

May your orchard
always be fruitful

Proud to be associated
with you



"HEY JUDE"
"THOSE WERE THE DAYS"

Mary Hopkin to sing at St. Paul's Cathedral

DISC
NEWS

MARY HOPKIN is to sing at London's St. Paul's Cathedral in "A Pop Experience" on October 2. Other artists appearing in the concert—part of a non-denominational festival for young people organised by the Dean—are the Scaffold, Grapefruit, Jackie Lomax and probably the Small Faces. Show will be com-

pered by John Peel.

Organisers of the festival received a letter from Mary's mother, saying what an honour it was for Mary to sing at St. Paul's.

Mary's Record—"Those Were The Days," still at No. 2 this week—has sold over 300,000 copies.

Jim Webb, Richard Harris here

AMERICAN hit composer Jim Webb, who among other things wrote "MacArthur Park," arrived in London for a two-week visit on Monday.

And he brought with him the completed tapes of Richard Harris's second LP—cut in Hollywood last month. Harris himself returns to Britain this weekend.

Jim is currently working on the musical score for the Mel Ferrer production of the film "Peter Pan."

Affair 'no' to USA

LOVE Affair have turned down an American tour—reputed to be worth £25,000—next January. Reason: They feel they are "not yet ready" to undertake the three-week coast-to-coast trek. Instead, the group flies to America later next year.

... and guests with Engelbert

ENGELBERT Humperdinck, whose latest single "Les Bicyclettes De Belsize" enters the chart this week at 27, is star of London Weekend TV's "Startime" next Saturday (October 5) and the whole show is being recorded this Sunday at Blackpool's ABC Theatre where Engel is currently appearing for the season.

Mary Hopkin is special guest in the programme, with comedians Ted Rogers and Jimmy Logan. Others guests are still being booked.



IT'S Engelbert who is currently singing about bicycles with his "Bicyclettes De Belsize"—but Tony Blackburn offered Sandie Shaw a lift on his bike when he was among the showbiz people taking part in a race at London's Herne Hill track last weekend. Sandie acted as "starter" for the event, which was won by "Dr Who" actor Frazer Hines. Tony? He was unplaced!

Ray Stevens here

RAY STEVENS, whose "Mr. Businessman" has been getting a lot of airplay here, arrived in London yesterday (Wednesday). He appears on "Top Of The Pops" and "Late Night Line-Up" tonight (Thursday) and stars on BBC-TV's "Monday Show" (30).

Scott, Petula for Tony — Jackie TV

HIT songwriting team of Jackie Trent and Tony Hatch will star in their own Yorkshire TV colour spectacular with Petula Clark and Scott Walker as guest artists. And Frank Sinatra is to record an album of Hatch/Trent songs in Hollywood this autumn.

The spectacular, titled "The Two Of Us," will be taped in early November for showing later that month. Tony Hatch will conduct the orchestra and join Jackie for duets.

Jackie and Tony fly to Hollywood in November for a week to work with Frank Sinatra on his new album. Plans were finalised with Sinatra in London last weekend.

The album will be completely devoted to Hatch/Trent numbers—with five written specially for Sinatra. Others included are "Joanna," "Beautiful In The Rain" and "If You Ever Leave Me."

Tony Hatch will act as arranger, producer and musical director for the LP.

Radio 1 is one year old!

RADIO 1 is a year old this weekend. And on Saturday "Scene And Heard" will celebrate the station's birthday with a special show devoted to the pop events of the past year.

On Monday (September 30) the four top daily DJ's—Tony Blackburn, Jimmy Young, Dave Cash and David Symonds—mark the occasion by spinning some of the records they played on their shows last year. Highlight of these will be the Move's "Flowers In The Rain," first pop single played on the station.

Supremes for Dublin

DIANA ROSS and the Supremes play an extra two concerts during their November British visit—in Dublin (November 21).

As already reported, other dates are Manchester Free Trade Hall (22) and London Palladium (23).

Fever Tree

UNL/S 102



'A splendid example
of progressive
American pop' —
Melody Maker

'A very good and
competent L.P.,
with vocalist
of note —
Disc & Music Echo

'Fever Tree' — a five-man group from USA's West Coast, with new progressive sounds.

Rob Landes, group's anchor man and composer of many tracks, plays piano, organ, clavichord, flute, harpsichord and cello, with Dennis Keller giving vocals.

Tracks include:

- 'Imitation Situation'
- 'Day Tripper/We Can Work it Out'
- 'San Francisco Girls'
- 'The Sun also Rises'



DISC NEWS
IN BRIEF

DONOVAN, Johnny Mathis and the Incredible String Band are being lined up for London and provincial concert dates in the near future.

And the shows are being arranged by folk star Roy Guest who joins NEMS Enterprises this week as concert promotion executive. In the past he has been responsible for shows here by Simon and Garfunkel, Judy Collins, Jacques Brel and Buffy St Marie.

Playwright Dominic Behan joins NEMS with Guest. **JANIE JONES** appears on "Time For Blackburn" this weekend (September 28).

"ONE Plus One," the film in which the Rolling Stones star, has been chosen as "London Festival Choice" for the London Film Festival being held at the National Film Theatre between November 18 and December 4.

JOHNNY CASH, whose British tour with June Carter, Carl Perkins and the Statler Brothers opens at Manchester Odeon on October 25, record a Christmas radio spectacular for Radios 1 and 2, to be broadcast on Christmas Day.

Johnny Cash will be recorded live for a new album during his two London Palladium concerts on October 27.

DAVE DEE, Dozy, Beaky, Mick and Tich will probably do a tour of Japan in February. The group, who tour Ireland and Belgium at the end of this month, appear in pantomime—"Dick Whittington"—at Stockton over Christmas.

ALAN BOWN, currently filming their part for Jack Good's "Innocence, Anarchy and Soul" TV spectacular, fly to Sweden at the beginning of October for promotion on "We Can Help You." Group's LP "Outward Bound" is released on October 1.

TIM ROSE Songbook, including the original versions of "Hey Joe" and "Morning Dew," is published this week by April Music.

RADIO Free London, London's land-based pop "pirate" station, which began broadcasting again last Sunday, now expects to transmit regular weekly three-hour programmes on Sundays from noon-3 p.m.

VINCE EDWARD sings the title song from the new musical "Hair" on BBC's "Late Night Line-Up" tonight (Thursday).

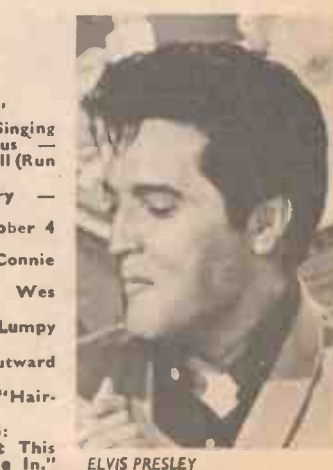
LONDON group Fairport Convention, who began a two months' residency at London's famous Marquee club last week, headline a Festival Of Contemporary Song at the Royal Festival Hall next Saturday (28). Also on the bill: Al Stewart, Irish group the Johnstons and Americans Joni Mitchell and Jackson C. Frank.

JONI MITCHELL and Jeff Beck are on John Peel's Sunday afternoon "Top Gear" on September 29.

VANITY FARE, the Cymbaline, Billy J. Kramer, Alex Welsh and his band and the Epics appear in "The Jimmy Young Show" all next week.

BRIAN AUGER and Julie Driscoll, Charlie Woolfe, the Mud, Duster Bennett, Richard Kent Style, Amboy Dukes and the Symbols are in "The David Symonds Show" next week.

MARMALADE guest on the lunchtime "Joe Loss Show" next Friday.



ELVIS PRESLEY



Jack Good Julie Driscoll Jerry Lee Lewis Tom Jones Lulu Flirtations Chris Farlowe Lonnie Donegan

Jack Good: big names to rock Shakespeare

TOM JONES, Julie Driscoll and Jerry Lee Lewis may all star in an amazing stage musical version of Shakespeare's "Othello" in London next year—if plans by ace producer Jack Good work out.

Jack, back in Britain this week to produce this Sunday (September 29) the long-awaited top TV spectacular "Innocence, Anarchy And Soul" (for October 12 screening)—with a cast headed by Lulu, Julie Driscoll, Brian Auger and Emperor Rosko—told me:

"I staged the 'Othello' musical for a six-week run in Los Angeles under the title 'Catch My Soul' earlier this year.

"On the first night, 300 diamond-dripping people walked out—and after that all the kids flocked in and it really moved!"

"We have already booked the Palace Theatre in London just after Christmas. I want to bring Jerry Lee over again and really be much more wild than we were even in America."

Jack plans to cast Julie Driscoll as "Desdemona" and Tom Jones as "Othello," with Jerry Lee playing his original part of "Iago."

"If I can't get them, I'd like to try someone like Chuck Jackson or Jackie Wilson from America or Chris Farlowe as 'Othello' and Lance LeGault—a new American

A PENNY VALENTINE EXCLUSIVE

boy I found at an Elvis Presley party—as 'Iago,'" he told me.

Jack will also use new girl group the Flirtations throughout the show.

"We keep very much to the original Shakespeare text, but sock it to the audience more. For instance, Jerry Lee was allowed to add asides from his piano on-stage like 'Wow, my soul' to the audience."

"We hardly sold any programmes in America because the usherettes were all leaping around in the aisles!"

The show will be taped as an hour-long spectacular by Jack also for Yorkshire TV during its London run.

Also in Jack's "Innocence, Anarchy and Soul" show, to be recorded at Elstree, will be Lord Rockingham's XI, specially reformed with Red Price, Don Lang and Lonnie Donegan, plus the Alan Bown, the Breakaways, Chants, Dominic Grant, Ian Whitcomb and Emil Dean.

...and Jack does Monkees TV

MONKEES will star in their own hour-long TV spectacular in America—with Julie Driscoll and the Brian Auger Trinity this year.

The show—produced by Jack Good—will feature "Julie as a very evil woman," Good told Disc. The Monkees, at present touring Australia and the Far East, will be doing a Harry Nilsson number—"Daddy's Song"—as their next single. A previous Nilsson number by the Monkees was "Cuddly Toy."

Sly back soon

SLY and the Family Stone, who flew back to America last Friday without making one "live" appearance, now hope to return to Britain for a tour in February 1969.

TOP OF THE POPS

Pete Murray introduces "Top Of The Pops" tonight (Thursday) when guests are: Leapy Lee, Mary Hopkin, Cliff Richard, Hollies, Vanity Fare, Casuals and Beatles.

Cat's back!
CAT STEVENS makes his first club appearance for a year on November 29 at Scarborough's "The Scene 2 Club."
Cat, whose new single "Here Comes My Wife" is released on October 4, appears on "How It Is" this Friday, "Pop North" (October 1) and "Time For Blackburn" (October 12).



AMEN CORNER were determined to prove that pop stars aren't always the scruffy ruffians the general public believes when they went to a wedding last week.
They were suitably attired in top hat and tails for the marriage of their new manager, Terry Slater (pictured pointing in the background) to Eve Norman, secretary to pop agent Dick Katz.

Amen — GENTLEMEN

But all the boys — except singer Andy Fairweather-Low — did a quick-change act for the reception at London's Revolution club later.
Andy? He had to stay

tagged up—to cut the cake!
Amen Corner, Love Affair, Vanity Fare and Geno Washington and the Ram Jam Band star on a special three-day Scottish package tour from tonight (Thursday). Show will be compered by Stuart Henry.
Dates are: Paisley Ice Rink (tonight), Edinburgh Waverley Market and Falkirk Town Hall (Friday) and Ayr Ice Rink (Saturday).

Long John's 'Mexico'

LONG John Baldry's new single—"Mexico"—released October 11, is being used by ITV as theme for their coverage of the Olympic Games.
He is compering a show for prisoners at Wormwood Scrubs on October 6, when guests will include Geno Washington, Chris Farlowe and possibly Billie Davis. John starts a week's tour of America on October 14 to promote "When The Sun Comes Shining Through."

CASUALS FOR TOMMY ON SCOTT TOUR

TOMMY JAMES and the Shondells are OFF the Scott Walker tour of Britain due to open in London on October 4. Their spot is being taken by current chart stars the Casuals on some dates; and by Cupid's Inspiration on others. Terry Reid has also been added to the bill.
Tommy James—who had a number one hit here with "Mony Mony"—will not now visit Britain at all. They were set to arrive on Tuesday this week.
This is the second billing switch

for the Scott show. A month ago it was exclusively revealed in Disc that Lulu would not do the tour.
Full line-up now is: Scott Walker, Love Affair, Paper Dolls, Casuals and Cupid's Inspiration, Terry Reid, and new group, the

Gun. Scott will be accompanied by a band led by jazzman Ronnie Scott.

And this week Maurice King squashed rumours that Scott himself would not do the tour—because of recent illness. He told Disc: "Scott Walker is alive and well—and will categorically do the tour."

Full dates for the tour are: London Finsbury Park Astoria (October 4), Manchester Odeon (5), Bradford Gaumont (6), Edinburgh ABC (9), Newcastle City Hall (10), Birmingham Odeon (11), Chesterfield ABC (12), Liverpool Empire (13), Bristol Colston Hall (14), Cardiff Odeon (16), Slough Adelphi (17), Ipswich Gaumont (18), Tooting Granada (19) and Coventry Theatre (20).

Casuals appear on all dates EXCEPT Chesterfield, Slough, Ipswich and Tooting—when their place is taken by Cupid's Inspiration. Neither group appears at Manchester on October 5—a replacement act is being sought.

COUNTDOWN

THURSDAY

Crazy World of Arthur Brown — Liberal Hall, Yeovil.
Equals—Mecca Ballroom, Blackpool.
Love Affair/Vanity Fare — Ice Rink, Paisley, Scotland.
Pop North (Radio 1—1 p.m.)—Idle Race.

FRIDAY

Dave Dee, Dozy, Beaky, Mick and Tich—Starlight, Belfast and Flamingo, Ballymena, Ireland.
Casuals—Corn Exchange, Braintree, Essex.
Marmalade—George Ballroom, Hinckley.
Equals—Mecca Ballroom, Basil-don.
Canned Heat — Roundhouse, Chalk Farm, London.
Crackerjack (BBC-1—4.55 p.m.)—Dave Dee, Dozy, Beaky, Mick and Tich, Leapy Lee.
Vanity Fare—Waverley Market, Edinburgh.
Love Affair—Town Hall, Ardrossan, Scotland.
Joe Loss Show (Radio 1 — 1 p.m.)—Marmalade.
Tremeloes—Top Rank, Swansea.

"Sunshine Of Your Love," Joe Cocker — "With A Little Help From My Friends," Turtles — "Elenore," Love — "Your Mind and We Belong Together."

SATURDAY

Casuals—Flamingo, Redruth.
Marmalade—Dreamland, Margate.
Julie Driscoll/Brian Auger Trinity — California Ballroom, Dunstable.
Crazy World of Arthur Brown—Gaiety Ballroom, Ramsey.
Move — Hyde Park Open Air Concert, London, and Links Club, Boreham Wood.
Canned Heat — Roundhouse, Chalk Farm, London.
Presenting Nana Mouskouri (BBC-2—9.45 p.m.)—with Donovan.
Vanity Fare — Ice Rink, Ayr, Scotland.
Love Affair—City Hall, Perth, Scotland.
Amen Corner — Seagull Ballroom, Ryde, Isle of Wight.
Saturday Club (Radio 1 — 10 a.m.)—Roy Orbison, Troggs.
Status Quo—Belfry Hotel, Sutton Coldfield.

