

# DISC

and MUSIC ECHO 1s

AUGUST 9, 1969

EVERY THURSDAY

# Elvis is coming



ELVIS PRESLEY wants to visit Britain for a concert soon. And Granada TV, behind the recent mammoth Stones show in Hyde Park, has joined the race to bring the "King" in for his first-ever trip.

This week Granada was negotiating with Presley's showman manager Colonel Tom Parker for an open-air London show in September which would be screened "live" round-the-world.

Elvis announced this week that he wanted to visit Britain as soon as a deal could be settled. In Las Vegas, where he is midway through a three-week cabaret "comeback" at the swish International Hotel, Elvis said of his long-overdue visit: "I know I've said it before over the years, but to do now."

Two other men are involved in the tussle to bring Elvis over: Gordon Mills, manager of Tom Jones and Engelbert Humperdinck; and impresario Vic Lewis.

Dave Morris of Mills' MAM office told Disc: "We're certainly interested in arranging a visit by Elvis. There's nothing definite, but everyone knows that Elvis and Tom are close friends and he's hinted that if he decides to come it'll probably be for us."

And Vic Lewis, who has previously approached Parker for Elvis, said: "If there was a real chance of Elvis coming to Britain this year I would have heard from Col. Parker by now. But I'm going to America again in September and will make further approaches then."

● Las Vegas review by Jack Good: page 2.

HUMBLE PIE, pictured left, boom into action this week with the release of their debut single AND an album. In this exclusive colour shot, taken at their Essex country hideaway, are from left (top) Steve Marriott and Jerry Shirley, and (bottom) Peter Frampton and Greg Ridley. Special interview: page 9. Album review: page 12, single review: page 19.



**A NEW ALBUM FROM CHESS**



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Lonelyville**

7N 17766



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Ginger  
Is Gentle**

7N 17804



**Dionne  
Warwick  
Promises,  
Promises**

7N 25496



DAVE LEE TRAVIS, currently doing the "Breakfast Show" on Radio 1 while Tony Blackburn is on holiday, admits he is hopeless at getting up in the morning. Especially as he has to be at the B.B.C. by 6 a.m. So to make life a little easier, he's staying at Vanity Fare's flat in Bayswater, London, and if he doesn't wake up

they threaten to sing him their latest single—"Early In The Morning." Surrounding Dave on his settee bed, from left: Tony Jarrett, Tony Goulden, Trevor Brice, Barry Landeman, and Dick Allix wielding electrified kettle.

**SCENE**

**T**HAT bed in which Yoko Lennon is recording at EMI now only has three legs! Fans smuggled their way into the studio and stole one.

Dave Lee Travis doing an excellent holiday relief job in Tony Blackburn's Radio 1 spot.

**R**OLLING Stones "Rock and Roll Circus" TV spectacular, reputedly totally financed out of Mick Jagger's own pocket, is reported to still be lying on a studio floor somewhere — unseen by any TV companies.

Maurice Gibb lonely in London last week while wife Lulu in Birmingham cabaret.

London Valbonne club residents David Essex and Dave Davani Band so-hot last Thursday the all left their instruments and fell, fully clothed, into the adjacent swimming pool. A cool sound?

Steve Ellis SO improved on TV.

Alan Freeman doesn't honestly feel he can still be saying "Hi there pop-pickers" in two years' time. We beg to differ.

Clodagh Rodgers taking driving lessons from her husband, John, who even admits he isn't frightened.

Dusty Springfield holidaying in Rome.

"New" Mercury singer Lou Reizner, whose first single "On Days Like These" is the theme from "The Italian Job," is the man who discovered Horst Jankowski, Paul Mauriat and Les Swingle Singers.

Last remaining member of Viscounts group, Darren Wells (other two are Gordon Mills, now managing Tom and Engelbert, and Don Paul, managing Don Partridge, makes his solo debut for Decca soon.

Alan Freeman nurtures secret ambition to produce a hit record.

Scott Walker worried about being over-worked now that manager Maurice King has cured his fear of flying.

**O**N BBC2's "Colour Me Pop" last Saturday, Love Affair proved themselves improved musicians, and their personalities came over very well. BUT they should concentrate on the hit songs they are good at rather than stray into soul stuff like "Every Little Bit Hurts." On the same show: Philip Goodhand-Tait highly impressive.

Fascinating: LP sleeve design of John Mayall's new album, "Looking Back." Features his scrapbook pictures and odd historic newspaper cuttings.

First "moon" single out in States is by John Stewart, called "Armstrong."

Kiki Dee and Barry Noble represent Britain at Yugoslav Song Festival at Split this weekend.

Some great sounds from Hard Meat and White Trash at London's "Midnight Court" at the Lyceum in the Strand last Friday. But why did Marsha Hunt keep everyone waiting so long? "I'm Gonna Make You Mine" should put Lou Christie back in the chart.

Ronnie Scott's Upper Room in London's Frith Street badly damaged by fire last Friday. And no more pop there from this week.

Sandie Shaw's manager Eve Taylor featured in TV's "Applause, Applause" life story of entertainer Sid Field last week.

**S**UCCESSOR to Don Partidge tipped to be Giorgio, "The One Man Bubblegum Band From Berlin." His first self-composed, self-produced, self-everything-ed single called "Looke, Looke" out August 15.

Jess Roden, ex-lead singer with Alan Brown, replaced by 22-year-old Rob Palmer, formerly with Mandrake Paddle Steamer.

Idle Race latest group to join the fast-growing Peter Walsh Agency.

And Johnnie Walker becomes first DJ to be handled by powerful Grade organisation.

"Love At First Sight" — Sounds Nice's orchestral cover of that Jane Birkin single—being released in America on new Tamla Motown label for white artists only.

Until you've heard the Who's "Tommy" in full stereo sound, you just haven't lived.

Glasgow fans ringed hands to hold off knife-wielding thugs from embroidering the Rolls-Royces of Barry (with girl friend Linda Gray) and Maurice (with wife Lulu) when the Bee Gees went to visit their girls' parents in Scotland last week.

New Dave Most-penned comedy disc for DJ Mike Quinn—"Apple Pie In The Sky"—sends up John, Paul, George and... Mary Hopkin.

Next week's Disc opinion poll on the Beatles will surprise many — not least of all the Beatles themselves.

Maurice Gibb most enthusiastic about the solo singing chances of Lulu's brother, Billy Lawrie, whom he is recording.

Ex-Apple man, who woke up to find a bomb disposal squad at work 100 yards away from his house last week, jokes: "I knew Allen Klein didn't like me, but this is ridiculous!"

Ex-Zombies stars Rod Argent and Chris White flew to Los Angeles this week with tapes made by Rod's new group, Argent. While there the pair attend CBS Records Convention.

Tremeloe Alan Blakley is making sure his new Ascot house is completely ready for habitation before announcing his wedding day! And will Len Hawkes be next Tremeloe to hear the wedding bells?

Is Robin Gibb really so happy to have left his brothers?



**S**TORIES that Scott Walker is going around remarking that "Long John Baldry made a good demonstration disc of 'Lights Of Cincinnati' for me" are enraging LJB who replies: "I made that thing with the intention of doing the single myself. It certainly wasn't supposed to be a demo disc for Scott."

**Elvis rocks back  
—what a show!**

**JACK GOOD** reports from the front row as Presley goes on stage

**THE FIRST** Elvis Presley public appearance in nine years, last Thursday at the International Hotel, Las Vegas, was the most breathtaking, sensational onslaught of good old rock-n-roll I have ever witnessed.

Presley, looking slimmer and younger than he has since "Love Me Tender" (incredible as that may sound) turned back the clock and rocked around it! In an act that flew by but in fact lasted over an hour, Presley ripped to shreds the plastic pre-packed all-purpose image that has existed since his release from the army.

No compromises were made. He tore into "Blue Suede Shoes" and followed with "Jailhouse Rock," "That's Alright Mama," "I Gotta Woman," "Mystery Train," "Hound Dog," etc. I'm still incoherent about it. It was a complete vindication of my view of what rock-n-roll is really all about and of what had gone wrong with Presley and pop since 1960.

Later Elvis said at the Press conference that he had found himself again in public performance, that during the film-factory period he had lost his way musically, and that from now on he was going to do his thing. And what a thing!

No longer sending himself up, he attacks each song like a hungry panther, singing better than ever and backed-up by a really cooking old-time Presley-style combo augmented by a great four-piece girlie group called the Sweet Inspirations, a youthful four-piece white boy vocal group, and a 40-piece band, only occasionally used for codas and climaxes and starring the legendary James Burton.

Rockers can rejoice. The King has returned and reassumed his throne. John Peel would have loathed it.