SUNDAY

Julie Driscoll/Brian Auger Trinity/Alan Price Set/Nice/Spooky Tooth/The Alan Brown/Election — Fairfield Hall, Croydon.

Crazy World of Arthur Brown — Coatham Hotel, Redcar.
Canned Heat—Civic Hall, Barnsley.
Vanity Fare — Top Ten Club Palais, Dundee, Scotland.
Love Affair — Locarno, Montrose, Scotland.
Stuart Henry Show (Radio 1—10 a.m.)—Jeff Beck.
Top Gear (Radio 1—3 p.m.)—Joni Mitchell, Fairport Convention, Jeff Beck, Ten Years After.
Status Quo—Civic Hall, Barnsley.
Casuals—Brittania Rowing Club, Nottingham.

MONDAY

Canned Heat—Marquee, Wadour Street, London.
Vanity Fare—Caledonian Hotel, Inverness.
Love Affair — Chesford Ballroom, Kenilworth.
Amen Corner—Ice Rink, Streat-ham, London.
Radio 1 o'clock (Radio 1—1 p.m.) — Honeybus, Frank Ifield, Helen Shapiro.

TUESDAY

Sandie Shaw Supplement (BBC-1—9.55 p.m.)

WEDNESDAY

Dave Dee, Dozy, Beaky, Mick and Tich—Pavilion, Hemel Hempstead.

NEW RELEASES: Hollies — "Listen To Me," Herb Alpert — "To Wait For Love," Tommy James and the Shondells — "Do Something To Me," Cream —

**NEW MAMAS & PAPAS
SINGLE:
NEW GROUP DISCOVERY:
BACKING SINGER
GOES SOLO.**

Out from RCA this week, three releases, all very different from each other, but each one important in its own right.

THE MAMAS AND THE PAPAS have a beautiful new single with "For The Love of Ivy" c/w "Strange Young Girls" (RCA 1744). The A title might well sound familiar. It is, of course, the theme from the latest Sidney Poitier movie of the same name, which is now on national release. After the smash success of MAMA CASS's solo "Dream A Little Dream of Me" (RCA 1726) the group should do very well with this one.



And while we're on the subject of film themes, what about the latest in the 'Fistful of Dollars' series? HUGO MONTENEGRO made the No. 1 spot in the States with "The Good, The Bad, And The Ugly" c/w "There's Got To Be A Better Way" (RCA 1727). Now, the disc's climbing the British charts. That B side, by the way, is yet another film theme—from 'Bandolero'.

STOICS make their disc debut this week with "Earth, Fire, Air And Water" c/w "Search For The Sea" (RCA 1745). The A side was written by that highly successful team Richard Kerr and Joan Maitland (they wrote 'Blue Eyes'). But, who are STOICS? Well, they're all twenty years old, very good looking and are—Jack Casey (drums); John Wynne (Bass guitar); James Doris (ex-student, now lead guitarist) and pianist Hugh McKenna. These guys have the kind of talent to make Glasgow—their home town—another Liverpool!



HAPPINESS is tree shaped. At least it was for Dusty Springfield who decided to swing from one in Memphis last week—and promptly fell off on to her head, blacking an eye, gashing her forehead and covering herself in huge blue bruises.

And thus she returned to Britain after her first history-making week of recording at Atlantic's famous little studios — where more great sounds have been born than probably anywhere else in the world.

The gashes, bruises and pain were more than compensated for by 12 beautiful tracks out in six days with some of the finest musicians around.

The swellings had gone down by Thursday when I met her at "Top Of The Pops" and she was unusually calm — despite two minutes of agonised muttering into the mirror saying the black eye wouldn't show up and it just looked as though she had too much eye make-up on.

Her first day at Atlantic, it turned out, had been quite a strange affair — which was to be expected since head recording man Jerry Wexler was in slight awe of having Britain's top-recording star in his studio, and she was in awe of being around the same people who worked with Aretha Franklin.

"We walked around looking at each other mumbling and sizing everyone up," she said. "And then suddenly everything clicked.

"It's an amazing place to work. The studio is really tiny tucked away behind a restaurant on a parking lot in Memphis.

"But I don't think I've ever worked with such musical people in my life. The musicians there are all young—in their 20s—and they really live music. They never go home. I know it's hard for musicians in Britain because they have to rush off to other sessions all the time. But Atlantic musicians work solely for the company and they'll work 24 hours a day if you'll let them.



Dusty . . . fell out of a tree in Memphis

BY PINNY VAUGHAN

America comes to Dusty with songs . . .

"They all come into the control room and listen to the tapes and if they're not pleased with something they'll go back and do it all again until they are."

When word spread that D. Springfield was on her way, America's top songwriters suddenly emerged with special material for her and handed it to Jerry Wexler. Consequently she cut tracks by Burt Bacharach, Goffin and King, Randy Newman, Mann and Weil, and a couple of unknown youngsters who just marched in and said, "This is for Dusty," with songs that have staggered her.

"The atmosphere was really elated and I was very, very pleased with the outcome. It's the most casual and relaxed place I've ever worked in. I mostly just sat about contributing ideas to start with.

"The musicians were real Southern boys to look at — you'd never imagine they were so wrapped up and involved in their music.

"Jerry Wexler — who takes all Aretha's sessions — was a marvellous, intelligent man with a great sense of humour. I mean where else in the world would your record producer go

and get hamburgers for you? "Atlantic is about the only studio anywhere to work on such a closely-knit system.

"I've cut enough nearly for an American album and a single. I've got to go back this week to cut the rest of the voices and work with Aretha's backing group—The Sweet Inspirations, which I'm really looking forward to.

"No, I didn't meet her while I was there—she records at their New York studios. Well, Jerry Wexler spoke to her on the telephone but that's hardly meeting her is it?"

Another RCA debut is made by LESLEY DUNCAN with "Lullaby" c/w "I Love You, I Love You" (RCA 1746). Petite and vivacious, Lesley has a terrific voice—which you've probably heard before, as backing for many top stars, including Dusty Springfield. She certainly has the talent to get her into the charts. What's more, Lesley wrote both sides of the new disc herself. You'll hear a lot more about Lesley Duncan, who's living proof of the old saying "good things come in small packages"!



RCA

NEW SINGLES



Chris Andrews
The Man With The Red Balloon
7N 7617



David Garrick
A Little Bit Of This (And A Little Bit Of That)
7N 17610



The Vogues
My Special Angel
RS 20766



WHAT is happening to the beat group image?

There are traitors in the camp and, beware—they may be changing the whole face of pop!

For creeping up the chart, surrounded on all sides by hairies from Casuals to Status Quo; from Canned Heat to Doors; and from Arthur's Crazy World to Bee Gees are four veritably shaven, shorn and smart young lads by the name of Vanity Fare.

Not a 'goody-goody' group

Immaculately attired in white pin-stripe suits, with scarcely a side-burn and not a beard or moustache among them, Vanity Fare are already engaged in a personal fight to convince the hairies that they are not a "goody goody" group, and are certainly not 1968's answer to the Bachelors.

"Everyone's been going on about the length (or lack of length) of our hair," sighed Tony Goulden. "Originally we were short-hairs because we played a lot of dances for debutantes and coming-out parties. But being smart doesn't mean you're not a raver, and we can rave as well as the next group! Anyway you ask my mum. She doesn't think I've got short hair!"

Dick Alick, hardened professional drummer, can speak from experience: "I went through the long hair bit with the Gnomes of Zurich.

"But it got to a stage when my Mum wouldn't be seen in public with me . . . and anyway I prefer wearing suits which look a bit odd

Vanity Fare



Changing the face of pop!

with hair sticking out all round them."

And Tony Jarrett (he's the one hiding mysteriously behind the dark glasses) adds: "We've always looked like we do, and we didn't suddenly think 'Oh, we're turning professional; we'd better get hairy.' If groups want to be hairy that's their affair—but I think they do us more good than harm!"

"We bath every day and wash our hair two or three times a week, but apart from that we're

pretty normal!"

Vanity Fare are of the opinion that in the pop business it really doesn't matter too much what you look like—it's what you sound like that matters . . . and the sounds of Vanity Fare are pleasing enough to back up their philosophy.

Wider appeal

"Of course our appearance does

help to give us a wider appeal," says singer Trevor Brice. "We're hoping the adults who like our record will approve of our appearance as well."

"But there'll always be room for long-haired groups . . . end of discussion."

Perhaps one reason for the vigorous healthy appearance of Vanity Fare is that splendid rosy complexion-giving product yoghurt . . . the whole group's addicted to it!

"It's all our manager's fault," says Dick. "He was on some strange diet the other month and used to sit down to a meal of one pot of yoghurt. Of course we all took the mickey out of him, but eventually he persuaded us to try it." He sucked another spoonful of mixture. "Mandarin-flavoured, that's my favourite."

"We have yoghurt eating-contests in the van to pass the time. The winner is the person who eats the most . . . and the prize is cleaning out the mess in the van afterwards!"

In fact, passing the time in group vans is a very refined art—an art indeed that has never been fully explored.

Bird-spotting

Vanity Fare, apart from eating yoghurt, enjoy asking the way in way-out Australian accents, spotting birds (they refrain from specifying which variety) and driving over mountains and along cliff edges! In explanation we should add that their faithful road manager George is petrified of heights—the group will remember for months to come the time he drove along an Exmoor hill road with both eyes shut because he couldn't stand the sight of the valley hundreds of feet below!

"We also find that Disc is excellent for plugging up the numerous draught holes in the van," says Tony Jarrett. "That's after we've read it, of course!"

And a final note for the future from Mr Jarrett.

"We like to look smart and we like to look masculine . . . so we shall still be dressing the same."

Sad, sad night at Cliff's show



IT WAS a sad night—Cliff's return to the London Palladium for his autumn season. Sad, because it marked beyond all shadow of doubt that the era of Cliff the teenage idol, has finally departed.

Not that there weren't many spontaneous screamings. There were, but these must come from the truly devoted Cliff fan whom nothing will shake.

No, what is sad is to make Cliff the star of a show and then complete the bill with two rather unoriginal comedians; a ventriloquist; numerous stereotyped dance routines; Mike Yarwood (good in his own right), the Palladium Orchestra, all of whom must be at least twice Cliff's age; and a traditional jazz band.

In short the Palladium Autumn Show has almost turned Cliff into a name from the past—as if he's now struggling to survive along with the rest of yesteryear's music hall. The whole effect was like listening to a scratchy 78 rpm record.

Cliff in his own spot was professional and superb as ever, mixing a medley of his hits with "When I'm 64"; "La, La, La, La, La"; "Shout"; "If Ever I Should Leave You" and "Manha de Carnival" which left the three-quarters full first-night audience shouting for more.

If you're prepared to wade through nearly two hours of boredom to see the man you paid to see . . . well, you'll not be disappointed. Beware, though. The Shadows don't arrive until next Monday. Meanwhile Chris Barber is filling their spot competently, if rather incongruously.

A sad show.

Films

MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

Herman's Hermits, Lance Percival (U)
IT'S A SORT of rags-to-rags story without the riches in between. Our hero, Herman, loses the girl, the riches, a chance for his greyhound, Mrs Brown, to win the Greyhound Derby, the chance for pop group fame. Added to this he looks love-sick and thoroughly miserable all through the film.

Like Herman's records, the film is made to make money. It would appear to be made especially for the American market, being something of a travelogue showing backward 'ol England, a touch of pageantry and royalty, and, of course, swinging London portrayed through last year's hippies.

The film fails to be the happy-go-lucky comedy it sets out to be, through no fault of Herman, the Hermits or any of the actors. It fails by being too stilted, following a comedy line so far then dropping it. And also having too many characters with important parts.

Herman's first big film, which was American-made in America, succeeded through being simple and building up to the punchline with maximum songs and minimum central characters.

Lance Percival as the honest tramp with the very posh accent was excellent but was really superfluous to the story.

The story: Herman has a greyhound left to him by his grandfather which he races with a little help from his friends (the Hermits), who happen to be musicians in their spare time.

They go to London to enter the dog, Mrs. Brown, in the greyhound derby. After she wins the first trial, they meet Mr. and Mrs. Brown, and their lovely daughter.



Herman with greyhound Mrs. Brown, and Sarah Caldwell as the lovely daughter

Too many people in Herman's film

Although it isn't shown, we assume that Herman falls madly in love with the daughter, who is a model.

On the night of their first club date the daughter leaves a heart-broken Herman at the station on her way to Italy for a two-month modelling job. While saying goodbye, Herman loses the dog, doesn't turn up for the club date and the group lose the date.

When they have all returned home the tramp turns up with the dog, who is about to have pups, and we build up to the gigantic climax of Herman seeing things in a different light and singing the title song of the film to an hours-old puppy.

FIVE CARD STUD ROBERT MITCHUM DEAN MARTIN

FIVE MEN hang a cheat, one man looks on and the professional gambler tries to stop it.

One by one the men in the lynching party meet their deaths in the same way the cheat did — strangulation or suffocation.

Dean Martin is the professional gambler and Robert Mitchum is the quick-draw tough-guy preacher in this ordinary western and bad "who-dunit."

Gavin Petrie

MASON WILLIAMS is 30 years old, single, lives in California, has a quiet chuckling sense of humour and doesn't strike you as the sort of person to throw typewriters out of car windows at 90-miles-an-hour.

But he is—and he has. Apparently John Lennon has the result of this strange experiment—a little book peculiarly written up as a sort of consumers' report on whether a typewriter will stand the road test!

It is just one of the seven books of poetry and essays Mason Williams has sped through in the past six years.

"The book was given a very limited print order—I was quite surprised to hear Lennon had a copy. We took various typewriters on to the free way in a car and solemnly threw them out of the window to see how they'd stand up. Naturally none of them did!"

Placid

Mason Williams is placid and pleasant and highly intelligent. He has to be all three to stand up to the incredible pressures he works under. When you consider that he is head script writer for the renowned Smothers Brothers TV series, has worked on the Petula Clark TV special, with Andy Williams and Roger Miller and is currently putting together Mama Cass' first solo cabaret venture in Las Vegas, you may well boggle at the fact that in the midst of all this he has had time to record.

"The Mason Williams Phonograph Record" — from which "Classical Gas" was taken was my first major album.

"Before that I did one of poetry but nobody was interested enough in me to approach me to record on my own before last year.

"It was really Tommy Smothers who got me started. I'd never pushed my music but he always liked what I did when I worked as their guitarist on records and one day he just said 'why not do an album' and gave me the money for it.



Mason Williams: report on road-testing typewriters!

MASON WILLIAMS IS A GAS!

"It took four months after work and I did it as an experiment really, in bits and pieces without any of the usual recording pressures that artists work under.

"Warner Brothers were very good. At that time they had a policy of signing unknown people to see what came of it. They signed me and Van Dyke Parks

and a few others which was really brave of them."

"Classical Gas"—the only instrumental track on the album—was finally released as a single after it had become constantly played by American DJ's.

"I didn't really think the public would take to it as they did," admits Mason. "Basically it was built round a sonata and I played classical guitar on it. Of course I'm delighted by the response to it."

Before all this happened and Mason Williams became a big name in the TV/recording set-up of Los Angeles he had spent a very split eight years.

Folk singer

He started in 1959 as a folk singer drifting around California, two years later he joined the Navy and two years after THAT went back to folk singing again.