**DISC**  
and MUSIC ECHO

**TOP 30**

**JOHN MAYALL  
LOOKING BACK**

**LISTEN TO LOOKING BACK AND YOU'LL HEAR JACK BRUCE  
ERIC CLAPTON ROGER DEAN AYSLEY DUNBAR MICK FLEETWOOD  
PETER GREEN KEEF HARTLEY DICK HECKSTALL-SMITH  
JOHN MCVIE MICK TAYLOR**

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**1 HONKY TONK WOMEN**

(1) • **Rolling Stones**



Decca

- 2 (2) **GIVE PEACE A CHANCE**  
Plastic Ono Band, Apple
- 3 (4) **SAVED BY THE BELL** ..... Robin Gibb, Polydor
- 4 (3) **IN THE GHETTO**.....Elvis Presley, RCA
- 5 (8) **GOODNIGHT MIDNIGHT**  
Clodagh Rodgers, RCA
- 6 (11) ▲ **MAKE ME AN ISLAND**..... Joe Dolan, Pye
- 7 (5) **SOMETHING IN THE AIR**  
Thunderclap Newman, Track
- 8 (7) **IT MEK**.....Desmond Dekker, Pyramid
- 9 (14) ▲ **MY CHERIE AMOUR**  
Stevie Wonder, Tamla Motown
- 10 (6) **HELLO SUSIE**.....Amen Corner, Immediate
- 11 (9) **THAT'S THE WAY GOD PLANNED IT**.....Billy Preston, Apple
- 12 (18) ▲ **CONVERSATIONS**.....Cilla Black, Parlophone
- 13 (10) **BABY MAKE IT SOON**.....Marmalade, CBS
- 14 (15) **BARABAJAGAL**.....Donovan and Jeff Beck, Pye
- 15 (27) ▲ **EARLY IN THE MORNING**.....Vanity Fare, Page One
- 16 (12) **WAY OF LIFE**.....Family Dogg, Bell
- 17 (22) **I CAN SING A RAINBOW/LOVE IS BLUE**.....Dells, Chess
- 18 (13) **BREAKAWAY**.....Beach Boys, Capitol
- 19 (24) **WET DREAM**.....Max Romeo, Unity
- 20 (25) **BRINGING ON BACK THE GOOD TIMES**.....Love Affair, CBS
- 21 (26) **WHEN TWO WORLDS COLLIDE**.....Jim Reeves, RCA
- 22 (17) ● **BALLAD OF JOHN AND YOKO**.....Beatles, Apple
- 23 (—) **VIVA BOBBY JOE**.....Equals, President
- 24 (19) **TIME IS TIGHT**.....Booker T and the MG's, Stax
- 25 (16) **PROUD MARY**.....Creedence Clearwater Revival, Liberty
- 26 (—) **PEACEFUL**.....Georgie Fame, CBS
- 27 (20) **LIGHTS OF CINCINNATI**.....Scott Walker, Philips
- 28 (—) **TOO BUSY THINKING ABOUT MY BABY** Marvin Gaye, Tamla Motown
- 29 (21) **GIMME GIMME GOOD LOVIN'**.....Crazy Elephant, Major Minor
- 30 (23) **LIVING IN THE PAST**.....Jethro Tull, Island

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

**AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 18**

**HIT TALK**  
**I loathe Plastic Ono Band**

By Robin Gibb

IT'S VERY downgrading for Donovan and Jeff Beck to be playing on the same record, quite apart from the fact that it's not a very good record anyway. If they'd only changed the title to something people could pronounce it would probably be in the Top Five by now. I mean, how many people are bold enough to try and ask their record shop for "Barabajagal"?

Thunderclap Newman's is just like the Beach Boys' "Wouldn't It Be Nice."

"Ballad Of John And Yoko" is appalling, especially as Yoko is so unimportant. She's really got absolutely no right to be linked with John professionally. And I loathe the Plastic Ono Band. The Beatles are just making these records for themselves knowing that everyone will buy them.

Anyway I don't think this record was ever made in a hotel bedroom at all. Whoever heard of so many non-singers performing *ad lib* and coming up with such beautiful six-part harmony!

Clodagh Rodgers I like and I admire her for being so persistent and waiting so long for a hit. This has good catchphrases, and if the milkman can whistle it, it must be a hit.

Next Week :  
**JOE DOLAN**

**BUBBLING UNDER**

**DIANA ROSS & THE SUPREMES**

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**CUPID'S INSPIRATION**

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**THEME MUSIC FROM THE FILM**

2001: A Space Odyssey Columbia DB8607

**MARVIN GAYE**

Too Busy Thinking About My Baby

Tamla Motown TMG705

**THE MOVE**

Curly Regal Zonophone RZ3021

**BOX TOPS**

Soul Deep Bell BLL1068

**JIMMY RUFFIN**

I've Passed This Way Before

Tamla Motown TMG703

**TYRANOSAURUS REX**

King Of The Rumbling Spires

Regal Zonophone RZ3022

**MAMA CASS**

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# HAPPENING



## Be in

... by turning a very deaf ear to the Paris predictions of a maxi-skirt winter. Nobody really wants Clodagh's legs covered up.

... by trying your luck at becoming a hit songwriter: If you think you have songwriting talent, hitmaker Tony Macaulay is looking for YOU! Tony opens his own offices in September and wants an assistant with songwriting experience or aspirations. Write to him c/o Disc.

... by attending series of weekly concerts covering whole field of contemporary music at ICA's Nash House (8 p.m.). First month's programme includes jazz, folk and progressive pop: Contemporary Folk (August 12), Edgar Broughton Band (19) and King Crimson (26).

## Look In

ALL down to a quick rave with your tea next Monday when Michael Aspel's "The Movies" (BBC-1, 6 p.m.) turns spotlight on pop groups in films. Among the clips are Beatles, Monkees, Rolling Stones and Jimi Hendrix Experience.

Latest American / English spectacular series, "The John Davison Show," starts this Sunday (London Weekend, 10.20 p.m., various times for regions) with regulars Aimi MacDonald and Mireille Mathieu and special guest O. C. Smith.

Long-awaited Gene Pitney "Colour Me Pop" show makes the screens this Saturday (BBC-2, 10.45 p.m.). Gene sings and plays piano, accompanied by Mike Cotton Sound. Last Bobbie Gentry show (BBC-2, Wednesday, 9.05 p.m.) features Long John Baldry; "Sunday Night With David Jacobs" (London Weekend, 11.20 p.m.) has John Rowles and New Faces; and last of "The Castle Room" (BBC-1, Saturday, 7.30 p.m.) features gorgeous French star Francoise Hardy.

And for nostalgia only: Judy Garland and Mickey Rooney in "Babes In Arms" (BBC-1, Sunday, 8.15 p.m.).

## Tune In

"DEATH Of The Pirates" anniversary (August 14) draws near, and with it comes the inevitable rally in Trafalgar Square, this Saturday from 3 p.m. Among speakers expected are Ted Allbeury (former Radio 390 boss), Ronan O'Rahilly, Roger

"Twiggy" Day, Jason Wolfe, Martin Kayne, Stevi Merike, Robbie Dale and MP Bernadette Devlin, plus taped messages from ex-pirates in Holland and Australia.

David Symonds takes to the road next week for his stint on "Radio 1 Club." Monday — Blackpool Empress Ballroom with Dave Eager; Tuesday — London Lower Regent Street; Wednesday — Torquay Marine Spa Thursday — Reading Top Rank Suite; Friday — Filey Butlins. And Love Affair join "Symonds On Sunday" (Radio 1, 10-noon).

Equals, Cliff Bennett, Jimmy James, Iveys and Johnstons among guests on "Sounds Like Tony Brandon" next week (Radio 1, Monday-Friday, 5.15-7.30 p.m.).

"Led Zeppelin Show" featuring the group "live" takes up second hour of "Top Gear" this Sunday (Radio 1, 7-9 p.m.). John plays the groovy sounds for first hour.

## New records

BACHARACH-David song for Bobbie Gentry — "I'll Never Fall In Love Again" competes with Anita Harris's version of the song. Both out tomorrow (Friday).

Seekers release an album track—"Colours Of My Life"—as a single on August 15.

From the Temptations — "Cloude Nine" — and from Booker T. and the MG's, "Soul Clap '69." Both out August 15.

Brian Hyland, who sang "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini" in days of yore, sings "Stay And Love Me All Summer"—out August 15. Member of the "Hair" cast, Peter Straker, sings "Breakfast In Bed."

Another Tony Macaulay song for Jefferson—"Baby Take Me In Your Arms." Out August 15.

## Discoteque

THE GOLDEN Garter, Wythenshawe Civic Centre, Manchester 23. Tel: Manchester 437-7614.

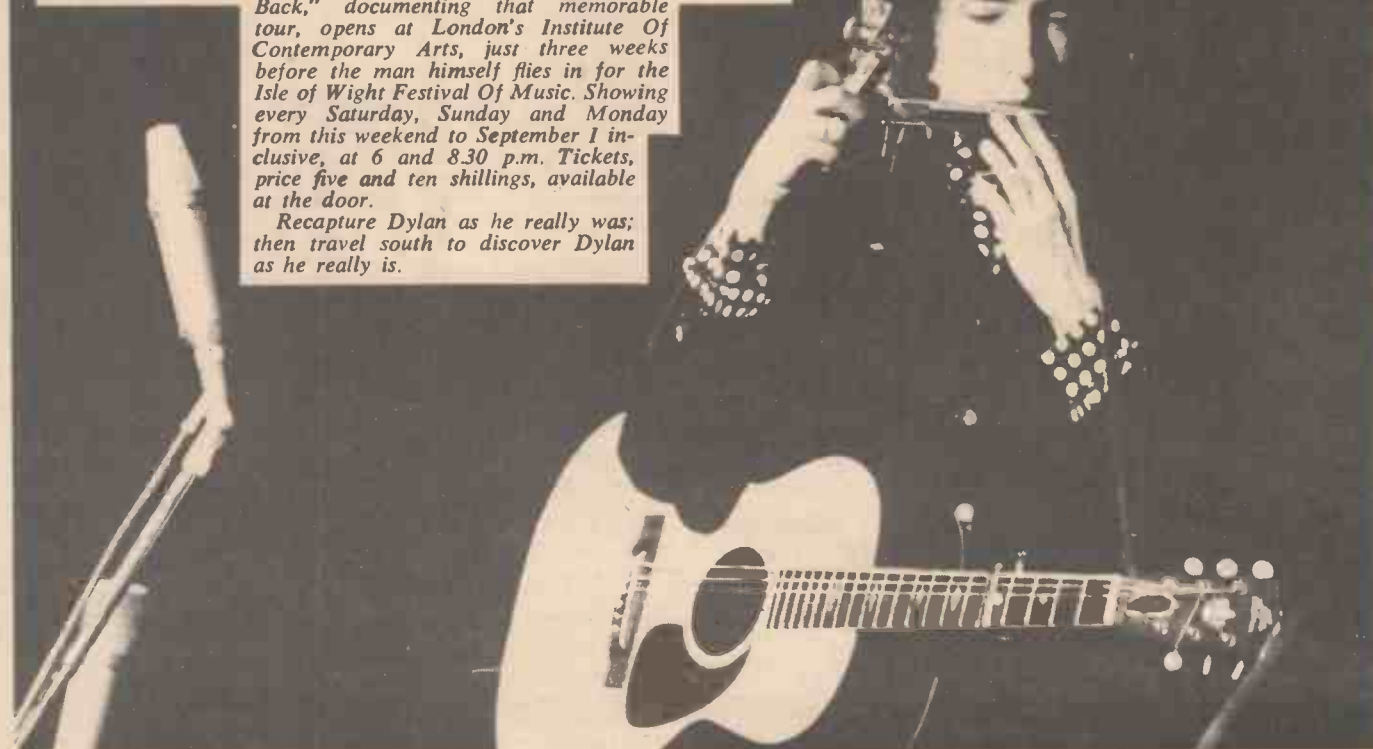
Situated on main road to Ringway Airport, this theatre/showbar is easily reached and has a large free car park. Club is very lushly furnished and fitted and aims to cater for all tastes. Future bookings include Scott Walker, Georgie Fame and the Everly Brothers. Open from 8 p.m.-1 a.m. every night except Sunday. No membership required, and admission is 10s. Monday, Tuesday; 12s. 6d. Wednesday, Thursday; and £1 Friday and Saturday.

## Dylan flashback

THIS picture is history. It shows Bob Dylan as he was in 1965, singing and playing guitar and harmonica as he made his British concert debut at London's Albert Hall.

The 1965 magic is recaptured this week when a film "Don't Look Back," documenting that memorable tour, opens at London's Institute Of Contemporary Arts, just three weeks before the man himself flies in for the Isle of Wight Festival Of Music. Showing every Saturday, Sunday and Monday from this weekend to September 1 inclusive, at 6 and 8.30 p.m. Tickets, price five and ten shillings, available at the door.

Recapture Dylan as he really was; then travel south to discover Dylan as he really is.



Age limit 18, and men must wear collar and tie.

Dance floor for grooving to resident band, banjo band and discoteque and vintage comic films also shown during the evening.

Food very cheap. Three-course a la carte meal for about 15s.; spirits 3s. 6d. and beer 2s., with quick and friendly waitress service.

For the bloke wanting to impress the girlfriend and be alone, the Golden Garter will give her a good impression, yet not ruin his pocket!

## Sad



MARSHA HUNT ordered not to sing or speak for next two weeks because of a ripped vocal cord.

## Book

£3 IS a lot to spend on a book, but serious students of the blues —and of the roots of much of current basic pop—should

seriously consider "The Story Of The Blues" published by Barrie and Rockliff (Crescent Press).

Blues history is crucial to the origins of the music now made famous by today's Mick Jagers, Chuck Berrys and Bo Diddleys. Helped by absolutely magnificent graphics and superb pictures brilliantly presented, author Paul Oliver tells, in this book, the whole story of blues origins, and its creators. Great names like Ma Rainey, Bessie Smith, Ida Cox and Blind Lemon Jefferson jump from its pages, and make fascinating stories.

If the blues is your scene, this book is well worth the price: it just means sacrificing a couple of albums!

## Festival

WEEKEND out of town beginning tomorrow night (Friday) with hike down A22 or A23, turning off on B2116 to Plumpton Racecourse for 9th National Jazz Pop Ballads and Blues Festival.

Full line-up is: Friday, 8-11.30 p.m. (15s.), Pink Floyd, Soft Machine, East Of Eden, Blossom Toes, Keith Tippett Jazz Group, Juniors Eyes and Village.

Saturday, 2-5.30 p.m. (10s.), Bonzo Dog Band, Roy Harper, Strawbs, Breakthru, Jigsaw and Peter Hammill. Saturday, 7-11.30 p.m. (£1), Who, Chicken Shack, Fat Mattress, John Surman, Aynsley Dunbar, Yes with jazzman Jon Hendricks, Spirit of John Morgan, King Crimson, Groundhogs, Dry Ice, Wallace Collection.

Sunday, 2-5.30 p.m. (10s.), Pentangle, Long John Baldry, Ron Geesin, Jo-Ann Kelly,

Magna Carta, Noel Murphy. Sunday 7-11.30 p.m. (£1), Nice, Family, Cast of "Hair," Chris Barber, Keef Hartley, Election, Blodwyn Pig, Circus, Hard Meat, Affinity, Babylon, Cuby's Blues Band.

Camping facilities, late train (11.50 p.m.) back to London, and a "festival village."

## Live

LOVE AFFAIR make first cabaret appearance doubling at Tito's, Stockton and Newcastle's Dolce Vita, for a week starting August 17.

Group is booked for its first Australian tour starting October 23 for three weeks.

Foundations appear at Queen's Hall, Barnstaple, on Friday. Onstage 8.30 p.m.

## On the way

ROBIN GIBB will be silent on his next single! Called "The Statesman (Sir Winston Spencer Churchill)," it features Robin conducting a 100-piece orchestra and chorus—credited to Robin Gibb Orchestra and Chorus. B-side, "The Ghost Of Christmas Past," comes from one of Robin's musicals. Released later this month.

Jimmy Young's latest single due on August 29, called "You, No One But You."

Also a new single for Barry Ryan written by Paul and called "The Hunt." Out September 12.

Mike d'Abo's first solo record due in early September, which he co-wrote with Tony Macaulay, called "Woman In My Life."

## Flying out

DESMOND DEKKER returns from his homeland Jamaica next Saturday (16) for further country-wide club and ballroom tour. Back in Jamaica extra police had to be called to control fans welcoming home their idol.

## Clothes Line

CASUALS bought themselves a white suit each at Take Six, in London's King's Road, last week (22 gns. each). Also five Madras cotton mauve shirts (£3 10s. each), and white silk ties at 35s. each.

## Birthday



ON WEDNESDAY John Stokes of the Bachelors is 30. He shares his birthday with Congo Jones, of Love Sculpture, who'll be 23. He'll be in the recording studios where the group have been making an LP for the last three months.

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# Stones TV date — Brian Jones still in 'Circus'

ROLLING Stones' historic Hyde Park concert will be shown on TV for the first time in September.

Granada TV, who call the film "One of the most ambitious projects we have ever undertaken," confirmed this week that the show will last for nearly an hour and be screened nationally on September 2 at 10.30 p.m.

The 52-minute spectacular, for which Granada used six award-winning producers and six separate camera crews, will trace the events of that day on July 5—showing such things as the Stones at the "Londonderry Hotel" prior to leaving for the park, fans sleeping out in the park overnight, others making their way to London, and the Hell's Angels security corps.

A Granada spokesman told Disc: "It was an incredible day for everyone. Apart from the

By PENNY  
VALENTINE

working crew, we had 50 Granada staff providing a food shuttle-service to cameramen who were stranded in a sea of people and the crew working close to the stage had to wear special earplugs against the noise."

A total of 12 hours of film was shot on the day and this has been edited into the programme — tentatively called "Pop In Hyde Park."

Added Granada: "The Rolling Stones approached us to do the show—after seeing a run-through of the film we made on Blind Faith at the park."

The long-awaited Stones' "Rock And Roll TV Circus" which also starred John and Yoko Lennon, Eric Clapton and the Who, has still to be seen by TV companies in Britain. But it was revealed this week that scenes including the late Brian Jones will NOT be cut from the final production.

"It was Brian's last TV show and we feel it would be nice to see him," said Jo Bergman of the Stones office.

## Bee Gees sign Blind Faith for TV

SUPERGROUP Blind Faith, Eleanor Bron, Sammy Davis, Hermione Gingold, Lulu and Vincent Price are the extravagant list of stars set for the Bee Gees TV spectacular "Cucumber Castle." And for future shows in what is to become a 13-week series Richard Harris, David Hemmings, Arthur Mullard and Rita Tushingham are already signed.

These stars — the biggest battery of talent ever assembled for a pop group's TV show — will be working with the Bee Gees from August 11 on filming of the first hour-long spectacular to be made in the grounds of Bee Gees manager Robert Stigwood's estate at Stanmore in Middlesex.

The entire script — period comedy sketches linked with a few songs from the Bee Gees and Blind Faith — has been written by Barry and Maurice Gibb, and, in addition, Maurice, a keen photographer, is to be director of photography for the sketches.

Choreographer is Joanne Steuer, former dancing teacher to Elizabeth Taylor. Mike Mansfield produces.

The £50,000 film and subsequent series is being sold to British and American TV and in the first show Bee Gees sing four new songs — "Don't Forget To Remember" and "The Lord" (the sides of their new single out tomorrow — Friday), "I Was A Child" and "Then You Left Me."

Fresh rumours that drummer Colin Petersen is leaving the Bee Gees were denied on Monday by Maurice Gibb who complained: "Who's putting these stories around? It's simply not true that Colin is quitting."

## Ton-up film part for Dave



Ex-policeman Dave Dee—as gang leader on "Last Night In Soho" hit.

DAVE DEE has signed for his first film. The ex-leader of Dozy, Beaky, Mick and Tich, will star opposite TV funnyman Marty Feldman in "Every Home Should Have One," a British Lion comedy being produced by Ned Sherrin, man behind "That Was The Week That Was."

Dave, who has appeared in pantomime and more recently as "Caliban" in an adaptation of Shakespeare's "Tempest" on TV, will be cast as "Ern," leader of a motorcycle gang. Shooting started at Shepperton and on location in north London this week.



Part of the 'Rock-n-Roll Circus' line-up. (Left to right) John and Yoko Lennon, Keith Richard, Mick Jagger and Brian Jones. In front two of the clowns.

## John Peel for Radio One 'graveyard'

JOHN PEEL spoke out this week about the BBC's decision to switch his highly-rated "Top Gear" Sunday show to the Radio 1 "graveyard" on Saturday afternoons.

He told Disc: "It has been moved because in winter the 7-9 p.m. slot is disastrous for reception. I think it's very unfortunate and I'm very sad."

"The new time is a 'graveyard' spot for shows. I never listen to the radio then, so I've no reason to suppose anyone else will. There's far too little good music on Radio 1 and now there's going to be even less."

Peel has also lost his regular Wednesday night show.

From September 27 "Top Gear" goes out each Saturday from 3-5 p.m., with the "Johnnie Walker Show" moving forward to the 1-3

p.m. slot. And Stuart Henry's Sunday "Noise At Nine" is being brought forward to 4 p.m.

Also axed in the autumn reshuffle is Keith Skues' "Pick Of What's New" on Saturday afternoons, and its companion on Radio 2 "Pick Of Album Time" — both dropped at the request of record companies who feel the BBC's "needle time" for reviewing records is being abused and should be cut back.