It was then that he met Mama Cass—also slogging the folk singing circuit.

"At that time nearly everyone we knew was trying to make it on the folk scene. I never actually worked with Cass but over two or three years we kept bumping into each other doing the rounds.

"It wasn't that I was a bad folk singer I didn't make it. I was okay but too experimental. I was always trying out new things and I couldn't remember half of them. I finally gave it up because I was making £3,000 a year and spending £2,500 on petrol!"

Mason joined the Smothers Brothers to play on their records and work on special bits of script. They signed him for their TV series and he has since worked his way up as chief script writer.

Currently he's working on a second album.

"I've repeated the idea on this album—as on the other—of not having any two songs with the same theme. The only thing that is similar is another guitar instrumental track they've just released as my new single. It's called 'Baroquesnova' and is a Baroque tune with a Bossa Nova beat which may sound confusing, but it's worked out, rather well!"

Terry Stamp —the second generation hippy...



Terry Stamp: marvellous how pop's grown

POP is pop and films are films and occasionally when the twain meet it is usually a one way traffic from pop on to the screen. Terence Stamp, however, prefers to be unconventional and cross from films to pop.

Now don't go off the deep end, Mr Stamp has no hidden ambitions to become a singer, he is just a very enthusiastic fan of the British pop scene. So enthusiastic, that he is to comper the first of a series of pop spectaculars to be filmed shortly and sold to various TV companies.

When he is not away filming, Terry lives in London anxiously supervising his new King's Road restaurant—The Trencherman—and mixes with that vast and nebulous "In" set of actors, models and photographers. His brother, Chris, is a co-director of Track Records and consequently Terry has recently been introduced to the world of pop.

At 30 and untidily handsome, Stamp regards himself as "a sort of second generation hippy."

Early one morning at Track offices in Soho, feet up on director's desk, the celluloid God explained his interest in pop.

"I think pop is a more modern industry than films. Films are very old-fashioned compared to pop, and I can visualise great strides being taken in the film business when they get into pop. The world is changing and pop is one of

the few things that is changing with it. The structure of pop is more modern and more sophisticated than either the Civil Service or politics, and so I think young people connected with pop are moving faster than anybody else, and I think they are going to make a lot of the world obsolete because their thinking has so much more clarity."

Terry admits that it is through his brother, Chris, he has been able to meet people in pop (Arthur Brown and the Who through Track) and become involved in the new TV spectacular.

The first hour-long show which Terry has agreed to "comper" is due to be made in mid-October.

"You could say I'm compering," says Terry, "but I use the word 'comper' loosely because the format of the show isn't going to be like anything that has been done before. Kit Lambert and I are very clear on what we are doing. I think it's going to be good, otherwise I wouldn't be involved in it, and I haven't done any TV before because I'm not crazy about the medium."

Caroline Boucher



A fantastic new release from
ENGELBERT HUMPERDINCK
 Les Bicyclettes de Belsize

F 12834

DECCA

45 rpm

Advertisement

info

on this week's new releases from Decca

Everybody's talking blues, and one of the up and coming names on the British blues scene is **FEARNS BRASS FOUNDRY**, a Midlands-based group with the big blues sound that's so much in demand now. Their power-packed new single, *'Now I taste the tears'* has a pounding beat which builds up into a positive explosion of sound. Could easily explode right into the charts! The number to ask for is Decca F 12835.

One of the most talented groups on the West Coast scene, **THE TURTLES** have already enjoyed several successes in this country. Their latest single, *'Elinore'*, is one of their very best, and you can tell that they are enjoying every minute of it! It's a great big happy sound that you just have to feel good listening to! And for those of you in the anti-fade brigade, this one doesn't fade, it ends... but beautifully! Number is: London HLU 10223.

ARTHUR SPINK is already very popular North of the border, and he has come up with a disc that has universal appeal. Titled *'Beatles Och Aye!'*, it's a medley of some of the best-known Lennon/McCartney songs given an entirely new treatment. The result is both unusual and enjoyable. You'll hear several of your favourites, including Yellow Submarine, She Loves You, and From Me To You. This is on the Beltona label, and the number is BL 2766.

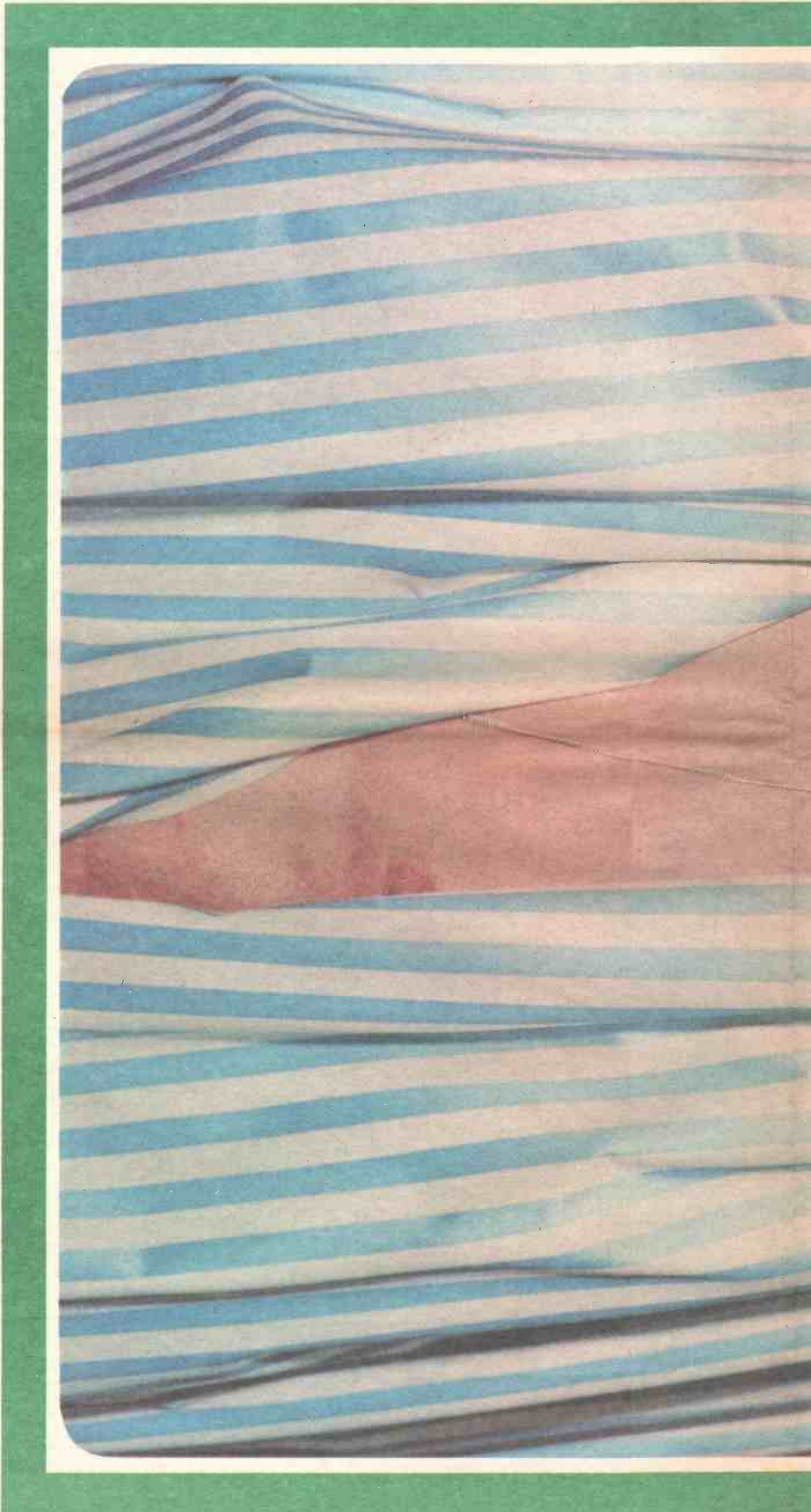
Must say a few words of praise here about **THE CASUALS**, who released *'Jesamine'* way back in May. Everyone knew that this was a very good record indeed, but for some time it seemed that it just wasn't going to move. The fact that the group was based in Italy didn't help, because they had no opportunity to do Radio or T.V. dates, and their public performances were all on the continent! Still, people kept right on buying it, simply because it was good. Then after being out for months, *'Jesamine'* started leaping up the charts. Just goes to show, you can't hold a good disc down!

More inside info next week



45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1



MEET LEAPPY LEE!

Then see p. 12 to find out why the Little Arrows star has become 'Sleepy Leappy'





A COUPLE of weeks ago when I wanted to have a chat with pop's happiest chappy, Leapy Lee, I simply picked up the phone and dialled a number—and the same day we were talking away for hours with not a care in the world.

That, of course, was before "Little Arrows" pierced the chart and the whole world sat up and took notice.

Last week I tried again. Three appointments were cancelled and I eventually caught up with the leaping gent in a New Bond Street recording studios where Gordon Mills was about to cut some tracks for Leapy's first album.

We'd had about two sentences together when Mr Mills intervened with orders for him to air his vocal chords, and the meeting came to an abrupt finish.

Eventually the following day I tracked Leapy down to the end of a telephone at his flat moaning "I wanna sleep. Let me sleep!"

He pulled himself together: "I knew this was a busy-ness, but never so busy. It's ridiculous. I can understand how these new young kids with a hit record end up either with a nervous breakdown or a swollen head.

"I mean I've done 9,000 radio shows; TV shows, interviews, more recordings—and no sleep. You

Stardom Is making Leapy SLEEPY LEE!

know what I mean.

Mario Lanza

"It's only because I've been around for so long and have got to know what goes on, that I've managed to survive the last few weeks. If "Little Arrows" had been my first record I'd be walking around thinking I was Mario Lanza by now!

"But I'm getting to view things a bit objectively now. I've been going for eight years, and just because of a hit record everyone

wants to know all of a sudden.

"Not that I mind that, of course. It's fantastic and great and the best thing that's ever happened to me. But the thought occurs to me that there must be hundreds of other singers and groups about better than me—and let's face it I'm not a great singer—who don't get anything written about them.

"It's terrible really, but I suppose it's only human nature."

But what of the future now for Leapy? In the past everything he's touched seems to have turned to dust.

"Yes, well. I definitely won't be using the money to open any more bingo halls. That scene's definitely over!

Eternal pessimist

"But I'm an eternal pessimist, and I think it could still all fold tomorrow. But I'm not going to say "Got a hit record; I must leap out and earn as much quick loot as I can."

"So now I'm leaving it all to Gordon and Colin Berlin. They've decided that I should lay off work for a while, and not suffer from over-exposure.

"It's a great temptation to rush out, earn a lot of money and then disappear, but this time I've decided to try and achieve something a little artistically.

"I mean the record is everybody's success—Gordon's, the orchestra's, and everyone else who helped to make it a hit. Now I've got to try and make a success of myself—and I shall try that on the comedy side.

"I've made a living on comedy before, and let's face it, I can't

achieve much more on the singing side."

One thing that is making Leapy Lee lose his chirp is Pye's decision to re-release his "It's All Happening" single of four years ago.



Leapy: 'I'm not a great singer'

"That's a bit much, that. But they're always doing it. Proper parasites. Still it did sell 20,000 copies when it was first issued, but I'm not having anything to do with it.

I'll deny it!

"If anyone asks me I'll deny I had anything to do with it."

And on that note he groaned again: "Now let me sleep will you. Oh no, hold on. There's someone bashing at the door. Oh God! It's my publicist come to drag me off somewhere else. Who'd be a star? Only joking!"

David Hughes

Marty Wilde — from 'rock' idol to hit writer . . .

IN CASE you're under the illusion that Marty Wilde is a ghost of the past—I have news for you. Marty Wilde is alive and well with two records in the hit parade.

His current hits—"Jesamine" by the Casuals, and Status Quo's "Ice In The Sun"—are proof of the successful new turn of Marty Wilde's career as a song writer.

Only recently emerged from behind the pseudonym he used on the two songs, Marty Wilde at 29 and nine years happily married, looks very un-ghostlike and little 1950's. Since his last hit, "Bad Boy," which he also wrote, and which won him a Silver Disc in 1960, Marty has been far from idle. True, he retired from the hit parade scene, but has since been kept more than busy with cabaret, musicals and films.

It was only little over a year ago that he started song-writing seriously when he joined up with Ronnie Scott—manager of Valley Music. Marty took the name of Frere Manston and Ronnie became Jack Gellar—these are the names that appear on "Jesamine" and "Ice In The Sun."

"I'd used the name 'Frere Manston' on a few other things," explained Marty, "so if the record didn't get anywhere it didn't matter. Paul McCartney used Bernard Webb with 'Woman,'

just to see. We chose names because we didn't want images to stand in the way. We thought it would be hard to convince some way-out group that I could write songs for them. If someone from the past came to me with a song I wouldn't want to know about it."

Lucky room

Marty and Ronnie do most of their composing in the minute box-room of Ronnie's house in Upminster because they think it has been a "lucky" room for their compositions in the past.

"We haven't sat down and thought 'we'll write a song for such-and-such a group,'" said Ronnie. "It doesn't work like that. If one of us has an idea for a song and we both like it, then we'll follow it through."

"Jesamine" took them half an hour to write from a vague idea Ronnie had. Originally it ran "when Rosemary goes . . ." but then they decided that although "Rosemary is a nice English name, Jesamine is more unusual." They are still wondering what would have happened if they had left it as "Rosemary."

by CAROLINE BOUCHER

It's hard to categorise exactly how many songs they turn out a week, as they write in spasms, and often Marty is away doing cabaret for a couple of weeks.

Experiment

"We've normally got eight to ten ideas on the drawing board," said Marty, "and we never cut less than five demos at a time."

At present they have just finished two numbers for the Status Quo LP.

"With certain things you can afford to experiment," said Marty, "on an LP you needn't be so market conscious."

Their ambition at present is to write a hit song for Tom Jones, who may consider one of their songs for his next single.

Encouraged

"I think it's very hard, there's such a good stock of British writers that are writing such good stuff compared to America. John Lennon and Paul McCartney started it all off and encouraged people to start writing.

"These two records may finish and that's it for us, but we write stuff that we think is right. I'm convinced it's the song, not the writer that counts now. There's a load of Burt



Marty Wilde . . . 'I didn't give the pop scene up—it gave me up

Bacharach stuff in offices that's not been touched.

"There's been so many songs that you've heard it's difficult to know whether you've heard them ten years ago when all these melody lines are running through your head."

Marty has no regrets about

his fall from fame.

"I didn't give the pop scene up—it gave me up when I didn't have any more hits. But as far as I'm concerned I haven't any regrets. I've learnt a lot of bitter lessons that have stood me in good stead. It makes you wiser."

NOW! A PLACE TO BUY ANYTHING FROM A RUBBER EARWIG TO NEWSPAPERS

THE BIGGER-AND-BETTER BATTLE to win the shopper is on, as Antique Markets, Supermarkets, Hypermarkets and Drugstores spring up like overnight mushrooms. Last week another answer to the bewildered shopper's prayers opened — London's Oxford Street Arcade — self-styled "the shop of shops" and designed to make shopping a joy to execute.

Situated down the Marble Arch end of Oxford Street, I approached the Arcade with considerable caution after my mishap with the mirrored doors of the Chelsea Drugstore. Fortunately the Arcade's entrance is just one gaping void, reminiscent of a rabbit burrow. Inside, the double-storied shopping area is large, light and airy. So far there are 30 stalls.