## Who solo concert

WHO make their first-ever solo concert appearance in Britain on September 21 at Croydon's Fairfield Hall.

Group will star in its own two-hour show where they will do the entire "Tommy" album.

The Who go to America on August 10 for two weeks and return for the concert and to record new singles for Thunderclap Newman and Bent Frame. They return to America for a major three-month tour in October.

## Top Of The Pops

PETE Murray introduces "Top Of The Pops" tonight (Thursday) with guests Engelbert Humperdinck, Humble Pie, Robin Gibb, Clodagh Rodgers, Vanity Fare, Joe Dolan and Rolling Stones.

# BAN ENDS FOUNDATIONS—CHUCK BERRY TOUR

CHUCK BERRY'S autumn tour of Britain with the Foundations is OFF! And main reason for the cancellation of the 19-day nationwide package show is a spread of the ban on rock and roll started by London's Royal Albert Hall last month.

"Certain theatres have now had second thoughts about allowing a rock star to appear," explained Rod Harrod, for the First Class agency, promoters of the tour. "They apparently still feel there's a danger that some over-enthusiastic rockers may get out of control and do damage."

In a bid to save the show from

total cancellation, First Class's Jim Dawson cabled America's Creedence Clearwater Revival, "Proud Mary" hitmakers, to take over as Chuck's replacement.

"Unfortunately, they turned it down," added Harrod. "Now the tour has become uneconomical and we've had to scrap it completely."

Both Chuck Berry and guest star Bill Haley were officially banned from London's Royal Albert Hall following violence during Berry's spot on the "Pop Proms." The Foundations tour — set for September 26-October 12—included a date at the Albert Hall.

But Foundations themselves still hope to tour Britain — probably

next spring. Said organist Tony Gomez: "We're sorry to disappoint our fans and those of Chuck Berry. It had the makings of a great package. But we definitely want to go on-the-road in this country. We can't put the tour back because of our US trip, but we're only regarding it as a postponement."

PRESIDENT RECORDS congratulate

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# What makes them tick?

17 stars who, together, make the most explosive impact on Britain's teenagers are put under the microscope



## MARMALADE

How they line up (left to right):

Alan Whitehead, drums (23).  
Dean Ford, singer (22).  
Junior Campbell, lead guitar (22).  
Graham Knight, bass guitar (22).  
Pat Fairlie, second bass guitar (23).

Their biggest asset is:

DEAN FORD, featured singer, whose sex-appeal has grown proportionately to his self-confidence on stage and continually increasing smartness.

Their marital status is:

DEAN—married to Jane, whom he met before the Marmalade became famous.  
Graham—married to Michelle, whom he met in a London club nine months ago.  
Pat—married to fellow-Glaswegian Nancy shortly after the group first came to London.  
Junior—married to Margaret, also from Scotland.  
Alan—sole surviving bachelor, and seems to be making the most of it!

Where they live:

ALL LIVE in separate flats in London's North Finchley with their respective wives, cars and pets.

The cars they own:

Dean—1969 orange Triumph TV4. Cost £1,600.  
Junior—1968 white MGB. Cost £1,500.  
Graham—1967 steel-grey E-Type Jaguar. Cost £1,345.  
Pat—green Triumph Spitfire. Cost £500.  
Alan—white Triumph TR6. Cost £1,500.

How they rate out of 10:

Friendliness—10.  
Music—9.  
Appearance—8.



## LOVE AFFAIR

How they line up (left to right):

Steve Ellis, lead singer (19).  
Maurice Bacon, drums (17).  
Mick Jackson, lead guitar (19).  
Morgan Fisher, organ (19).  
Rex Brayley, bass guitar (20).

Their biggest asset is:

STEVE ELLIS, the young born and bred Londoner, whose age and boyish appeal has made him indisputably Britain's number one teenage idol. But in fairness, "angry young man" Mick Jackson gets his fair share of attention too!

Their marital status is:

NON-EXISTENT! All are so far unmarried, though Morgan has a steady girlfriend (Pauline) and Mick looks quite settled with his girlfriend Pat.

Where they live:..

STEVE—in London's Finchley with his parents, brother and two sisters.  
Maurice—with his parents (Dad is the group's manager) in North London.  
Rex—even more vaguely, "at home in London."  
Morgan—also in Finchley with his parents.  
Mick—shares a flat with friends in Tottenham, North London.

The cars they own:

Steve—no car yet, but threatens to pass his driving test any week.  
Maurice—at 17 he can't drive even if he wants to.  
Rex—metallic blue Aston Martin. Cost £3,500.  
Morgan—1956 Ford Special, which he says is priceless!  
Mick—metallic blue Chevrolet Impala. Cost £3,200.

How they rate out of 10:

Friendliness: A year ago it was a low 4, but now at least 7.  
Music—6.  
Appearance—6.



## AMEN CORNER

How they line up (left to right):

Allan Jones, tenor sax (21).  
Mike Smith, baritone sax (21).  
Dennis Bryon, drums (20).  
Neil Jones, lead guitar (20).  
Blue Weaver, organ (20).  
Clive Taylor, bass guitar (20).  
Andy Fairweather-Low, lead singer (19).

Their biggest asset is:

ANDY Fairweather-Low, the frail yet sexy star who now rivals Steve Ellis, in the teen-appeal popularity chart.

Their marital status is:

NIL. The group signed a special internal contract when they first came to London, forbidding any member of the group to marry for three years. The three years expires in early 1970, and they've all stuck by the rule. There are no "steady" Amen Corner girlfriends.

Where they live:

ALL together in blissful harmony in a large and (gradually becoming) tastefully furnished house in North London's Harrow-on-the-Hill.

The cars they own:

Andy—green Shelby Cobra GT500.  
Clive—black MGB.  
Mike—grey Wolseley Hornet.  
Blue—green and white Mini Cooper S.  
Dennis—red E-type Jaguar.  
Allan—white Sunbeam.  
Neil—bought a Mini, but as he can't drive, he gave it to his parents in Wales.

How they rate out of 10:

Friendliness—9.  
Music—7.  
Appearance—9.

"I CAN Sing A Rainbow," that pretty song so delightfully performed by Cilla Black, and "Love Is Blue," the chart-topping instrumental from Paul Mauriat, must surely be the two most unlikely tunes from which to make a soul medley.

But the Dells tried the impossible and broke a jinx that has kept them out of the British chart since they formed 15 years ago.

If Marvin Junior, Chuck Barksdale, Verne Allison, Mike McGill and Johnny Carter are newcomers to our side of the Atlantic, they are certainly no strangers in

## Dells break 15-year jinx

America. Their "Uptown Soul" sound first hit the U.S. charts in 1967, spearheaded by the Dells and followed by other groups like Delfonics, O'Jays and Masqueraders.

The Dells in particular made their American chart debut in August 1967 with "O-O I Love You."

This was released in Britain, but was ignored by all except the hard-core of r-n-b fans, while in America such

was the success of the Dells that the B-side, "There Is," eventually became an even bigger hit.

A quick and equally successful follow-up was issued, "We're It On My Face." Then an album, "There Is," and because of popular demand, a track from it, "Stay In My Corner," was released as a single and eventually made No. 3 in the American chart. In America success followed



The Dells: "Uptown Soul"

success, but so apathetic was the British public that Pye did not even consider their two singles before "Love Is Blue" worth issuing!

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# SMALL TALK



TAYLOR: 'I'd like to go solo'

## Split on the horizon

THE GRAPEVINE'S a prolific thing. Show business doors definitely have ears, and the latest rumour circulating caught the person concerned on the hop. The rumour is that Gary Taylor is quitting the Herd to go solo.

"Yes, I'm thinking of it," was Gary's first comment, after categorical denials. "Andy (Bown) knows about it and that's all.

"I'd like to go solo and stay with the group too, but it's practically impossible. It winds up having two separate circuits to work, which would clash, and I'd be the one to lose out.

"We had exactly the same rumour trouble this time last year before we broke with Howard and Blaikley when we couldn't say anything.

"At the moment we're just doing odd one-nighters and recording—we're not even doing an LP until we've got a hit single. We haven't had one since 'I Don't Want Your Loving To Die' and that was a year ago. I thought the last one—'The Game'—would happen, but it didn't.

"Our styles are beginning to clash. There's a big split down the middle between Andy and my tastes. Andy goes for more instrumental stuff, a harder kind of music altogether, whereas I like chatting to the audience and making friends with everyone. I don't want to be pinned down to any kind of thing. I'd like to do cabaret eventually.

"I'm sure it's incredibly difficult to go solo—there's more to it than just getting one hit record—I think the whole thing is turning far more to entertainment rather than getting up there and 'doing your thing' as they say.

"But I want to do it by myself. I don't want to have to be dependent on other people in a stage act."

## Time for furious activity

LORD Northcliffe once remarked that any man who had not decided what he was going to do by the age of 30 was a failure. Billy Fury, pop idol of the last decade, is 30 in April. And is not a failure.

"I was interviewed last week by Franco Zeffirelli, the film director who made 'Romeo and Juliet,' says Bill, hair-tousled, skin-suntanned, appearance absurdly young for his age. "Apparently I'm in line to play St. Francis of Assisi in his next film, 'Brother Sun, Sister Moon,' which is only going to have a cast of five men and a girl.

"He seems to think I've got sensitivity and a natural ability to be an actor. That's reassuring. I did two previous films which were both diabolical. I like music a lot, but I'd also like to move out into acting and other things.

"I'm particularly pleased that a book I've written, 'A Mixed Bag Of Birds'—feathered variety—is being published. Playing St. Francis of Assisi would be appropriate, too, for he was known for his love of animals, like me.

"One thing I'll do if I get the part is to alter the spelling of my surname to F-u-r-i-e. You see I hate my name. Maybe it was a bit better than being called Steve Wade which was the original idea, but I had no say in the matter as it turned out. One day I picked up a pop paper—Disc, it was—and there was the name 'Billy Fury' emblazoned across the top of the page. So I was stuck with it.

"But even today if someone in the village (near Dorking in Surrey) comes up and addresses me as 'Mr. Fury' it makes me cringe!

"I moved into the country to get away from all the business of being a pop star. I hated the screaming bit."



FURY: 'I hated the screaming'



MILLER: boom-time

## Keeping in the mood

THE loyalty and dedication of fans of the late Jim Reeves, Buddy Holly or Eddie Cochran is well known.

But even they cannot compare with the different kind of dedication of a different kind of fan—the 900 members of the Glenn Miller Society, now in its 19th year.

Bill Holland is the chairman and secretary of the society, which he runs from his home at 16 Stranks Avenue, New Malden, Surrey.

"The idea of forming the society began in 1950 when it seemed everybody was having fans clubs. It was a time when you couldn't buy a Glenn Miller record for love or money, and even then we wanted to get people interested in 'decent' music.

"Over the years we've found that unless something is actively happening in the Glenn Miller field, such as one of the films being revived or a programme of his music, there is not a tremendous amount of interest in him, apart from the hardcore of followers.

"But it's a strange coincidence that 'The Best Of Glenn Miller' LP should be selling so well just now, only four months before the 25th anniversary (December 15) of his mysterious disappearance over the English Channel.

"It is a fact though, that everyone seems to be issuing Miller material again.

"Apart from the RCA album, there's a new LP of Glenn's songs by Joe Loss, there was the recent TV show by Sid Lawrence, and it's on the cards the BBC will screen another programme about him in December.

"It's very hard to define one's feelings about Glenn Miller music. It's always melodic, which I consider the music of today is not; there's always the right shade of melody and counter-melody; and it's always different."

## Blue-eyed boy no more

WHAT price to pay to work for the BBC? That's the question David Hamilton is asking himself after a seven-month silence from them. Last year he was their blue-eyed boy. Now he is out in the cold.

"The last time I worked for them was a stand-in for Jimmy Young for the first week of this year while he was on holiday," explained David. "I haven't done a thing for them since then.

"Up to the start of Radio One I was doing lots of programmes, a weekly night show and 'Family Choice' every ten weeks or so. Then last summer when I did the 'Jimmy Young Show' the BBC published the fact I was getting 10,000 letters a week. But despite that, since January there's been nothing.

"Before all this I should say that three or four weeks without having anything from them would have been alarming, but now it's seven months.

"The only thing I can put it down to is that I'm working for Thames Television—it has been hinted to me by various producers, but nobody's said anything concrete.

"I work on a purely freelance basis anyway—all the Radio One DJs do too—but I can only think that they don't approve of me doing continuity for Thames which is promoting the channel. Because Kenny Everett and Tony Blackburn both did shows on it.

"I'm certainly not prepared to give up my TV work because it's nice to be seen and I enjoy it. Anyway, I see no reason why you shouldn't do both.

"If I do no radio work this year, I'll lose about £3,000. I just don't understand why a broadcasting company puts out some figures to say you've been a great success and then stops using you."



HAMILTON: in the cold



SANDY: 'New breath of life'

## Old sounds new!

"UNHALFBRICKING," the hit new Fairport Convention album which very nearly became a post-humous success after the tragic motorway crash in which drummer Martin Lamble was killed, happily will not be the last sound we hear from the group.

"We've really been getting into traditional English music," said sweet Sandy Denny, Fairport's groovy blonde singer, on a rare visit to London from the mammoth country estate where the group have been getting their music—and themselves—together.

"It may sound amazing, but we put old traditional music with electric instruments and our own words and it really sounds nice—although it sounds as though it shouldn't!

"After all, there's some very beautiful music, some lovely tunes in old English traditional stuff.

"It's like we're going along a completely different road now; what we'll do when we reach the end we don't know.

"It's really put a new breath of life into us... we were all lapsing into apathy. We weren't even sure that we'd ever start playing again.

"And it seemed awful and callous to even try and get another drummer.

"After all, it was Martin's stuff on the album which is doing a lot for us now, so in a way he's really helped to make it for us. It sounds terribly trite, but I'm sure he'd prefer us to do what we are doing.

"Dave Mattacks, the new drummer, is very good and just right for us. And Dave Swarbrick, who played on a couple of tracks on 'Unhalfbricking,' has joined us permanently now as well, so we're really getting into some completely new stuff."

## Hand made hits

EQUALS produced 15,000 records in one day last week! They were helping themselves get a hit with their latest release, "Viva Bobby Joe."

Equals Eddie Grant explains: "I got this call from our record label boss to say that a lot of the staff at the factory were on holiday and consequently they were having difficulty in pressing copies of our new single. We sold around 60,000 last week so we couldn't afford not to have them in the shops.

"When he suggested the boys and I went along to help out I nearly died. I thought he was joking! But we agreed to go down to the plant at Orlake near Dagenham and see what we could do.

"It was sweltering hot there and I had a leather coat on because we drove straight from a tour of the West Country. I thought I was going to die in the factory. The temperature must have been about 105!

"We all thought it was a bit of a joke but a load of other helpers—people from President and even our press officer—turned up, too. So we couldn't get out of it.

"We spent three hours there altogether. I was shown how to punch the hole in the centre, while the others learned to trim off the ragged edges after the discs came out of the press and ran about piling them up for dispatch.

"It was quite fun when we got into the swing of things. It was nice to know that in some small way we were helping to make our record a hit, too.

"I was knocked out when we found we'd cleared something like 15,000 copies by the time we had to pack it in and dash off to a date in Leicester. It was probably the hardest day's work I've done in my life!"



GRANT: hot hit!



**BOUGHT** any cheap LPs lately?

No, that's not quite as stupid a question as it may appear. Five weeks ago, headlines announced the abolition of all retail price maintenance (RPM) on records.

Hopes were raised that you'd soon be able to fill your bedroom with all the latest LPs at a mere 25 bob a time, or that singles prices would take a sudden nosedive.

Around London that week the posters went up in the windows announcing "Ten shillings off LPs and four singles for £1 10s." A few excited retailers steered themselves for what they hoped would be the biggest rush since the flight from Egypt, and rumours began flying that you'd soon be

able to pick up the top ten with your groceries in the local supermarket.

Disc reported at that time: "It's a bit of a fuss about nothing, and will soon be forgotten." And Disc was right, a spot check round the country proved this week.

Out in the provinces it seems not even the big stores took the slightest notice of their new-found freedom.

Jordans, of Victoria Road, Wellingborough, Northants, for instance.

Says the manager: "Prices here have stayed exactly as they were before RPM abolition, with the exception of a few isolated special offers for our postal customers. But sales are still good and we certainly haven't lost any trade in the last few weeks."

Some stores, like Disci,

# Grin and bear it —LPs just aren't getting cheaper

36 High Street, Rugby, had jitters at first that the bottom would drop out of their trade, cut prices, only to find that, too, made no difference to them.

"We cut the price of singles to 7s. 6d. for a time when the rival shop across the road cut prices, but that was only for a limited period.

"If we cut prices we cut

our own profits and we can't afford to do that.

And that's really the story throughout the country. Although your local record store is now free to sell his stock at whatever price he likes, he still has to buy them at the same price. So unless he can be sure that you, the public, will buy many more records than before, it's his profit that

will suffer. And small shops, like Telehire, Market Street, Bolton, just can't afford to take these chances.

"At first we had a few customers who thought record prices had automatically dropped, but when they realised this was not the case they still bought what they had come in for."

Even some of the big

chain stores who could have afforded to take the chance, have stuck to their guns and still charge full price. Say W. H. Smith and Sons: "There has been no change in either our prices or our policy, and so far this has made absolutely no difference to our sales."

In fact, throughout my investigations, the only people to have benefited by RPM abolition is the big London chain of Harlequin record stores.

"We originally knocked 10s. off every LP we felt we would not have to re-order (i.e., surplus stock)," they say, "and as a result we've been very busy. And surprisingly not only have we managed to shift a lot of old stock at reduced prices, we've also increased trade on full-price albums. This has opened up enor-

mous horizons for us and we're now thinking of pushing special offers every fortnight. We can't understand why more people haven't taken advantage of their new freedom."

The reason is probably very simple. Harlequin operate in London where competition is greatest; it has several dozen stores so can afford to take chances; and its casual tourist trade must be enormous.

"So if you live out of London, and particularly in a fairly small town with only one or two record shops, you must face up to the hard truth. RPM abolition will make not a penny difference to your pocket."

Grin and bear it. Until the dear Government cuts the crippling tax on records they will remain at roughly the same prices.

# Helpings of Humble Pie

**I**F there's one particular impression of Humble Pie that sinks deeper than any other, it's the name.

How it came about they cannot remember, but Humble they certainly are. Humble in the sense that no one member of this talented foursome, which unleashes its first offering on the public tomorrow (Friday) in the shape of an LP called "As Safe As Yesterday Is," followed a week later by a single, "A Natural Born Boogie" and "Wrist Job," wishes to claim any more attention than the three others.

Humble Pie are Steve Marriott—late of Small Faces, Peter Frampton—late of Herd, Greg Ridley—late of Spooky Tooth, and Jerry Shirley—late of somewhere in Hertford!

Together, they paid an occasional and little-relished daytime trip to London last week from their Essex country cottage to meet me and unravel the long and interesting tale of how it all happened.

## Frustrations

Why did it happen? Why did Peter and Steve leave what seemed to be very successful and lucrative pop groups to shun all?

The story starts with Peter Frampton. "The thing was that with the Herd we had a lot of management and recording frustrations, which really started the troubles. I wasn't happy with the music the Herd was having to play, and the fact that I was known solely as the 'Face Of '68' and not as a musician.

"Most people didn't even know I could play guitar. To begin with I relieved my musical frustrations by sitting in with just about everyone I could, just to keep my guitar hand in.

"In no way was I dissatisfied with the other members of the Herd as people—I still see Andy Bown quite frequently—it was just the management policy that annoyed me, and once into it, it was very difficult to get out."

Peter had never met Steve Marriott or the rest of the Small Faces, and had Steve and fellow Face Ronnie Lane not 'phoned Andy Bown one day to tell him a few home truths about the business, Humble Pie may never have happened.

"The day after that 'phone call I went to Oxford with Andy to see Steve and the Faces. That was the first time I'd ever met them, and even though it was a very bad night for them I liked what they were doing and decided that was the way I'd like to play."