The stalls — rented out weekly to holders — are pleasantly varied after the monotonous disappointment of the Chelsea Drugstore. You can buy wigs, cameras, carpets, clothes, coffee, records, newspapers, Indian, Grecian, Japanese and Chinese things. There's a bank and foreign exchange—an excellent idea if it's your bank. There's a magic man selling rubber earwigs, a n d arrows-through-the-head, and the inevitable array of Union Jack mugs and matchboxes in the doorway to catch the eye of the passing tourist. Also a stall that will trace your ancestry back and make up an impressive shield, which was crowded with aspiring baronets when I was there.

On the whole, the Arcade makes interesting shopping. The jewellery stall had some super solid silver rings from 29s. which were really unusual. Upstairs, the female boutique had a good variety of reasonably-priced clothes — striped jersey dresses for £2 19s. 11d., and corduroy suits for 5½ gns.

The Arcade's manager, Peter Harris, says he wants to keep the stalls as varied as possible.

"It's not really influenced by the Chelsea Drugstore," he explained, "people seem to like to shop in a department store atmosphere, but independent retailers can't afford it, so here they can take a stall."

The Arcade is open until 8 p.m. in the evening, and worth a visit. I just tremble to think what proportions the next emporium will reach.

The words that are on everybody's lips . . .



and especially on those of Paul Harris

The extended and revised second edition of this best selling book is now available . . . latest developments — on new stations, Caroline and the approaching death of pop music in Britain. The first edition of this controversial book sold out within two weeks—so don't miss this opportunity to get a second edition. FREE to Disc readers . . . a glossy booklet with pictures of the stations and the story of "When Pirates Ruled the Waves" with every order for the second edition. Send 35s (plus 1s 6d p & p) to IMPULSE PUBLICATIONS LTD. c/o Dorothea Benson Ltd., 18 Southampton Place, London W.C.1.

THIS IS US!

LARRY TAYLOR

Instrument played: Bass guitar.
Born: June 26, 1942, in New York.

Present home: Los Angeles.

Eyes: Brown.

Hair: Brown.

Family: One younger sister, and one older brother, Melvin, who's the drummer with the Ventures.

Education: High school in Los Angeles.

Previous jobs: All I've ever done really is play music. I worked in a delicatessen one time, but it only lasted about a month.

How met group: I was doing records and recording sessions for other groups. I was with Little Anthony and Jerry Lee Lewis, and I did the first three Monkee albums. Then I met Henry, Bob and Al, and later they called me up so here I am. That was about a year and a half ago.

Musical education: Self taught.
Career highlight: Coming here, and appearing at the Monterey Pop Festival.

Interests: Record collecting.

Favourite singer: Jimi Hendrix.

Ambition: To be successful at what I'm doing.

AL WILSON

Instrument played: Harmonica, slide guitar and vocal.

Born: July 4, 1943, in Boston, Massachusetts.

Present home: Los Angeles.

Eyes: Green.

Hair: Brown.

Family: One older sister, and one brother and two sisters younger than me. They live in Boston still.

Education: I read music at Boston University for a year and a half, but I lost my grant because of poor grades, so I couldn't afford to stay there.

Previous jobs: I was a bricklayer for three years.

How met group: I met Bob first through his records, and we were the only ones in the group to begin with.

Career highlight: Definitely coming here.

Interests: Nature, apart from music, of course.

Britain: I like it better than my own country. Perhaps I'll find something going on in Britain I don't like, but I haven't found it yet.

Favourite food/drink: Fried chicken. Gin and tonic.

Ambition: To see all the world at least once; then maybe I will be able to understand people a little more.

HENRY VESTINE

Instrument played: Lead guitar.

Born: Washington D.C. on December 25, 1944.

Present home: Los Angeles.

Eyes: Hazel.

Hair: Fair.

Family: We all moved to L.A. in 1957—I'm an only child.

Education: A year and a half at Los Angeles City College.

Previous jobs: I decided I'd rather play the guitar than go to school. I played with the Mothers of Invention and in local bands and beer bars.

How met group: I knew Bob through record collecting. I quit the Mothers of Invention, and I'd met the others at the Ash Grove club in L.A., so I called them up and said I'd like to play with them.

Career highlight: Coming here.

Interests: Collecting old records.

Favourite singer: Albert Collins—he's a guitar player from Houston.

Favourite food/drink: Steak and lemonade.

Britain: I like it very much. I lived here for three months when I was eight, in Cambridge. My

father was a geo-physicist and he was working at the university there.

Ambition: To play well and be successful. Maybe to do some record producing.

FITO DE LA PARRA

Instrument played: Drums.

Born: Mexico City, February 8, 1946. I'm Mexican.

Present home: Los Angeles.

Eyes: Blue.

Hair: Black.

Family: One half-brother and three half-sisters.

Education: The French-Spanish college and University in Mexico City. I read psychology at the university and then decided I was a drummer more than a psychoanalyst.

How met group: I've played with most groups in Mexico, and some American groups. I was playing in a night club in L.A.—the 'Tom Cat'—about nine months ago, and their manager saw me and liked me, so I was auditioned, and that was it.

Career highlight: Coming here.

Interests: Motor cycles. I had a BMW that I used to race, but I was too bad to make it.

Favourite singer: James Brown and John Lee Hooker.

Favourite food: Pork chops and sea food.

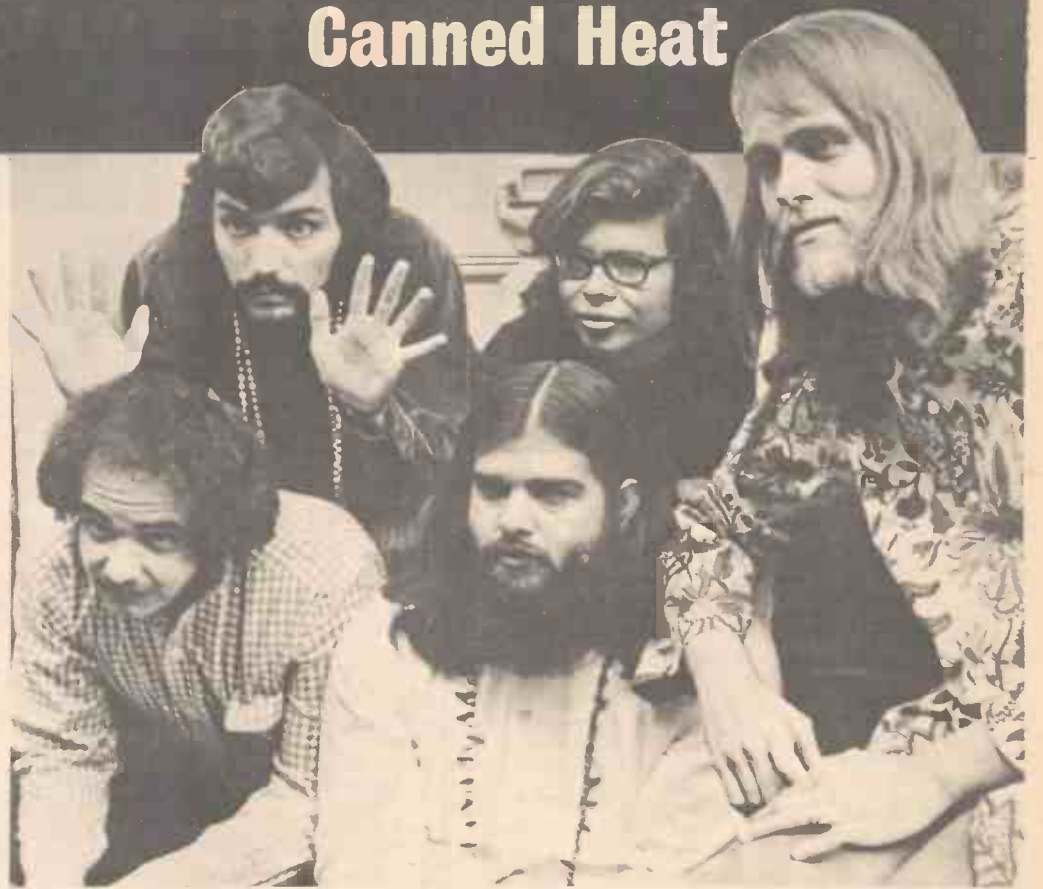
Britain: I love it. I respect the Beatles, and I like the groups in England—I think they have a good thing going.

Ambition: To play the blues as long as I can.

BOB HITE

Vocalist.

Born: February 26, 1943 (the day after George Harrison) in Torrance, California, which is practically in Los Angeles.



CANNED HEAT (left to right) back: Fito de la Parra, Al Wilson, Henry Vestine. Front: Larry Taylor and Bob Hite.

Present home: Los Angeles.

Eyes: Brown.

Hair: Brown.

Family: One brother, Richard, who's 17 and plays bass, piano, tuba, guitar and organ.

Education: High school in Torrance, then the family moved to Denver, so I finished there.

How formed group: I had a record playing session at my house, and a couple of boys brought their instruments and we started playing, and Al and I

formed a group and Henry joined us a couple of weeks later, and so it went on.

Previous jobs: I was a dishwasher, and I worked in a grocery shop and with my father making computers, and then I ran a record shop.

Musical education: I studied the trumpet for seven years. I quit because I didn't like marching in the band at school and because I played football and you couldn't do both.

Career highlight: Coming here.

Interests: Music.

Favourite food/drink: Tortillos and coke.

Britain: I love it. Henry, Al and I have almost decided that if this band is a success we're going to move here. The people are nice, they don't care how you dress, and the grass is so green.

Ambition: To be some sort of record producer, to have a record company and go out searching for talent.



CHARTBOUND?

DON PELOSI

'a quiet tear' RIM 9

JUDI RYLAND

'you ain't got the right' RIM 10

A TASTE OF HONEY

'goody goody gum drops' RIM 11

YES!

& TWO NEW ALBUMS —

sophisticated sounds from a very sophisticated girl!

an international affair

ORIEL CLAIR RIMzs3

ken howard & alan blaikley present their biggest hits

silhouettes of success

HOWARD BLAIKLEY ORCHESTRA RIMzs7

—AND THEY ONLY COST 27/11

RIM release date 4th october
distributed by philips records ltd



the
new
LPs

TOMMY JAMES—A FUN GROUP

TOMMY JAMES and the Shondells—"Mony Mony" (Roulette): If you're one of those people who thinks Tommy James began at "Hanky Panky" and ended with "Mony Mony" . . . you're wrong. The group, although not progressive or super-talented, has much more to offer, as this album debut shows.

Apart from the title track and a raving "I Can't Go Back To Denver," the songs are simple, unpretentious and for the most part, gentle and tuneful—and all self-composed. Some like "Do Unto Me" have the Tamla feel, others are almost ballads.

Tony Blackburn in his sleeve notes calls them a "fun" group, which is probably true. They're here to be enjoyed and danced to.

● BILLY ECKSTINE and QUINCY JONES should be a good mixture, but "At Basin Street East" (Fontana Special) has caught them on an off night. Here is a "live" recording that hasn't come off, but at the cheap price you may like it to complete a collection.

● We're told that the Donkey is a new dance craze, and to prove it here come BROTHER DAN ALL STARS (all three of them!) with "Follow That Donkey" (Trojan). Perhaps we're ignorant, but it just sounds like average bluebeat with the odd harmonica here and there. Nice, but unstunning.

● The PATTERSONS are to Ireland what the Trapp family was to Austria—run the sleeve notes to "Travelling People" (CBS). Which should quickly settle whether or not you'll like this sugary selection of ballads from the Green country.

● Like many another fine composer, RANDY NEWMAN'S songs really do sound better done by someone else. One reason is his voice, which to be honest just doesn't make it. Some people can not sing and still sound great, but not Randy. Even the massed orchestra of apparently 100-plus on his first Reprise album don't do much to make up for it. But he has written some very beautiful songs indeed, some on this album—for instance "I Think It's Going To Rain Today." It's just that Judy Collins' version was so great, and this isn't. Pity.

● LONNIE DONEGAN Showcase (Marble Arch)—just the album for those fans of Lonnie's whose 45's (and some 78's) of chari topping skiffle music of about ten years ago have worn out. The best of the skiffle era on this, including "Alabama Bound" and "I Shall Not Be Moved."

● "CHRIS BARBER Plays" (Marble Arch), harking back to the days when traditional jazz was king. An album of the big numbers of Chris Barber, well worth a listen to.

● "Latin Overtones" by BILL MCGUFFIE (Phillips) is excellent but strictly for fans and background music. Music to eat ice creams in the cinema by!

Politics, America and the Nice

"AMERICA is pregnant with traumas and anticipation, but is murdered by the hand of the inevitable" says the young voice of one of Pat Arnold's children at the end of "America", by the Nice.

And "America" has captured the imagination of British record-buyers enough to persuade them to buy 50,000 copies. Strange for such an old, well-known song—but it is presented by the Nice with such drama and excitement that it truly represents the spirit of Chicago riots, assassinations, fear and violence which seems to be the feeling of America in 1968.

"Satire has done more," says Lee Jackson, Geordie singer and bass-player with the group, "to put politicians like Harold Wilson in their proper perspective than any serious protest of outraged indignation."

Thus at the climax of "America" in their stage act the Nice have been known to burn the revered Stars and Stripes—for doing which they have been banned from ever playing in London's Royal Albert Hall again.

The Nice are thoroughly conscious of the times in which they live—but they are anything but political agitators or angry young men concerned with nothing but improving society.

(Drummer Brian Davison laughed non-stop for four minutes when he heard someone had christened guitarist Dave O'List a "hot-tongued young radical.")

David is a charming guy, but one of the quietest, most retiring people one could ever wish to meet. Hence Brian's mirth.)

But the group is concerned that its own form of protest is as valid as anyone else's, be it scuffles with policemen before the American embassy in Grosvenor Square, rallies in Trafalgar Square or a comedian's impression of George Brown on television.

ENGINE DRIVERS

"We feel everyone has an opinion on politics and they should express it any way they can," said Lee. "Why should we be prevented from expressing our own beliefs?"

"Everybody else does, from dustmen to engine drivers to actors. Particularly actors—after all, Ronald Reagan, an actor, is Governor of California, and you can't really get much more politically conscious than that can you?"

They know what they're talking about too—the group did one highly successful tour of the States three months ago, and, although then was a relatively quiet time in the affairs of that troubled nation, they gained enough impressions to know what it was all about.

"American policemen are as much to blame for the violence there as anyone" said Keith Emerson the group's wild, wild organist. "When we went to Haight Street in San Francisco all the kids had little whistles, and as soon as any of them spotted a cop they'd start to blow it."

"Then anyone else would join in and pretty soon a whole block would be whistling because of one copper."

"But American policemen are pretty bad. Honestly, those kids in Grosvenor Square didn't know how lucky they were."



NICE: from left—Keith Emerson, David O'List and Lee Jackson with Brian 'Blinky' Davison in front

'Satire has done more to put politicians in their proper place than any serious protest'

If there was ever a group to dispel the distressing popular image of groups as hairy, unwashed louts who care for nothing more than making lots of bread and getting drunk out of their minds in foul clubs, it must be the Nice.