Disc readers may well remember our story reporting that Peter had "sat in" with the Faces on October 13, 1968, both singing and playing guitar.

"You remember I rang you up and went potty about that story," says Steve with a grin. "I meant it then too, because Peter's management gave him such a rollicking it wasn't true.

"In fact it was the telling off I got following that night that convinced me I would leave the Herd," continues Peter.

By **DAVID HUGHES**

"My original idea was to form a new group of my own. Steve suggested Jerry Shirley as a drummer and I went through a fair number of bass players.

"I've known Jerry since I was 14," says Steve, "and I've always rated him as one of the best drummers in the country—and so does Charlie Watts. Mind you, when I first heard Peter playing guitar I was amazed. I'd never liked the Herd's records—I thought they were rubbish, and I didn't really believe he could play. But I was so knocked out!"

And as far as Peter was concerned the next thing he knew was Stevie Marriott on the 'phone asking "Can I join you too?"

"Steve asked down Greg, Spooky Tooth's bass player at the time, and I suppose you could say we started to do our thing!"

For Steve, the decision to quit his group seemed on the surface much more surprising than Peter's. The Faces' music was nothing to be ashamed of, particularly the "Ogden's Nut Gone Flake" LP, which was acclaimed by critics throughout the country as one of the best albums of 1968.

## Problem

So what was his problem? "I wasn't a lead guitarist," he begins. "I never have been a lead guitarist, but the group all said I was great. I reckoned I was terrible and I began to go through a terrible paranoia thing.

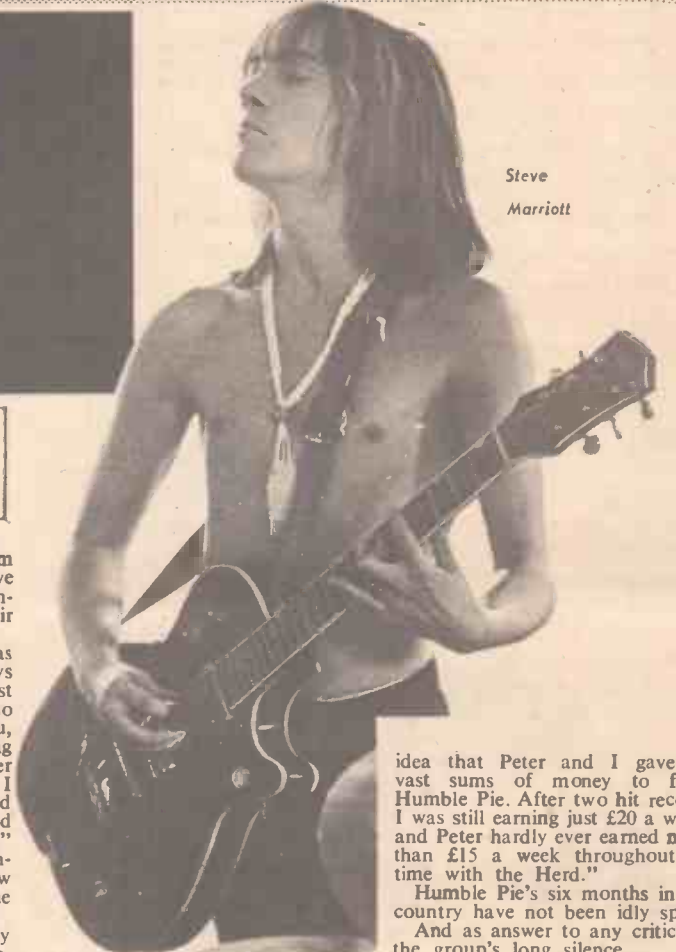
"When I first heard Peter I wanted him in the Faces to replace me as lead guitarist. They said 'no' and I realised there was nothing I could do to change that.

"I became the complete frontman of the Faces, and whereas it's good to get all the attention at first, eventually it all began to get on top of me. I began to get so sick of singing our hits on stage-night after night, I decided I just had to get out. And Peter forming his new group was the ideal opportunity."

So Humble Pie was born, and in the words of Mr. Marriott, "each one of us has surrounded himself with people we dig."

Jerry Shirley, the drummer, is the original country boy. "I can't stand London and the whole London scene of being hip and raving round the clubs.

"I'd known Steve for years and we'd always got on well and en-



Steve  
Marriott

idea that Peter and I gave up vast sums of money to form Humble Pie. After two hit records I was still earning just £20 a week, and Peter hardly ever earned more than £15 a week throughout his time with the Herd."

Humble Pie's six months in the country have not been idly spent. And as answer to any critics of the group's long silence.

"Really it's a compliment to the fans that we've spent so much time getting everything together. We're really ready now, and can't wait to get working. We'll play anyway that'll take us and listen!"

Humble Pie's work sheet, already rapidly becoming filled, starts on the Continent, though Steve hopes the group will be able to make quite a few British TV appearances before they leave. Then it's back to Britain and the clubs and ballrooms.

In fact, to sum up, Humble Pie is just "finding out our own capabilities."

joyed playing with each other's groups."

"Greg, Peter and I sing most of our numbers together," says Steve, "which is great for me who previously had to do all the singing. Since Peter's been with us his voice has really come out and Greg's got a great voice, anyway."

So, like Traffic and Blind Faith before them, Humble Pie hied it to the country, away from the public eye and out of reach of the news-hungry journalists.

"Mind you," adds Steve, "people shouldn't ever get the

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# info

## from Decca

First of all I'd like to say **THANK YOU** to the hundreds of people who have written in for a copy of our underground music catalogue. I'm really pleased that so many of you are interested, and hope you find the pamphlets useful. If any more people would like a copy, just send a large S.A.E. to the address at the end of the column.

Now, let's surface and have a look at some of our recent singles that are doing particularly well. Apparently I'm not alone in thinking that **ENGELBERT HUMPERDINCK'S** new one is his best ever. 'I'm a better man' is a distinctive Bacharach/David song which suits him so well I hope he will use more of their material in the future. This one is on Decca F 12957.

**THE ETERNAL TRIANGLE** are having a lot of success with their first Decca single, 'Turn to me', a song with immediate



appeal from a good new group. They're definitely going places—the record is on Decca F 12954.

I have often enjoyed watching **PETER GORDENO'S** brilliant dancing and listening to his festival-winning song, 'Everybody knows' it's obvious that he's got a lot more talent than most. Makes me feel very dull, but at least I'm a good listener! Listen to this one on Decca F 12947.

Once again, many thanks for all the letters.



# DECCA group records

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"I HAVE my problems. I really want to go to Apple or somewhere where they'll let you be free under one roof. There are restrictions at the moment. Writers write so much more than they're given a chance to show the public. A record company only wants something like three albums and five singles a year, and all the rest of your writing has to stay locked away."

"When I go into Apple now I feel so happy—as though I'm going to work. But when I come out I feel terrible because I haven't been able to DO anything. I'm dying to get on with a good day's work—and when my contract with the record company is up I will do. Whether it's Apple or orange or wherever."

"It's funny because whenever I do actually appear or do anything in Britain there seems to be a renewed interest in me. It's like getting famous all over again."

"I love audiences. A record is meaningless. Contact is the thing."

"I GO to America to have experiences about twice a year. I still think I have a part to play. Jimi Hendrix attacks the joins, Jagger attacks somewhere else—I look after the rest!"

"It's time we all got down to the nitty gritty," he declares with a smile. "Us musicians have really been quite lazy."

"All your superstars have really got to believe it really matters, what they're doing. That people will change and that after all we're all only young—even at 30!"

"Stars need to get together more than they're doing now. After all, this is only the start."

"They shouldn't think because they've made progress that's where it ends. We should all get together and do a show on Saturday night TV—now there's a captive audience if you like!"

"We should raise money to make TV commercials. Then we could pop up between 'Omo' ads and say—'Don't worry kids, everything's okay!'"



# Donovan

What I  
want is  
total  
freedom

by PENNY VALENTINE

**DONOVAN** once had a dream. And like all dreamers he was scoffed at.

"My God, he's barmy," was their jocular remark on listening to his ideas on an un-corrupt state of affairs.

When he spoke about musicians and artists working together without commercial pressure, doing what they wanted to do when they wanted to do it, they laughed.

That was only a year or so past. Not long in the evolving of man and music. And already Donovan's dream is coming true. At Apple—with the Beatles' help—and elsewhere in their own homes, musicians are working to one end: playing to audiences for NOTHING—a situation unheard of before this year.

One felt the years of disbelief had made their mark on Donovan. Last week I reported that he had changed because of his new island environment, and he has. But perhaps a lot of the change has to do with the acceptance of his ideas that were all too readily dismissed before.

Two years ago, an interview with Donovan was enough to make most reporters shake. Now here Donovan is, swinging his legs on a sunny wall, putting a protective arm round you, being nice to three fluttering American girl fans who just happen to be passing: "Come on, don't be shy, talk. Don't be scared of me."

Softer, warmer, funnier—Donovan is really a delight to be with as we talk about his contribution to the pop music structure in Britain and the world, and how there is still a long way to go.

"My ideas are like a little island in a huge sea—but they've already grown in the last year. At the beginning pop music was the left-overs of the 1940's. Now it's a huge flower. It's amazing—my God, they've even written a musical like 'Hair' about THIS generation. Now, while it's happening!

"It's a joy to see free concerts happening and artists playing on each others' records, and a whole new sweep of freedom—the things I always wanted.

"All this business about record contracts is a joke. Especially now that music is getting back to the minstrel ideals of people singing, dancing and acting with whoever and wherever they want to.

"I mean, wouldn't it be great if I'd got my guitar now and I could give a show here in the street? You could go round with a bottle collecting money, and all these people going back to work after lunch could just stop and listen."

Suddenly Donovan has become the spearhead of the new music revolution. But oddly, he can't actually take an active part in the things he has preached about. In the future, he says, he plans to be a free man. Not just inside his mind but in his actions.