ZEN BUDDHIST

Lee will quote Zen Buddhist parables at the drop of a hat and reads Oscar Wilde ad nauseum; Brian has a deep interest in Indian music, religion and mysticism; David treasures an album which features the now unfashionable Maharishi Mahesh Yogi talking about the untapped source of power within us all, while Keith has a large collection of the works of Johann Sebastian Bach.

What all four care about above everything is music, their own and anyone else's. Thus there were only two tracks on their first (and so far, only) album which the group didn't write, and what-

ever they're doing they are suddenly liable to launch into discussions of the music they play and ways to make it better.

"America" was an important part of their stage act some months before they released it as a single, way back in June; and the version of "America" they play now is radically different to the single.

"What we play is the fusion of many different types of music" says Lee. And that's what accounts for the Nice's explosively different sound. While Brian (whose very name is spoken reverently by most aspiring drummers) plays drums in a style which would benefit many technically perfect jazzmen, Lee adds grinding bass and Davy plays guitar in a style which started out as strongly Clapton-influenced and is now no one's but his own, Keith is quite likely to be looning about on top of it all playing straight quotes from J. S. Bach's Brandenburg Con-

certo No 4, or whatever.

Their quest for new sounds has led David to playing trumpet—he did on "Cry Of Eugene" on the album—and Brian to the tenor saxophone. "I can play along with the riff on 'Hey Jude'," he said proudly after a week of practising.

WEIRD BOX

And Keith now gets far more sounds from his humble Hammond organ than the manufacturers could ever have dreamed was possible. His technique now includes sticking knives between the keys to keep certain notes going while he plays others, and strumming with his hands on some weird box at the back of the instrument which enables him to walk off stage with sounds still pouring out of it.

Music is the name of the game—and the Nice are so expert in the game that they cannot fail to capture the minds of all who care what they put into them. Thus "America"—for three months it's been bought steadily and only now is it reaping the benefits it deserves. And it will do more. . .

MAJOR MINOR! There. Done it. At long last. After saying those two words about 300 million times I've finally got to actually write them. Why? Double M have got some Double G. Golden Goodies Volumes One and Two consists of some fabulous oldies from the late 50's early 60's period.

The LPs are set for October release and contain tracks like "Fanny Mae" by Buster Brown (Mighty Sam has a more recent version on Stateside), "Do-Re-Mi"—Lee Dorsey, "Goody, Goody"—Frankie Lyman and the Teenagers, plus more well-known things such as "Barbara Ann," "Itty Bitty Pretty One," and "See You In September."

One of the most interesting tracks is on volume one, "I'm Confessin'," by the Chantels. Rhythm and Blues expert Dave Godin of Soul City Records tells me that Smokey Bill Robinson and the Miracles were completely inspired by the Chantels and based their whole vocal styling on them. Golden Goodies One and Two—another great record from Major Minor.

Still with the same company, subsidiary label Toast have now on release one of my all-time, main, number one soul songs: Doris Troy's "I'll Do Anything." Originally on Cameo Parkway in 1965, this to me is a soul classic in every respect: song, vocal performance and

production. One of those you'll be able to play in ten years time and it'll still sound great.

Doris Troy made her name with a song called "Just One Look," which was a huge hit in 1963. That, and the other best-known Troy track, "Watcha Gonna Do About It," are available on a double-sided golden oldies single from Atlantic.

Also the 12-track "Just One Look" album, containing eight songs Doris wrote with Gregory Carroll (including "Look" and "Watcha") may be re-released later this year. Doris was born in New York City and first got turned on to R'n'B whilst working as an usherette at the famous Apollo Theatre. Remind me to tell you all about THAT place sometime.

Last slice of Toast—A and R director Vicki Wickham very excited about new Rosetta Hightower—said to be super soulful. "Red Balloon" was the previous single from Roz,

SOUL



johnnie walker

former lead singer of the Orlons (remember "Don't Hang Up"?).

THANKS very much for your many letters re the Ray King Soul Band. They have just returned from a tour of France and are cur-

rently doing a week both on the "David Symonds Show" and at the Playboy Club. This is a return gig for the band who, when last there, recorded their show for a new LP, just available on the Direction label.

"Live At The Playboy" includes "Mercy," "Respect," "Save Me," "Knock On Wood," "Malita" (a Ray King original), "Funky Broadway," "Hold On, I'm Comin'," etc., etc. Haven't heard it yet, but it should be very good.

Maurice McCallister and Mac McLaurin Green sound like the new haggis-throwing, hammer-eating champions. But as Maurice and Mac they become a fantastic soul duo, who, with their latest Chess release, "Why Don't You Try Me," should definitely cause Sam and Dave to lose some sleep. Nothing to say about this record.

Ain't no way I can do it justice. Has best of Detroit and Memphis. Tamla tambourine and strings, plus the funkiest, Stax-style rhythm groove ever, plus a churchy organ, plus great Rik Hall production, plus sock it type singing from M and M. You owe it to your soul to hear this song.



Doris Troy: ex-usherette at the Apollo

YOU know how all areas of London have the W1, EC4, type thingy? Well Kilburn is NW, which stands for nocking on wood (what's a "K" between friends!) which is what the soul brothers are doing high up the Edgware Road. First cameth Beacon Records, now John Abbey has started the Action Record Company who have already one of their first four in the R'n'B charts.

They've a Fantastic Johnny "C" album out on November 1 called "Boogaloo Down Broadway," after the hit single.

The Showboat Special—a Dover-Boulogne boat trip set for this Saturday, with Johnnie Walker, Amen Corner and Cupid's Inspiration, has been cancelled. At press time no reason was known for the cancellation.



MARY — any Mum's ideal!

"WELL, it's all right for you. You're a star." Quote from uncouth acquaintance over the weekend. Yet again, monumental misuse of the word. Of course, I am not a star, and the sad thing about the world of entertainment at the moment is that there are none anywhere else either.

There are no stars. No film or theatre stars, no pop or TV stars, no radio stars or stars of stage, screen and life.

Some while ago the Beatles took it all away from Hollywood. They became the first glamourless stars, and in so doing destroyed the era of gold lamé, greased kiss curls, pink leather Cadillacs and white ermine.

"And WHAT?" they would say in incredulous scouse accents, and the star world would smile and laugh at the outrageous innocence of these frank, honest, unsophisticated new entrants to the glitter society.

But glitter no more. Not for John, Paul, George and Ringo. They were down to earth, humorous, sarcastic. They had no respect for the phony world of film people.

THE public loved the Beatles, and followed them in every way. They became the biggest, and the last stars. Biggest because their star quality was entirely new, entirely different from that of previous generations. Remember Tab Hunter, Fabian and Bing? Frank Sinatra flew in and out of London last week and who cared?

So they were also the last. For having destroyed glamour—having made an image out of hate for phoniness and pretension—there was no going back. We—the public—couldn't build up any idols any more, now that we knew.

And then the Beatles lost it too. In their own private minds they tried to become glamorous. Flashy psychedelic Rolls-Royces—mansions in Weybridge. Early fakes were capped teeth, tiaras, feet prints in cement. Now they became drugs, Maharishi and flower power.

A few smaller names tried the new anti-glitter style and became mini-stars for a while.

And now? There are no stars, of any kind, anywhere.

Excuse me for being banal but back to records.

I WISH you would buy Ray Stevens. Even now I can hear "Mr. Businessman" with enjoyment. Please go out of your way to listen to Bobby Vee four times, Marvin and Tammi (when I rave I really rave), Orbison's "Heartache," Bob Brady and the Con-Chords. Peter Sarstedt. Simon Dupree with a Komlosy special hit. A magnificent lyric from Jeremy Taylor about velvet steering wheel covers. Plus a raving Martha.

Delighted by my sheer brilliance on Radio (I may not be a star, but I'm as close as I can get, damn it!) Robin Scott has booked me every Saturday 4.0 - 5.30 to do the "Pick of What's New." So if you can hear me, please do, because I shall be highlighting the best; attempting to make the good—commercial.

A hard task but worthy of attempt. King forever!!

THE FACE is familiar, the name is almost a household word, the song is at the top of the charts and Mary Hopkin's career has been successfully launched. It all looked quite effortless. To find out just how much preparation and coaching went on beforehand we took a look behind the scenes at the puppeteer who pulls the strings—Mary's manager Terry Doran.

A fellow Liverpoolian and personal friend of the late Brian Epstein, Terry, 28, became involved with Apple right at the start and to this day is not quite sure how he became Mary's manager. He was originally on the publishing side of Apple, and when Mary appeared and was successfully auditioned, Terry—vague in the nicest possible way—just ended up managing her; there is still no paper contract to say so, it is accepted fact. He is also manager of Grapefruit.

Manage

"Mary came along and there was nobody to manage her. Apple's only interest in her was the label—so somehow or other here I am," explained Terry.

We were at London airport, the only place that Terry was able to hold a conversation that lasted more than a hasty five minutes. He had just returned from Paris with Mary that afternoon and set off to Ireland to see the Grapefruit in the evening—luggage stuffed into a dilapidated bag he had borrowed from Ringo to carry his cat around in, and had never returned.

Managing the first artist to be signed to such a formidable label as Apple might intimidate some, but Terry appears quite unruffled about the whole thing.

"I had a lot of help from my friends," he said. "Mary's very



MARY HOPKIN with admirers: 'her voice is so good . . . no matter what song she sings it's Mary Hopkin'

good—she can handle herself. People say she's shy, but I don't think she is. She's a mum and dad's ideal daughter—'Only speak when you are spoken to—I can remember being told that, and that's exactly what she does. She hates being fussed over; she gets very embarrassed, which I think is so sweet.

"To begin with, I introduced her to a lot of people round London and receptions and so on, but that's the normal thing anyone would do with a new artist—make people aware that Mary Hopkin is a new artist."

Interviews

In dealing with the press at interviews—frightening for an 18-year-old fresh from school as Mary was—Terry said he only helped over a few points at the beginning and then left her to say what she liked.

"If I had started restricting what she said and told her what to say, then you'd lose the real Mary, which I don't want to happen."

Likewise with buying Mary's necessary wardrobe, Terry took her around to the shops but let Mary do the choosing and offered his opinion on dresses if she asked him.

"I think the dresses that she's had are very nice, very pretty. She isn't the sort of person for spectacular Dusty Springfield type dresses. She had a limited amount

to spend at the beginning, but with the work she's got now, the money's in the bank and she can afford to get anything she likes."

Mary is still living in an hotel when she is in London at present, but Terry and his assistant Jack Oliver are busy looking for a flat for her and her sister, Carol, who is coming up to London to go to art college.

"Her sister is very, very good for Mary," says Terry. "She mothers Mary as much as is necessary, and I don't think Mary likes being alone. Carol is also running the fan club—'The Mary Hopkin Friendly Association.'"

Compared with the extensive grooming and coaching Brian Epstein gave the Beatles, telling them exactly what to say at the early interviews and what to wear, Mary Hopkin has been relatively neglected.

Aware

"People like Mary have read everything that went on, so they're more aware and there is therefore no great necessity for me to say 'Do this' or 'do that,'" explained Terry.

Terry admits that he feels very responsible for Mary. Six months ago she was an ordinary schoolgirl about to take her "A" levels. Now she has given up everything to pin her hopes on music and Apple.

"It's like Engelbert with 'Last Waltz.' It was his voice that made

the song and that's the same with Mary. Her voice is so good, no matter what song she sings it's Mary Hopkin. We're looking for material for an album next and perhaps we'll choose a single from it. If Paul and John write her something she'll be knocked out by it.

"At the moment she's not doing any gigs, and I'm being very selective about what I let her do. At TV studios all I have to do when I go along with her is to go and stand in the control room and see that they get the sound balance right. In Paris yesterday it was a joke. They had full echo, and it sounded as if she was in a cave."

Since Terry first met Mary, he says that show business hasn't changed her and although he thinks it will make her more aware

of things, hopes she won't change too much.

"An old age pensioner sent her several letters with a pressed flower in each one while she was on 'Opportunity Knocks' and then he sent her a watch," said Terry. "She cried her eyes out over it. She gets very touched by things like that."

Following the success of "Those Were The Days" Mary is at present working very hard indeed with appearances and shows, which worries Terry.

"She's still eighteen you know, she can't work twenty-four hours a day, it's not right. The amount of work she's been doing so far is too much. It's fantastic though. I don't think I've ever known anyone enjoy singing as much as she does."

Caroline Boucher

I OFTEN WATCH the beginning of "Dee Time" on a Saturday, 'cos it follows the Lucy Show, which is a good laugh, and occasionally "Dee Time" have good musical acts on, like J. J. Jackson and Spanky and Our Gang, or a good chatter, like Tony Newley or Dame Edith Evans. And the week before last I watched 'cos they nearly had on one of the best-ever American pop acts, Sly and the Family Stone.

But, apparently, 'cos one of the guys in the band was pulled to appear in court at a future date on a drugs charge, "Dee Time" administered early "justice," assumed him guilty and took the group off the show.

I also often watch the beginning of the show, 'cos there's a run-down of Who's On, which means you don't have to sit through the whole thing if there are no faces on you fancy watching. Actually, as an added attraction, the cast-list is illustrated—but I guarantee that you'd never recognise anyone from their pictures—tho' you might have spotted one and two halves of Dave Dee, Dozy, Beaky, Mick and Tich one week!

Anytime I do see all or part of the programme, I feel as if I do when a well-meaning aunt gives me a gift I neither want nor like,

and I have to make appropriate tactful noises of thanks at the lumber. "Dee Time" has the same effect, but I find it harder to be tactful, 'cos though it is well-meaning and inoffensive, it's so totally predictable and lacking in bite or imagination that you really can go off and make tea without missing a thing.

But completely unforgivable are the weekly casting goofs. There are weeks when "Dee Time" makes "Opportunity Knocks" look like "The Palladium." A few weeks ago, two middle-aged, heavily toupeéd, bingo callers, clad in Carnaby Street gear completely destroyed a nice ballad, and to add insult to injury, on the same show, someone called Margo had to be seen to be believed.

And how about last week's deliberate mistake—the Carrolls? What! For the first few seconds the lead girl was hysterical, 'cos it had to be a great send-up (would you believe, Marty Feldman?)—but it wasn't, she was serious! But it's really both sad and infuriating, 'cos there are so many good acts, who never get the chance to be seen on television and when a diabolical act like the Carrolls get the opportunity they blow it.

And then there's Simon Dee, who should know better. He has a good basic, pop-music background, from ex-Radio Caroline disc-jockey to current Radio 1, and makes a good job of it. So



what on earth is he doing with a stuffy television show, which is a pretentious and poor imitation of David Frost?

Simon has neither the personality nor the knowledge to compete with Frost, and, anyway why bother, when he could have a much younger, early evening show, instead of constantly struggling with guests he knows little about, and who leave him with egg on his face?

So what a terrible state pop-TV is in, when your only chance of getting television exposure on a record is to be in the Top Twenty or Ceylonese for "Top of the Pops," folksy or freaky for "How It Is," an "International" name for "Frost" or a tin of Heinz for "Dee Time."



START YOUR OWN DISC DEN NOW!

£10

worth of
RECORDS

any artists
any labels
FOR ONLY

5/-

A WEEK
(payable monthly)

KEITH PROWSE (DIRECT TRADING) LTD.

Now you can build up a BIG disc collection easily—without straining your budget. We supply any records of your choice by post straight from the manufacturers. From pops to classics—singles, EPs, LPs, mono or stereo. Also available tape musicassettes. **Guaranteed factory fresh and unplayed.** And you can open your own personal account for as little as 10/- a month (2/6 weekly) entitling you to £5 worth of records; or for £2 a month (10/- weekly) you can have £20 worth of records.