# A history of Mayall—and it's inspired!

John Mayall: "Looking Back." Mr. James; Blues City Shakedown; Stormy Monday; So Many Roads; Looking Back; Sitting In The Rain; It Hurts Me Too; Double Trouble; Suspicions (Part 2); Jenny; Picture On The Wall. (Decca).

This highly important album spans a period from 1964-67 when Mayall became the magic name in British blues, and "employed" the personalities who were later to compete with him for popularity.

So here we have, on various tracks with John, Jack Bruce, Eric Clapton, Peter Green, Mick Fleetwood, Keef Hartley, Dick Heckstall-Smith, John McVie, Mick Taylor and Roger Dean. A mighty line-up, indeed.

## HUMBLE PIE—A GREAT APPETISER

HUMBLE PIE: "As Safe As Yesterday Is," Desperation; Stick Shift; Buttermilk Boy; Growing Closer; As Safe As Yesterday Is; Bang?; Alabama '69; I'll Go Alone; Nifty Little Number Like You; What You Will (Immediate).

AT LAST; after a secluded six months in the country, this is the week of Humble Pie; Marriott, Frampton, Shirley and Ridley for those who haven't seen Disc's front page. This is their first LP together, recorded in just three weeks, and while some of the songs will prove most unmemorable, it nevertheless provides an admirable showcase for their collective talent, and will be remembered as the start of a new giant group.

Much of the old Small Faces magic lingers on in numbers like "Desperation" and "Nifty" and it's joy to hear Steve thrashing out those top notes again. But the title song is the key to the whole thing. Co-written by Steve and Pete, a line goes "I must have time to sow the seeds of something new." A juxtaposition of heavy and light and a verbal reflection of what was wrong before and what will be right in the future!

A nice touch is the inclusion of an Ian McLagen song "Growing Closer," a country ditty with beautiful harmonica, flute and acoustic guitars and ironically one of the best tracks. "Alone" and "Stick Shift" are Peter's and vocally he's gained more than a touch of the Marriotts himself. "Alabama" is a sort of spoof blues with slide guitar and all join in the chorus, and "What You Will" is Steve again in surprising slow and reflective mood. And as a bonus, side two has three fine instrumental links, complete numbers in themselves.

We feel there's better, much better to come from Humble Pie, but try this for starters. ★ ★ ★

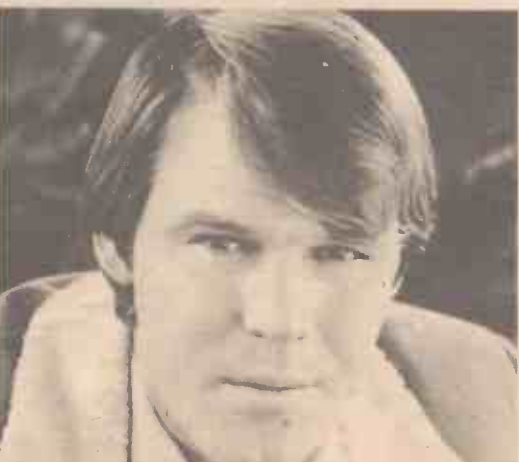
What of the music? Does it stand up to resurrection, and does history bear being re-issued? Certainly! This turns out to be a splendid collection, with Mayall's voice, if anything better than it is today, rasping and roaring on the tracks when he needs to project the real animated strength of his delivery, and relaxing on a bluesy ballad like "Jenny."

Peter Green displays all that early flair that marked him, even then, as a guitarist to watch, while Heckstall-Smith (now with Colosseum) turns in some super sax sounds on "Suspicions."

John Mayall is now a British blues legend, and everyone interested in the shaping of the scene, in which he played so big a role, must add this LP to the collection. It's not just history for the sake of it: it's good, honest, enthusiastic, and inspired. ★ ★ ★

From New York come Elephants Memory (Buddah), set to win the title of most extraordinary cover—they're all nude, painted in gaudy colours and printed over a herd of baby elephants! Inside is a good mixture of folk/jazz and progressive music with jungle beat overtones. Work that out! We particularly enjoyed the bubblegum "Yogurt Song" and gimmicky "Hot Dog Man" but it's all worth hearing. ★ ★ ★

With the Isley Brothers poised to enter the chart with "It's Your Thing," their era with Tamla Motown must be finally over. And by way of an "In Memoriam" comes "Behind A Painted Smile,"



Glen Campbell . . . some unadulterated slush

## THE NEW LPs

### LP STAR RATINGS

- ★★★★ Outstanding LP
- ★★★ Good LP
- ★★ Fair LP
- ★ Poor LP, not recommended

## John Mayall: honest and enthusiastic

which re-packages the last hit with 13 others from the past three years. And apart from the title track and "Take Me In Your Arms," the songs are entirely unknown. Still, the screaming good Isley style is there, and with 14 tracks this is another great for Tamla fans. ★ ★ ★

Tommy Garrett temporarily abandons his 50 guitars for "The 25 Pianos Of Tommy Garrett" (Sunset). Sounds more like just five to us, but still if you like your show tunes tinkled instead of strung, here's "I Could Have Danced All Night," "Bali Hai," "The Sound Of Music" . . . for your cut-price delight! ★ ★

"Bell's Cellar Of Soul" keeps growing. Volume Three has composer Allan Toussaint's version of "Get Out Of My Life Woman," "Twelve Red Roses" from Betty Harris and others by James and Bobby Purify, James Carr, Oscar Toney Jr., and Lee Dorsey. If you've got Vols. 1 and 2, complete the trio here! ★ ★

## Slow Dells

DELLS: "Greatest Hits." Stay In My Corner; Always Together; There Is Love Is So Simple; Please Don't Change Me Now; Wear It On Our Face; Make Sure (You Have Someone Who Loves You); O-O, I Love You; Does Anybody Know I'm Here; Hallways Of My Mind; The Change We Go Thru' (For Love); I Can't Do Enough (Chess).

IRONICALLY coinciding with their first British chart single "I Can Sing A Rainbow/Love Is Blue" comes what can best be described as the greatest hits you never heard, for few of these songs have ever been released, let alone played before in this country. "Corner" was their last British single—six minutes of smooth soul magic, and "Wear It On My Face" would do well to be re-released on a single. It's a rare mover among really a rather monotonous and samey slow and too sophisticated soul album. ★ ★

Slim Whitman's "Unchain Your Heart" (Sunset) has yet ANOTHER version of "I'll Take You Home Again Kathleen"; also

## Lots of life in Glen yet

GLEN CAMPBELL: "Galveston/Where's The Playground Sussie." Galveston; Take My Hand For A While; If This Is Love; Today; Got To Have Tenderness; Friends; It's Over; Where's The Playground Sussie; Time; Until It's Time For You To Go; Oh What A Woman; Every Time I Itch I Wind Up Scratchin' You; Twelfth Of Never; Love Me As Though There Were No Tomorrow (Ember).

WITH the failure of "Where's The Playground" to make the chart, pessimists are saying it's now all over for Glen Campbell. Indeed, this is probably his last record for Ember before he returns to Capitol, but there's still a lot of life left in the man.

Apart from the last two singles, best on this LP are "Take My Hand," "Twelfth Of Never" and "Love Me." But unless you enjoy unadulterated slush, please ignore "Friends" and pretend it was just a bad dream! ★ ★ ★

"When I Grow Too Old To Dream" and "Hi Lili, Hi Lo." Doesn't he know any other songs? ★ ★

Salena Jones frequently plays a very fine piano in Earls Court, but her main talent is in her voice. "The Moment Of Truth" (CBS) is her new LP and should guarantee a few more "Dee Time" appearances! That beautiful jazz-tinged voice gets sound standards like "For Once In My Life," "This Girl's In Love" and "Only You" plus other more obscure items. Lovely when the lights are low. ★ ★ ★

For those who are dedicated fans of the Brazilian guitar sound, "Tender Is The Night" by Guitars Unlimited is an album for you. Restful romantic sounds for lights out, and beautifully executed guitar playing. (Capitol). ★ ★ ★

The Corporation are pictured on the cover of their album of the same name standing in an alleyway which is blocked by a glass cabinet containing stiff shirt collars with a loaf of bread on top. Whether this is symbolic of their path in life being impeded by bureaucracy, one knows not. But their sound is decidedly impeded. The album never gets off the ground and has a rather shaky, outdated sound about it. At times the voices are decidedly flat (Capitol). ★

Fine country-based album from Hoyt Axton, called "My Griffin Is Gone," using some majestic orchestral sounds and his own powerful voice. Original songs, meaty effect (CBS). ★ ★ ★

A tasty mixture of big band, good songs and good voice on "The Big Band Sound of Thad Jones/Mel Lewis, featuring Miss Ruth Brown." Ruth has a sweet, sophisticated night club voice, and the musicians are fine. Songs include "Yes Sir, That's My Baby," "Trouble In Mind," "Black Coffee." (United Artists). ★ ★ ★ If you like Hawaiian music

like "Pagan Love Song," and "Bali-Hai," you can't get much more authentic than the new LP from the Waikikis. Just right for people who enjoyed "South Pacific" and like a special sort of background music. Title is "Moonlight On Diamond Head" (CBS). ★ ★ ★

## Slyly mind-blown

STAND by for instant mind-blowing from "Stand" by Sly and the Family Stone (Direction). In stereo only, and rightly so too, for the full effect of this incredible band can only be appreciated when it blasts at you from all directions! Including that great non-hit "Everyday People," and featuring a 14-minute piece of amazement called "Sex Machine" (no words but the meaning's pretty explicit), this is all truly powerful stuff. ★ ★ ★

IF YOU'VE not yet heard of Raymond Froggatt—and you certainly should have done!—you'll know his songs. Hits like Dave Clark's "Red Balloon" and Cliff's "Big Ships" are among the most famous.

So far though the talented Froggie has still to woo enough fans to get a hit himself. Which is a shame. "The Voice And The Writing Of Raymond Froggatt" (Polydor) is an aptly-titled album for it is indeed these facets which lift him head-and-shoulders above his contemporaries. The LP is one of the most entertaining heard for a long while.