FREE! All our customers receive Record News free every month—packed with news of all the latest releases, special offers, etc. **Personal service guaranteed.**

Fill in coupon **NOW** for full facts about this great scheme

Budget plan available only to persons over 18 resident in the U.K. (excluding Northern Ireland).

NAME.....

ADDRESS.....

Post to Keith Prowse (Direct Trading) Ltd. (Dept. DME 113)
202 Tooting High Street, London, S.W. 17

CLASSIFIED ADVERTISEMENTS

PERSONAL

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

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

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

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

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 43/21 Ship Street, Brighton.

MADDOX PEN CLUB. The very best. Bring excitement, new interest to your life. 4d. stamp for free details.—50D1, Maddox Street, London, W1.

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

FREE LISTS. DETAILS. Friendships. Romances. World-wide Contacts. All ages.—Jeans, Exeter, Devon.

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

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

BLUSHING, SHYNESS. Nerves quickly overcome by my famous 40-year-old remedy.—Write now to: Henry Rivers (Dept. D.C.17), 2 St. Mary's Street, Huntingdon.

FREE! FREE! FREE! PEN FRIENDS. Send s.a.e. for free lists.—P/Pals, 89 High Street, London, N14.

ARE YOU LOOKING FOR A PEN FRIEND?

- ★
- HAVE YOU SOMETHING TO SELL?**
- ★
- SEEKING A NEW JOB?**
- ★

A classified on this page will bring quick results for a small outlay.

SOCIAL INTRODUCTIONS. All ages, everywhere. Friendship brochure free.—Box DE.344.

PENFRIENDS. Romance.—S.a.e. for details, state age: Mac-Eve, 33 Clinton Avenue, Blackpool.

OPPORTUNITY KNOCKS! Meet new friends through POSTAL PENFRIENDS. Send s.a.e. for details.—52 Earls Court Road, Kensington, London, W8.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free.—4d. stamp to: Jane Scott, 50/D1 Maddox Street, London, W1.

FOR FREE LIST OF PEN PALS send a stamped addressed envelope to World Wide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER. (State age.)

BOY WANTED. Cobham area. Send photo.—Box DE.364.

FEMALE (17) seeks Handsome Male. Wirral area. Photos, please.—Box DE.366.

PEN FRIENDS FROM 50 COUNTRIES! 32-page catalogue, your listing and photo in next issue. Send £1 cheque or B.M.O.—Box 8150 DM, Lahti, Finland.

SOLDIER, AGED 20, would like girl pen friend.—24072327 Tpr. Terry Wright, Officer's Mess, 11th Hussars, B.F.P.O. 30.

BANDS

EXCITING BEAT Group.—Mr. Thomas, 01-965 2991.

POP GROUPS, Bands, Mobile Discotheques with DJs. Reasonable prices! —Clayman Agency, 247 5531.

RECORDS FOR SALE

RECORD BAZAAR. 50,000 from 2/-. Write for lists.—1142/1146 Argyle Street, Glasgow, C3.

GUARANTEED USED LP's. Catalogues 2/- (deductable from order).—1-2 Surveyor's Place, Portmadoc, Caerns.

CLEARANCE! AMERICAN RECORDS, 5 for 21/—Send S.a.e. for lists: 12 Winkley Street, London, E2.

TAPE RECORDINGS

COMMERCIAL RADIO Tapes. For the complete list, including 14 different stations, over 50 D.J.'s and hundreds of jingles, simply send an s.a.e. to: 521 New Hey Road, Outlane, Huddersfield, Yorkshire.

FIFTY JINGLES: 3½ IPS Tape. Excellent quality.—S.a.e., please, to Jamieson, 3 Cammo Place, Edinburgh.

MUSICAL SERVICES

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

MUSIC COMPOSED to your lyrics.—Startunes, Sardinia House, 52 Lincoln's Inn Fields, WC2.

SONGWITERS. Demo discs made from your own manuscript, tape or words.—City Music, 150 Regent Street, London, W1.

LYRIC WRITER would like to work with composer. Can also write manuscripts.—66 Mount Pleasant Road, Dartford. Tel. 20363.

FAN CLUBS

THE OFFICIAL Plastic Penny Fan Club.—S.a.e. to: Charlotte and Maureen, c/o Dick James Music, 71-75 New Oxford Street, WCI

LOVE AFFAIR FAN CLUB.—S.a.e. to: Sue, c/o Harold Davison Ltd., 235 Regent Street, London, W1.

DAVE CLARK FIVE.—S.a.e. to: Maureen, c/o Harold Davison Ltd., 235/241 Regent St., London, W1.

GENE PITNEY'S European Fan Club.—P.O. Box 151, Roosendaal, Holland. Personally recommended by Gene Pitney.

THE MOVE. S.a.e.: 361a Birmingham Road, Sutton Coldfield, Warwickshire.

TOM JONES OFFICIAL FAN CLUB.—Stamped addressed envelope to: Jo and Vicki, P.O. Box 25, Post Office, Weybridge, Surrey.

VINCE EDWARD FAN CLUB. S.a.e.: Ruth Conick, United Artists Records, 37 Mortimer Street, W1.

MARTIN KAYNE Fan Club.—S.a.e.: P.O. Box 7, Folkestone, Kent.

CASUALS FAN CLUB.—S.a.e.: Jo, 9 Tayles Hill, Ewell, Surrey.

RECORDS WANTED

RECORDS BOUGHT. Post to us for cash by return.—Silverdale, 1142-6 Argyle Street, Glasgow, C3.

15/- PAID for LPs by Elvis, Jim Reeves, all other top artists. Cash by return.—J. Bull, 266 London Road, Croydon.

UNWANTED LP's bought, or exchanged for ANY new LP's. What have you?—S.a.e.: 1-2 Surveyor's Place, Portmadoc, Caerns.

WANTED: SINGLE/EP's/LP's. Must be good condition. Top prices paid. Send any amount for cash by return: J. Haithwaite, 145 Oldbury Road, St. John's, Worcester.

DANCES

RITZ: BOURNEMOUTH'S BEAT SCENE. October 1—"Fleetwood Mac." October 18—"Simon Dupree."

FOR SALE

FREE RADIO SUPPLY SERVICE. Big "L." City, 355, Scotland, "Last Hours," 30/- each; also all Free Radio Stickers, Badges, etc., etc.—S.a.e.: Box DE.365.

SPECIAL NOTICES

25,000,000 WANT RADIO CAROLINE. GOOD LUCK, RONAN O'RAHILLY.

EVERY MONTH! Free radio news from ACTION CENTRAL.—Details, s.a.e., Mike A. Leonard, Action Central, 2 Alvanley Road, Liverpool L128QX.

FREE RADIO CAMPAIGN.—S.a.e./2s. 6d., Kosmos, Kingaby, Rainham, Essex.

NEWS OF THE PIRATE STATIONS.—Send S.a.e. for details: F.R.M., 71 Willow Road, Kettering, Northants.

CAROLINE NORTH.—See Martin Kayne Fan Club.

ENGAGEMENTS WANTED

MOBILE DISCOTHEQUES available for dances, parties, flings. Reasonable prices.—Channel Discotheques, 01-445 9342, 01-368 6780.

MAIL ORDER

THE BEST pop pirate tapes.—S.a.e. for details: Martin Kayne, P.O. Box 7, Folkestone, Kent.

HOTELS

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms, from 22/6d. daily. Hot and cold; fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. AA/RAC recommended.—37 Westcombe Park Road, Blackheath, London, S.E.3. 01-858 1595.

PUBLICATIONS

RUGBY WORLD (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed, and appears each month. From newsagents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, E.C.4.

OUT TODAY! GOAL

The great new soccer weekly

Here's "Goal"—the best-ever football weekly packed with interest for everybody.

A must for every football fan

1/6

EVERY THURSDAY

Disc and Music Echo CLASSIFIED RATES

SITUATIONS VACANT
MUSICIANS WANTED
INSTRUMENTS FOR SALE
INSTRUMENTS WANTED
GROUPS
GROUPS WANTED
RECORDS FOR SALE AND WANTED
RECORD PLAYERS FOR SALE AND WANTED
and other ordinary announcements
the rate is
1/- per word

SPECIAL NOTICES
PUBLIC NOTICES,
PERSONAL,
TUITION,
PRINTING,
RECORDINGS,
DEMO-DISCS,
FAN CLUBS,
DANCES, CONCERTS,
VOCALISTS, ETC.

the rate is 1/4d. per word

ENGAGEMENTS WANTED. Rate 8d. per word (minimum 2/8d.)
TRADE ADVERTISEMENTS under any heading 1/4d. per word.
All words in black capitals after first two, 6d. per word extra.
Box numbers: Add 2 words, plus 1/- service fee.

All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue.—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO", 161-166 Fleet Street, London, E.C.4. Phone 01-353 5011, Ext. 334.

Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed /&/Co. The management reserves the right to refuse to insert any Advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

Please insert my Advertisement under heading.....

enclose { Cheque..... Sign Here.....
 { Postal Order No.....

Name.....

Address.....

POP THE QUESTION

Soulful Face on the cover..

? Would you please tell me who the bloke is on the "This Is Soul" LP cover? I have been puzzling over it ever since I got the LP.—Horace Dawkins, 13 Sunderland Mount, Sunderland Road, Forest Hill, London, SE23.
● That bloke is none other than the great Wilson Pickett, Horace. So now you won't have to lie awake puzzling any longer. Incidentally, over 200,000 copies of this low-priced Atlantic album (13s. 11d.) have now been sold!



Wilson Pickett... 'Soul' LP

? Could you please give me details of the Cream's final performance to be held in London at the end of the year?—Steve Pickford, 15 Ashford Road, Oldham, Lancs.
● At London's Royal Albert Hall on November 26, Steve. This will be the Cream's only appearance in Britain when they return from their farewell American tour, lasting five weeks. What a shame they're breaking up at the end of the year!

? What are the titles, and catalogue numbers if possible, of records made by the Fleur-de-Lys?—Ray Perry, 64 Pittwater Road, Manly, 2095, New South Wales, Australia.
● "I Can See A Light" was on Polydor 56200 but is now deleted from the catalogue. "Stop Crossing The Bridge" is still available on the Atlantic label, No. 584193.

? Please tell me if Richard Harris has a fan club?—Lynn Boniface, 32 St. Helens Road, Alverstoke, Gosport, Hants.
● Indeed, Lynn. Write c/o J. Gould, Richard Harris Fan Club, 37 Chesham Place, London, SW1.

? Am I right in thinking that Petula Clark's record, "Don't Give Up" was previously recorded by Julie Grant?—Sheila Caine, 47 Grove Avenue, Chilwell, Notts.
● Spokesman for the publishers, Welbeck Music, say the song was written in June this year by Tony Hatch and Jackie Trent. They have no record of its being recorded by Julie Grant.



Richard Harris... fan club

? Help wanted! Any information, please, on the cuddly "Diddy David" Hamilton? And where can we write to him?—Hopefully, two Diddy David fans—Janet Rowley and Irene Healls, 14 Towns-end Lane, Anfield, Liverpool 6, and 33 Malleson Road, Lark-hill Lane, Liverpool 13.

● "Diddy" David Hamilton is the announcer who appeared on "Daddy's Music Box" starring Ken Dodd. Ken started calling David "Diddy" David—and the name stuck.
David, born in Manchester on September 10, 1939, started his TV career as a continuity scriptwriter at 17. He did his National Service in the R.A.F. and became an announcer and DJ with the British Forces Network in Germany.

David is keen on football and tennis He's shortly moving to a new house at Oxshott, Surrey. Write to him c/o Thames TV, Press Office, TV House, Kingsway, London, WC2.

? Details, please, of the current line-up of the Mindbenders, their next planned single and where I may write to them.—Mrs. M. G. Brownlow, 6 Southwood, Barming, Kent.
● Line-up comprises Eric Stewart (piano, guitar, drums); Paul Hancox (guitar, drums); James O'Neill (guitar) and Graham Gouldman (guitar). Write to the Mindbenders, c/o Kennedy-Street Enterprises, 14 Piccadilly, Manchester 1.

Group's last single, out on August 9, is called "Uncle Joe" on the Fontana label.

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.



TINY TIM... BIGGEST FRAUD IN YEARS?

IT IS quite amazing how apparently sensible members of our society can be such easy prey for show business hawks.

So the entire auditorium of London's exalted Royal Albert Hall is to be handed over to the 'upper crust' so they can listen open mouthed to the greatest singer since Caruso... Tiny Tim!



**Catty
Kenny
Everett!**

DOES Kenny Everett have to make it so obvious that he doesn't like the Dave Clark Five?

I thought only women were catty. It's about time somebody told Kenny Everett what a load of tripe his radio show is. Maybe he doesn't know there are other groups apart from the Beatles.—**MARION COLE**, Filey Avenue, London, N.16.

I was very annoyed at what Kenny Everett said about the Dave Clark Five's new record, "The Red Balloon." I think the record is very good, and his French is first class. I don't like people who call records "rubbish." I like the record and so do a lot more of their fans, so Kenny, don't say their records are rubbish again.—**MARY TRUSCOTT**, 19 Booth Crescent, Bull-Farm, Mansfield, Notts.

Welcome back Penny Valentine! Arthur Brown was intelligent and a very good critic, but that loud-mouthed Everett! Who is he to tell us what to buy. Just because he can't stand John Rowles or Spanky and Our Gang, there is no need to be downright insulting about them.

His zaniness is only a flimsy cover for being rude to anybody he fancies. Somebody puncture his ego before it makes Radio 1 explode.—**R. JACOL**, 4 Holly Bush Close, Church Village, Glamorgan.

Johnnie's comments

JOHNNIE WALKER'S comments on the "decline" of Motown (Disc 14.9.68) in the main are grossly misplaced.

Like so many he regards Motown as only the Four Tops and the Supremes, but what about other Motown groups and artists?

I would like to hear Mr. Walker's comments on the last three Temptations', the last four Miracles', and the last two Marvelettes' singles, which compare very favourably with the older "classics."—**J. ECCLESON**, 22 Tweed Street, Birkenhead, Cheshire.

Silent Mamas and Papas

FOR A YEAR the Mamas and Papas have remained in complete seclusion; their latest releases have flopped totally and they have been entirely ignored by our DJs. We hear reports of a new LP and at last the suspense has ended.

The "Papas and Mamas" LP is a gem — absolutely flawless and unique. Full credit must go to the Mamas and Papas themselves—their vocal power is at its utmost peak of sheer brilliance—and to Papa John and Lou Adler, for the overall production is remarkably outstanding.—**M. HAYWARD**, 2 Westlands Road, Hedon, Nr. Hull.

And because of the clever way Mr Tim's publicity men are working, those same intelligent people will actually THINK that Tiny's insane catawaulings are the newest and best thing that's happened to popular music.

When will people with brains of their own, learn to use them—instead of still being dictated to? It only takes brains to realise Tiny Tim is the biggest fraud since the Piltown man!

SARAH TOWNSEND, 7a Woodside Road, Sutton, Surrey.

Isn't it about time that some of your readers woke up to the truth that most of today's pop "artists" have absolutely no talent and have just jumped on to a multi-million pound bandwagon.

I never cease to be amazed by the way your correspondents get so worked up about hundreds of groups and singers who lack not only talent but voices. Very few of today's idols will leave their names printed for ever on the

CLUES ACROSS

1. Popular fashion designer (6, 4)
7. We can help you Bown (4)
8. It gets beaten—by amplifiers? (7)
9. Show some interest — In an Eastern Hill? (6)
12. A Stone, almost, in Birmingham (5)
14. Looks invitingly (5)
16. One of the Mamas? (6)
18. Romantic happenings? (7)
20. Put on record (4)
21. That inhabited by Arthur Brown? (5, 5)

CLUES DOWN

2. See-through stuff? (5)
3. She's in the variety show (3)
4. Hell, what a place! (5)
5. Those dishy women journalists? (5, 5)
6. Secluded nook in church? (4, 6)
8. An optic, look you (3)
10. One many adore (4)
11. Said to be a pop giant (4)
12. One with a lot of voice (4)
13. He's at the opposite end from Dave Dee (4)
15. That Doolittle dame (5)
16. Robinson? (3)
17. He'll learn you! (5)
19. Merry man of music (3)

Last week's LP winners

John McCafferty, 9 Carill Avenue, Meson, Manchester 9. Kathleen Park, 110 Florence Avenue, Burnley, Lancs. Eileen Briggs, 43 Minehead Avenue, Burnley, Lancs. Mrs. M. O'Connor, 6 Kensington Road, Ellesmere Port, Cheshire. Terry Pollard, 2 Thameside Crescent, Canvey Island, Essex. Anthony Kowalczyk, 229 Manley Road, Chorlton-cum-Hardy, Manchester 21.

Last week's solution

ACROSS: 1. Apple-pie. 7. Minutes. 9. Lead. 10. Impact. 12. Lynne. 13. Small. 15. Murphy. 17. Eton. 18. Scandal. 19. The Baron.
DOWN: 2. Paula. 3. Ems. 4. Isley. 5. Jimmy Smith. 6. Canned Heat. 8. Eat. 11. Cool. 12. Lulu. 14. Lynch. 15. Mac. 16. Rondo. 18. Sob.



TINY TIM

pages of posterity, and these will be real artists, with real talent. The Beatles, Cream, Bob Dylan and Scott Walker.—**MARTIN BRADLEY**, 1 Kingswood Road, Tadworth, Surrey.

AFTER ALL that has been said about the Doors I wonder how British groups like Jeff Beck, Cream, etc. go down so well in America because they are so much better musicians and singers. I have known practically unknown British groups play better, with less equipment.

And Jim Morrison? He is nothing but a long-haired greasy rocker cavorting about the stage like a cross between Little Richard, Mick Jagger and P. J. Proby and not

a good one at that.

Groups like the Nice, Family, Cream are miles superior in every respect.—**VALERIE EVANS**, 13 Glendarvon Street, Putney, London, S.W.15.

Taking into account Hugh Nolan is a fine writer and I am one of the Doors biggest fans, I fail to see how he can compare Jim Morrison's poetry with Dylan and Lennon (Disc 14.9.68). True, Jim's stuff is sometimes nothing short of brilliant, but he writes some pretty banal lyrics, too, as in "My Wild Love." Dylan and Lennon are terrific and hardly ever write badly.

Jim Morrison is certainly a talent at long last recognised, but

please do not build him up to the same heights as these two men.—**SUSAN ASHWELL**, 81 Tame Street East, Walsall, Staffs.

JONATHAN KING'S criticism of Pete Drummond amazed me. Admittedly John Peel pioneered the broadcasting of progressive sounds, but he needs assistance as

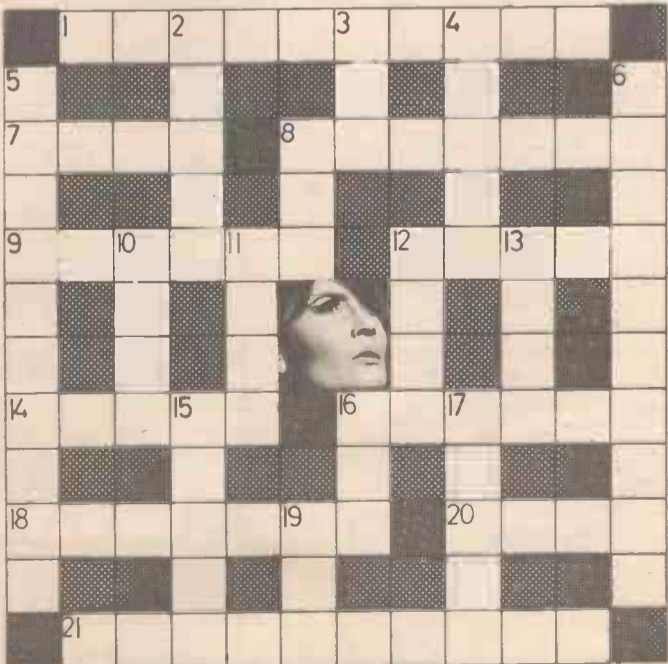
he has limited time and there is so much to play.

Music is the most beautiful thing on this earth and should not be talked about in such a small, mean, petty manner.—**NORMAN BARROW**, 28 Drakefield Road, Tooting, London, S.W.17.

DISCWORLD

SIX LPs TO BE WON

First six correct entries win LPs. Answers by first post Monday to: DISCWORLD, DISC, 161 FLEET STREET, LONDON, EC4.



INTRODUCING

2 STEREO 2

TWO RECORD ALBUMS
IN SUPERB STEREO 27/6d.

THE STEREO SOUND OF
STAGE AND SCREEN
A TWO RECORD PACKAGE IN SUPERB STEREO



The
Stereo Sound
of Stage
and Screen

MST 21

LATE NIGHT SOUNDS IN STEREO
A TWO RECORD PACKAGE FOR LATE NIGHT
LISTENERS IN SUPERB STEREO



Late
Night Sounds
in Stereo

MST 23

SCENE ★ All the week's pop gossip ★ SCENE

NILSSON, who sang for the press at London's Washington Hotel, claimed that was his first live performance.

New group the Elusive Dream claim they will revolutionise groups by replacing instruments with voices.

Causing a lot of interest — the "B" side of Dusty's new single "Colour Of Your Eyes" written by American Norma Tanega, who had a hit here with "Walking My Cat Named Dog."

Clive Westlake so in love with his new song "Heart" he's going to record it himself.

Kinks new single may be a track from their new LP—the first time they've taken one from an album.

Bad sound for Dusty on "Top Of The Pops."

Love Affair tell interesting story of group organist who, while playing a date in Scotland, had a steak and kidney pie thrown in his face but played on regardless!

Ex-"Dee Time" producer Terry Henebery, injured in road accident at Montreux TV Festival earlier this year, producing new jazz series for BBC-2.

PAUL McCartney reported to have stopped his Rolls-Royce en route from Manchester to London recently and phoned Alan Freeman at "Pick Of The Pops" after hearing Easybeats' new single "Good Times."

Doesn't Leapy Lee remind you a little of soccer star Georgie Best?

Impressive guest list for Lionel Bart party to launch his album "Isn't This Where We Came In," a rather mysterious reflection of a life LP. Stars at Lionel's luxurious London home included: Diana Dors, Julie Driscoll and Brian Auger, Rolf Harris, Paul Jones, Stuart Henry, Emperor Rosko, Lulu, Leapy Lee, Andrew Oldham, Jess Conrad, William Rushton, Jonathan King, etc., etc.



Ewa Aulin

"CANDY," the original book of the film, was a very beautiful book indeed, but unfortunately not available in Britain (guess why!). Until a couple of weeks ago, that is, when amidst fanfares the first British copy was issued, complete with pretty picture of the film Candy, Ewa Aulin. There's not a word on it to say it is cut, but it is mutilated almost to the point where it doesn't even make sense.

Incognito in London this week Supreme Mary Wilson.

Amen Corner turned up in toppers-and-tails for wedding of Terry "The Pill" Slater to Eve Norman, secretary to agent Dick Katz, last week.

Why IS a mouse when it spins? Marty Wilde's son, Ricky, is in love . . . with Mary Hopkin. Only trouble is that he's 12 years too young for Mary, as he's six. He carries two photos of her wherever he goes.

Sly of the Family Stone comments: "Maybe we could buy a Radio Station in England, then we could put over exactly what music we like."

Now he's in the song-writing field, Marty Wilde reckons they ought to present Silver Discs to writers.

Terence Stamp wants a pair of hand-knitted, bright red socks for his size nine feet. Any offers?

Publication of Keith Skues' book "Radio Oederland" on October 24 coincides with Radio 1 boss Robin Scott's birthday.

David Ackles friendliest, funniest, most sympathetic American we've met in months. A Regular Guy!

Everyone turned up to see Saturday's free concert in Hyde Park—everyone, that is, but the groups themselves. Now they say that the concert will (once again) be NEXT Saturday, with a fantasmorgoric-great line-up. One can always hope.

Didn't Alan Freeman feel a complete buffoon attempting to interview Stevie Winwood live on "Transatlantic Top Of The Pops" on Sunday?

Five tracks from the Idle Race's first album "Birthday Party" have been covered by other groups—and the LP's not even released until tomorrow (Friday)! American group Left Banke are to cover three tracks.

Were the Tremeloes happy with Sammy Davis Jr's impromptu singing spot on "Dee Time"—which nearly did them out of a "plug" for their new record?

Dr Who's "Jamie" (Frazier Hines) won the showbiz cycle race at London's Herne Hill last weekend. Second was Ed Stewart and Emperor Rosko came fifth. Prize was a LIVE pig and the event was started by Sandie Shaw.

David Ackles' "Road To Cairo" is an utter gas. Can't wait to hear it by Jools and Brian and the boys.

A very bejewelled Eva Gabor dancing energetically at London's "Revolution" last Friday night. Fifth Dimension also there.

What everyone says is true. Leapy Lee one of the nicest, most cheerful and friendly people you could wish to meet.

Jethro Tull proved themselves one of our best new bands on John Peel's "Top Gear" on Sunday.

Absent from Cliff Richard's Palladium opening last Thursday . . . the usual glittering array of stars.

"The Sandie Shaw Supplement" got off to too good a start. Last week's episode was pale in comparison.

Who was to blame for Sly and the Family Stone's great non-appearance tour?

Many club goers will be rooting for Root and Jenny Jackson's first single "Lean On Me," out on the Beacon label next Friday.

To mark their first official visit to Britain, the Fugs are holding a tea-party (sic) to introduce themselves to the press (and others). Group now scheduled to arrive next Monday (30).

Gordon Mills an incredibly sensitive person when it comes to anything that might be vaguely construed as criticism of either Tom or Engelbert.

Tiny Tim, we love you too. Honestly. . . .

Record producer Tony Palmer determined to go on a diet after two wheels fell off his car—but denies rumour that he is to record himself with "Two Wheels Off My Wagon"!



American fans at the Hollywood Bowl became so enthusiastic at Jimi Hendrix's performance that they jumped into the moat surrounding the stage to get closer to him—see Judy Sims' column.

POP SHOP

FIND YOUR LOCAL RECORD SHOP HERE FOR ALL THE LATEST RELEASES

BIRKENHEAD

Co-operative House, Grange Rd.
FOR TOP POPS RECORD DEPT. (Basement)

BOLTON

BOLTON'S LEADING RECORD SHOP
TELEPHONE MARKET STREET
Tel. 26715

COLCHESTER

Come Record Shopping at
ST. NICHOLAS HOUSE
High Street Co-operative Store
Co-operative

ILFORD

RON'S MUSIC SHOP
offers you a comprehensive selection of Records as well as a fabulous range of Musical Instruments and Organs.
PIONEER MARKET
Ilford Lane, Ilford. Tel. 2712

LEICESTER

G. W. COWLING LTD.
For the Tops in Pops we are your Main Leicester Dealer
26 BELVOIR STREET
LEICESTER. TEL. 56512

LEEDS

R. S. KITCHEN
22 KING EDWARD STREET
LEEDS 1
For all EPs, LPs contact one of Leeds' Leading Record Shops. Full postal service provided. For further information contact Leeds 22222

FOR THE TOPS IN POPS IT MUST BE
R. BARKER & CO.
91 The Headrow, Leeds 1, Yorks
Tel. Leeds 33099
Full selection of Pops, Jazz, Blues, Folk and Classical
Write, phone or call D.M.E.1

LONDON

PAUL FOR MUSIC
Blue-beat Specialists
London's largest stockist of all labels. Pop, R & B, etc. Full postal service.
24 Cambridge Heath Rd., E.1.
01-790 1074
4 Station Place, N.4, ARC 0455
Sole Records at 67 Leather Lane, E.C.4

MANCHESTER

Established 1815
Record Specialists Since 1916
HIME & ADDISON LTD.
37 JOHN DALTON STREET
MANCHESTER 2, BLA 8019

OLDHAM

DISCLAND
MARKET AVENUE, OLDHAM
Tel: MAIN 4094
Also:
THE SHOPPING PRECINCT
Bolton Road, Walkden
"The Record Shop with the Record Stock"

PETERBOROUGH

CAMPKINS RECORD SHOP
15 LONG CAUSEWAY,
PETERBOROUGH,
NORTHANTS
Peterborough 5643

PORTSMOUTH

CO-OPERATIVE HOUSE
FRATTON ROAD
For all the latest releases
PORTSEA ISLAND MUTUAL CO-OPERATIVE SOCIETY LTD.

WELLINGBOROUGH

World Wide Record Service
Peter, Paul and Mary, "Late Again," LP, 39/8; Geno Washington, "Running Wild," LP, 36/6; Evely Brothers, "Roots," LP, 39/8; Wynder K. Frogg, "Out Of The Frying Pan," LP, 36/8; New Traffic LP, 36/8; Nirvana, "All Of Us," LP, 36/8; Fifth Dimension, "Stoned Souj Picnic," LP, 37/8; Ventures, "Guitar Genius," LP, 17/6; Fals Domino, "Stompin'," LP, 17/6; New Joan Baez LP, "Baptism," ready soon, LP, 27/11.
Overseas readers please enquire about postal rates.
Please add 1/6 per LP p & p
All LPs available in mono & stereo
Records dispatched throughout the world. Write:

JORDANS

Record Specialists
Victoria Road, Wellingborough,
Northants.

WOLVERHAMPTON

VISIRAD
26 Victoria Street
WOLVERHAMPTON
Top 20 always in stock.
Specials in 24-48 hours.

Hollywood Calling

by JUDY SIMS

JIMI HENDRIX has done it again . . . that is, he's still doing it. Driving crowds wild, playing guitar like a fiend, and generally leaving a trail of broken hearts and eardrums wherever he plays. At the Hollywood Bowl several people jumped into the moat and swam up to him (endangering their lives, what with all that electronic equipment) while the Hendrix gnashed and bumped his guitar.

In Oakland that same weekend (Oakland is near San Francisco) the crowds were calm; unlike the Bowl, which was sold out, Oakland's Coliseum was only half full and Hendrix was late to arrive, but he gave them full value. That man certainly plays, yes indeed.

Hendrix, Noel Redding and Mitch Mitchell will be working out of Los Angeles for the next month or so, so they've rented a house in the hills (where else?); at a small press conference for the group Mitch told me he hoped to have time to fly back to London for a week and find a flat there—says he doesn't have a home anywhere!

Such an eventful weekend, it was. Besides Hendrix there was Big Brother and the Holding Company, who played their last set together in San Francisco—they will continue playing together until November or December, but not in their home town—and the Fillmore was bursting for that event. The line for tickets was stretched around the block, eight deep. After their Fillmore gig they appeared at a concert at the Rose Bowl in Los Angeles, where the audience mobbed them affectionately.

In Los Angeles last week: Spooky Tooth opened at the Whisky. Haven't seen so many famous faces there since the Hollies appeared in February. Peter Tork, David Crosby, Hendrix, David Blue, Steve Stills . . . really liked Spooky Tooth, but I wish they would play original material; I get easily bored when I hear old hits done not unlike the first hit . . .

Mama Cass begins her solo career by performing at Cesar's Palace in Las Vegas, of all places. I say "of all places" because Cass has always seemed too funky, too "hippie" to fit into the Las Vegas neon mould, but I'm sure she will do quite well. She's lost a lot of weight but still couldn't be called slim.

RICHARD ROBINSON

from New York

TRAFFIC arrived in New York last Tuesday on the S.S. United States at the rather questionable hour of eight in the morning. Dave Mason, who'd been on the west coast, didn't come in by boat but the rest of them did looking rather tired from the voyage.

As soon as they got off the boat, the plan was for them to ride across New York to their hotel in horse-drawn carriages. Steve, Jim and Chris got in and then glanced at a nearby limousine that had also come to meet them. They picked the limousine, leaving the whole press stunt sitting there on the dock. Jim talked to the horses for a while so their feelings wouldn't be hurt and then the group went off to their hotel.

This week Traffic, Spooky Tooth, Wind In The Willows, Rhinoceros, Bunky and Jake, and Elizabeth will all perform at a free concert in Central Park. The event has been sponsored by the top underground radio station in the city, WNEW, and a crowd of over 10,000 is expected.

Aretha Franklin and her husband, business manager Ted White seemed like a great 1, 2 combination. But now rumours are circulating that it is all over between them. Although no one wants to make any comments, it seems that Aretha and Ted have split, especially on a business level, and that Aretha's brother, the Rev. Cecil Franklin, is handling her money affairs.

EX-LOVIN' Spoonful leader John Sebastian has decided to start performing as a solo artist. After John split from the Spoonful, "the magic was gone," he said, he headed for Los Angeles to start recording his own single and album.

Several weeks ago I mentioned that Joe Tex was claiming the title of "America's New Soul Brother No. 1." He even had that slogan painted on his bus. Last week Joe and his bus rolled into New York but the slogan was gone, having been painted over. Wonder what the politics involved were that persuaded Joe to stop advertising his new title.

Rumours have been circulating around New York that Martha Reeves And The Vandellas may split with Motown Records. This would put icing on the already confusing state Motown is in, Ruffin suing them, they suing Holland-Dozier-Holland. There are predictions that the company will crumble because of everything that's happening.

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

Hollies can be sure of a constant place in the chart

LISTEN To Me (Parlophone)—The Hollies really are clever people. Whether they really like what they're doing I know not, but what I do know is that they are one of the very few groups around who are sure of a constant place in the chart because of the instant commerciality of their records.

This is a very strong Tony Hazzard song about the ignorance of seeing love given a typical hard consistent Hollies treatment. It's very competent, very good and a very big hit.

OUT TOMORROW

TOMMY JAMES AND THE SHONDELLS

DO Something To Me (Roulette)—A very berserk piece by Tommy James who is still recovering from a mammoth hit and who should do very well with this, too, on sheer noise power if nothing else.

It's very solid with chomping great whistling and yelling scenes in the background like a baseball match. It's not quite as catchy as "Mony," but I have an inbred liking for all the racket.

OUT TOMORROW



Tommy James: very berserk piece

CREAM

SUNSHINE Of Your Love (Polydor)—Very odd. This is a track from the Cream's second album and therefore if you're a Cream fan you'll probably have it anyway.

Ah, well, record companies move in a mysterious way. If you haven't heard it then it's a sneaky closely-knit dark brown record with a great deal of Clapton guitar and I would say I've liked better.

OUT TOMORROW

Quick Spins

"YOUR Mind And We Belong Together" is by Love who are really to my mind the best and nicest of all the West Coast groups. It isn't up to "Alone Again Or" because I in my innocence was waiting for the trumpets and they didn't (Elektra).

"Jingle Down A Hill" is one of the gentlest, prettiest songs for a long time. Dorian Gray sings it well and I liked it. But it's going to need a lot of plays to be anything like a hit (Parlophone).

I like the Glass Menagerie and I particularly like "I Said Good-bye To Me" as a song, but I kept waiting (again?) for them to climb up over the melody and I would have liked it better if they had (Pye).

Someone I know better than myself will love Lou Rawls "Down Here On The Ground." I do too—which is good—it's half-written by Lola Schiffrin and it's too classy to be a hit (Capitol).

Great—the Turtles' "Elenore" which made me laugh at the words, so American and tongue in cheek are they. A very nice record (London).

WORTH listening to is "I Am A Cathedral" by Peter Sarstedt, who is nice, and it must remind you of Simon and Garfunkel (United Artists).

David Garrick sings "A Little Bit Of This" and I rather wish he hadn't. Which will please nobody (Pye).

Tamla are coming up every so often with some very un-them sounds. "A Little Bit For Sandy" by Paul Peterson is one such. Written by R. Dean Taylor and very similar in that deliberate fastness to "Gotta See Jane." Good though.

Beautiful Herb Alpert's second big hit . . .

Bill Medley: a desperate love song

BROWN-Eyed Woman (MGM)—This is certainly my favourite record of the week and for a long long time. But naturally it doesn't stand a chance of being a hit which is very very sad.

If you have taste and love go out and buy it. You won't be disappointed.

Written by Mann and Weil it's the sort of desperate and true love song I really like. In fact I haven't stopped playing it since it came in. Bill Medley, one half of the Righteous Brothers, sings it with more feeling and heartache than I've ever heard him do before and sounds vaguely like Ray Charles at the beginning. The backing is great, the chorus is great, the whole feel is perfectly marvellous and . . . words fail me.

OUT TOMORROW



HERB ALPERT: not the greatest voice in the world—but such appeal!

TO WAIT For Love (A & M)—It's funny because when I was on holiday I heard this on the radio and thought "Good heavens, someone's sounding just like Herb Alpert." And it was Herb Alpert. Poor girl—confused again.

ANYWAY, it's going to be the beautiful Herb's second big hit. A very typical soft-sell treatment of Burt Bacharach's famous song with some lovely trumpet and a nice chorus. It all fits like a jigsaw and even if he hasn't got the greatest voice in the world he has such appeal and wistfulness I love it.

OUT NEXT FRIDAY



Love: best and nicest of the West Coast groups

"Running By The River" is drifting and un-solid and done by Philimore Lincoln (Nems).

Kaplan is a gentleman with problems and I don't really like "I Love It" (Philips).

Brenda Arnaou is great to look at but "Christian" is not great to listen to—even though she has a stab at sounding like Bassey (United Artists).

Mike d'Abo wrote "The Day That War Broke Out" and it's

nice but rather oddly dated. Keith Field sings it well (Polydor).

With swift cunning Larry Page Orch. come along with "Hey Jude" and use a sax as solo instrument which sounds rather weird (Page One).

If you lapped up "Old Shep" you'll love "John's Eyes" by David H. Lee (Morgan).

Ernie K. Doe goes huk and yup on "Dancing Man" if you like that kind of thing (Action).

BIG BROTHER AND THE HOLDING CO.

PIECE Of My Heart (CBS)—I review this out of sheer senselessness. I must explain that after listening to this once I felt as though someone had hit me in the head and stomach a few times—which, you will gather, is hardly a pleasant sensation.

But it is a sensation and as such cannot be ignored. It's interesting in a way, too, because I never realised how much "Southern Comfort" Janis Joplin sounded like a man and how much she really does have amazing vocal power.

Also it's their version of the lovely song Irma Franklin, Aretha's sister, did, though you'd have a hard time recognising it. They beat it up and knock it down unconscious. Staggering.

OUT TOMORROW

FEARNS BRASS FOUNDRY

NOW I Taste The Tears (Decca)—I'm getting a bit worried this week because there are so many records, good ones too, that I don't think are going to be hits. You see this is another one.

I must admit that I don't know who this group are, except that they're English and that in itself is fantastic. They have a very good sound and a lead voice of utter croaking despair. A creeping high backing builds up and it's a very hard rough sound. Nice, nice, nice.

OUT TOMORROW

CAMEOS

ON The Good Ship Lollipop (Toast)—Everyone, apparently, is going mad about this and saying hit, hit, hit.

W . . . e . . . l . . . l it certainly bounces along with a rip-roaring backing. But I HATE the song. But, on the other hand, I like the funny little end which made it worth listening to the rest. Now I'll just wait and see.

OUT TOMORROW



Joe Cocker: well worth waiting for

Joe Cocker must be a huge smash!

WITH A Little Help From My Friends (Regal Zonophone)—I loved "Marjorie" and will never understand why it wasn't a hit.

After that silence from Mr. Cocker, whose voice is amazing, came nothing. And now this. This has been worth waiting for. It's a very long, soul version of the Lennon and McCartney song and very, very good. He really does sound more Negro than any white singer I've ever heard and the girls backing him are excellent. I would like to think this is going to be a huge smash and it must just be that if it gets played and played.

OUT TOMORROW

NINA SIMONE

AIN'T Got No—I Got Life (RCA)—The slightly awe-inspiring Miss Simone did this number on her recent TV spectacular. Visually she's always fairly stunning and this came over as probably the best number of all—so wise to release it.

Actually it's from the new musical "Hair," and having heard the original version (where they all leap around with their clothes off) this is far superior. It loses a bit by not seeing her, and I wouldn't think for a minute it was chart stuff.

OUT TOMORROW

DISC

and MUSIC ECHO 1s

SEPTEMBER 28, 1968

USA 20c



SLY and the Family Stone paid Britain a silent visit last week and returned to America on Friday without having played a single note to the British public.

The group of seven were scheduled to do an 18-day tour of the country starting on September 13, but when they arrived here the vast array of equipment that had been promised was incomplete.

A dejected Sly told us: "There's the organ and a speaker missing—it's a special Hammond organ. Two other amplifiers they gave us aren't working now. We've played down at the recording studios and to prove we're not spoofing you can ask the engineers what we sounded like—it was awful."

Do or die

Sly and the Family Stone have allegedly one of the most exciting live acts in America, and it was with such a reputation to live up to that they refused to play over here without proper equipment.

"With our act we just try to get it on," said Sly, "it's just do or die. It's so important that we do right over here because we have heard so much about the British people. If we had the right equipment we'd play for nothing—it's that bad."

"I hope we'll be back again this year—maybe we could buy a radio station. That way you'd be certain to hear groovy music!"

At 23, Sly is founder, composer, producer and arranger of the group. He is the brother of the group's guitarist, Freddy Stone, and Rose who is vocalist and plays electric piano.

Grisly grey

Other members of the group are Larry Graham (bass and vocals), drummer Greg "Handfeet" Errico, saxophonist Jerry Martini and girl trumpeter Cynthia Robinson.

Two of the group, Greg and Jerry are white. "The

Sly and Family split—but they'll be back!

only time we ever notice there's a difference is when people call it to my attention," said Sly. "I couldn't care less if they were black, white, speckled or grisly grey—and American audiences don't mind."

Formerly a radio disc jockey in his home town of San Francisco, Sly—who has had three years at college studying musical composition and theory—decided to form a group in his spare time.

His brother Freddy, who had also studied music at college was a "must" for the group, and his sister Rose joined them as soon as she left Junior College. The rest of the group Sly picked from all the musicians he knew. "It turned out very well," he commented, "and to this day we've never had an argument."

Girl trumpeter

The group's girl trumpeter, 22-year-old Cynthia, is a feature in itself. Her mother was a concert pianist, and Cynthia who can also play bass and sax played in the marching band at High School. Sly reckons she is "one of the most talented trumpets alive, and that includes guys."

The group's follow-up to "Dance To The Music"—"M'lady"—was released in this country on Friday, the day the group left. Their LP "Dance To The Music" came out on the same day. "M'lady" is another Sly composition and he admits that he does "quite like it," but is sad that the group could not even play it while they were over here.

It was a dejected group that left England on Friday, but they're determined to come back and take us by storm.

THE phenomenon that is Engelbert Humperdinck has struck another swift blow on the chart—and within the next two weeks we can expect to see "Les Bicyclettes de Belsize" nesting comfortably in the Top Three.

But isn't this just a little frightening for Engel? Every one of his singles seems guaranteed of a huge advance order, but this latest one had "sold" over 100,000 copies BEFORE ANY-ONE HAD EVER HEARD IT!! Such is the confidence that record shops place in his selling capacity.

"I think this is a tremendous compliment to any artist," says a naturally cheerful Engel. Cheerful despite nearly sixteen weeks of "pretty diabolical" weather in that swinging centre of fun in the North—Blackpool.

"It's great and marvellous and I'm so pleased that my fans can be so loyal."

But what if perchance an Engelbert single is released that is below his normal standard. Surely all those people who had ordered copies without hearing it first would be disillusioned and disappointed?

"Of course they would, but I don't think that will ever happen."

"For a start I would never record a song I didn't like. And at every session I record about a dozen songs, any one of which would have made a good single. So that's it really!"

With a "Talk Of The Town" season in London beginning in November, and a gigantic TV push in America next month; offers of Las Vegas cabaret seasons, and more film scripts pushed through his front door than he cares to think about, Engelbert must yet again be at the pinnacle of his career. Yet every week seems to bring new achievements.

"This week I'm very excited because I've just received my first Gold Disc for an LP—'Release Me,' which has sold one million dollars worth in America... which isn't bad at all," he adds modestly.

His Blackpool season which ends next weekend, has been a sell-out for weeks, and he breaks attendance records wherever he goes. Yet he is still nervous whenever he appears on stage.

"I must say that mess-up on the 'Frost Programme' the other week wasn't my fault, but I do still have pre-performance jitters."

"It always happens just before I go on stage or in front of the cameras. I get cold hands! But I don't drink or smoke at all now



100,000 people buy Engel's record before they hear it

... except for the occasional cigar and glass of champagne. If you want to make the best of every performance you must have a clear head, no matter how great the temptation to drown your nerves in alcohol!"

"Mind you I don't want to be branded as a pure person! The truth of it is, there's very little I can drink which doesn't have an immediate nasty effect on me!"

So getting back to the point, what IS there left for Engelbert to achieve, bearing in mind the

old show business adage that if you lose ambition you've lost yourself?

"Well, if you look at all the singing greats—like Sinatra—you find that once they've done everything, they just do it all again."

"My one unfulfilled ambition of course is to make a film, but there just doesn't seem to be the time these days. Apart from that I just want to keep going and try and get better and better."

Surprisingly enough Engelbert

isn't fed up with the sight of Blackpool—mainly because he really hasn't seen it.

"I see the lights come up as I go to the theatre, and go out as I drive home again. The rest of the time is either spent in bed or in the garden fighting the wasps!"

"I had intended to learn to fly while I was here, but the concert promoters decided it was too great an insurance risk, so I'm left with golf and tiddly winks to pass the time!"

'The bottom is one of the most beautiful parts of the body, why hide it?'

— Part of an exclusive interview with Yoko Ono, in Disc next week

Penny Valentine talks to Morgan Fisher the new 'old boy' of the Love Affair in Disc next week.

Lunch with Nilsson by Jonathan King in Disc, next week.