Froggie's voice is immensely distinctive and he has a weird, haunting enchantment. His songs are simple down-to-earth ballads sung in a simple down-to-earth style. "Lonely Old World" and "Something's Goin' On" are a couple of the most outstanding, but it's all good Froggie and should be listened to carefully. Mark the name! ★ ★ ★



# Tragic but true —the Supremes are living in the past



**IS THE SUPREMES sound outmoded, outdated and—by present-day standards—stagnant?**

With the failure of the group to have a number one hit in Britain for the past two years, the failure of their new single "No Matter What Sign You Are" to make the chart yet, and the recent banal lyrical offerings in the vein of "Love Child" that we've been forced to shudder through—it looks like the answer's YES.

Despite Diana Ross, despite all the inventions of the Tamla Motown sound machine—YES. But having decided the answer is yes, then the question is WHY? Why, when a group is hailed as the top three girl singers in the world, when they have reached a status denied to any other Motown group?

There are many pointers to the dilemma in which the Supremes find themselves today, as far as their records are concerned:

1. Like other Motown artists they reached a premature peak four years ago when they produced what were to become classic pop records.

**T**HE great summer siege of London is once again underway. The streets are re-sounding to the heavy tramp of the tourist troops laden with photographic ammunition, guidebooks, fold-up maps, souvenirs and all the familiar paraphernalia. Tourists have become as traditional as the Tower.

The younger ones usually look lost. Which is a shame. The guide books are brimming over with ancient buildings, art galleries and educational tours — but if it's the "Swinging London" they've heard so much about that they're after, it's hardly likely to be manifested to them in St. Paul's Cathedral.

So here are some tips to try and make the stay a bit more enjoyable.

First, things you ought to see to give you a clear conscience on returning home, Buckingham Palace, Nelson's Column etc.

That is the basic duty. Now read on.

The West End. Start this tour from Piccadilly Circus. You will recognise this because the statue of Eros stands in the middle which is supposedly what London revolves round, and the Down and Out IN population revolve round

"Baby Love," and "Stop In The Name Of Love" ranked alongside other Motown marvels like the Four Tops' "Reach Out."

2. UNLIKE most other Motown artists, who proceeded a year ago to do a swift turn about and—in a changing musical world full of adventure and

freedom—take on a new identity, the Supremes have never really moved on. So that their records today are still based very much on the musical ideals and format of those early smashes.

3. Because of this they, more than any other group in the Motown set-up, have suffered

irrevocably from the departure of songwriters Holland, Dozier and Holland (which is why we've been subjected to such staggering lines in recent Supremes songs as "Ma passed away while making home-made jam").

4. They have suffered from confusion. Confusion because Diana Ross insists on instilling racial problems into our minds. There are other places rather than through the musical media to get THAT message across. Confusion because Ross is quitting and it's an unsettling thought. Confusion because

live, at least, the Supremes have somehow fallen into that trap of being mid-way between what is classed as "standard artists" (chuntering show songs and Tony Bennett hits at us), and only giving us a taste of their real musical roots at a 90 mph gallop.

I'm surprised at the lack of success "No Matter What Sign You Are" is having. While Motown can resurrect old Isley Brothers hits and make them succeed again, they have still not managed to get their one really progressive 1969 sound of Gladys Knight and the Pips

girls on the left, boys on the right. The haunt of London's rich young society, trying hard. Unfortunately clothes are not up to the standard of the decor or the excellent coffee. Girls' dresses, for example, are often unlined, unoriginal designs which are badly put together and costing £5 and upwards.

#### NIGHTLIFE:

Apart from the usual run of theatres and cinemas, the Round House, Chalk Farm, is worth a visit. (Chalk Farm underground). Former engine shed and headquarters of the UFO Club, it is currently being used as a theatre. For the most reliable source of what's on, it's best to ring them at 485 8073.

Clubwise — there are thousands. But if you're short on cash here are some.

Bart's, 11 Kingly Street, W1 (Piccadilly Circus underground, head for Carnaby Street as before). Quiet by club standards. FREE admission before 10 p.m. Monday to Thursday. Other days 10s for boys, 7s for girls. Best steak in London at about 17s 6d and excellent home-made pizzas for 7s 6d (Open 9 p.m.—3 a.m. not Sundays).

Marquee, 90 Wardour Street, W.1. (Piccadilly Circus underground. Walk up Shaftesbury

off the ground.

What is it then, one wonders, that the British public want from Tamla Motown? It doesn't look as though it's the Supremes.

Or perhaps it is simply that Motown as an actual label sound no longer carries its weight. That it is now the individual artist and his particular new record—be it Stevie Wonder lulling us with the beautiful "Cherie Amour," or Marvin Gaye raving through "I Heard It Through The Grapevine"—that people are more interested in.

Avenue and take the third turning on the left. Marquee is a fair way up on the right). Renowned for its rave-ups and favourite haunt of the Who. Admission varies according to group on. Open every night from 7.30-11 p.m. (11.30 p.m. Saturdays, 10.30 p.m. Mondays).

Also: Tiffany's, 22 Shaftesbury Avenue, W.1. (very near Piccadilly underground). 7.30 p.m.-2 a.m.

Samantha's, 3 New Burlington Street, W.1. (Piccadilly tube. Up Regent Street, 6th turning on left). Every night from 8 p.m.

Ambiance, 1 Queensway, W.2 (Bayswater or Queensway tubes). Superb steel band. (Mon.-Wed. 10 p.m.-1.30 a.m. Thurs.-Sat. 10 p.m.-3 a.m.)

Blaises, 121 Queens Gate, S.W. 7. (South Kensington Tube, walk along Harrington Road, turn left into Queens Gate). 9 p.m.-4 a.m.

Bistros are easier to gauge your prices, as they usually display menus. King's Road is full of them, or there are bistros where you can dance as well, like the Mad Ox in Maddox Street (Oxford Circus Tube walk down Regent Street and take left turning). Also Bistrottheque at 127 Victoria Street (Victoria tube). Both these are open to non-members.

**Supremes, from left: Mary Wilson, Diana Ross, Cindy Birdsong**

## By PENNY VALENTINE

# Instant guide to Swinging London

By CAROLINE BOUCHER

it too. That is, they sit on the steps getting drenched by the fountain if the wind is in the wrong direction, and most important—they do not speak. Just sit. Or rather sprawl.

When you have had your fill of this spectacle, walk up Regent Street on the left hand side. Turn left up Vigo Street and take the first turning on the right. This is Savile Row, home of the well-dressed British Gent. Occupants of Number 3 Savile Row, how-

ever, are not typical examples of impeccable tailoring but this is Apple — Beatle headquarters. If you have the time and patience to spare you may see a Beatle.

Then retrace your steps back to Regent Street, cross over and take any turning off to the right. Head towards the music and you'll be in Carnaby Street, where you pay a lot for a little. If you're vegetarian, or just feel like spotting some famous faces, lunch in Cranks (in Marshall Street, just behind Carnaby Street) is a good bet. If you have to look at London shops still then retrace steps to Regent Street. Continue up, (with your back to Piccadilly Circus) and turn left into Oxford Street.

Saturday morning. Get on underground and alight at Sloane Square. At the opposite side of the Square is King's Road. Walk down it and look. Everyone will be parading around in their finery, and all the boutiques are full of groovy clothes and people.

One shop to see before leaving London is Harrods in Knightsbridge (Knightsbridge underground). This is how the other half shop. Harrods are High Class purveyors of everything, with the most aristocratic clients in the world, including the Queen.

On Harrods' top floor is the most aristocratic boutique of them all . . . "Way In." The decor is its most outstanding feature, you shop in a murky blue gloom —





ELVIS: "unique"

"ELVIS — sub - standard King!" roared Disc reader T. L. Graham of Glasgow in Pop Post last week. And he went on: "Elvis Presley fans must rate among the most nauseating people in the world. He has a hit every four years or so and they call him King, a title he was deprived of years ago by John, Paul, George and Ringo."

Predictably, Presley fans sprinted to their star's defence this week:—

IN reply to T. L. Graham in Disc (2.8.69) about sub-standard Elvis, let me put the poor soul straight. Elvis has had hit records every year since 1956 (no other singer can claim this). His worst year chart-wise was 1967 and even then he had one disc which made the top twenty. So let's forget all this nonsense about a hit every four

# PRESLEY FANS ON THE WARPATH

years. — John Drysdale, Kilsyth, Stirlingshire.

A YEAR doesn't pass by without Elvis having at least three—yes three—million selling records. Records don't have to get to No. 1 for them to sell a million.

It is the knockers of El's success who are "nauseating," not we loyal fans of King Elvis.—Mike Darlington, 73 Woodfield Avenue, Hyde, Cheshire.

AS A supporter of "the King" Elvis Presley for the last ten years, I would like to comment on T. L. Graham's provocative letter.

The writer bases his statement that Elvis is "sub-standard" on what he says is the fact that Elvis only manages to get a hit record every four years or so, and that therefore the rest of his material is sub-standard. Where has T. L. Graham been for the last eighteen months or so?

To compare Elvis with the Beatles is to admit that there is no-one to compare him with, since it is like comparing chalk and cheese. Elvis is a star personality, the Beatles a combination of the talents of four individuals.—Barry Kaapp, 17 Highworth Road, Shrivenham, Swindon, Wilts.

HOW dare T. L. Graham suggest Elvis is a sub-standard king? Does he really think that Elvis has stayed at the top for the last 13 years with, as he put it, a hit record every four or so years. During his reign at the top he has had a string of hits unequalled. Elvis has proved himself the king. Long may he reign.—J. Pemberton, Cedar Grove, Mold, Flintshire.

KING ELVIS sub-standard? Never. Even the so-called "B" sides of all his singles are superior to the

current top 20 (excluding "In The Ghetto" of course). He always has been and always will be king, Beatles or no Beatles.—Barbara Millar, 42 Union Park Road, Tweedmouth, Berwick-on-Tweed.



HAVING been an Elvis fan for 12 years, I can explain why Elvis fans persist in calling him "King." Elvis' "bad" period was 1962-67, which leaves us 1954-58 (1958-60—Army) plus 1960-62 and 1967-69. Of course, Elvis fans regard his good years as the time representing him most truly—and there are eight good against five bad.

Being a fan tends to be a result of emotion rather than reason and so when Elvis returns to true form after so much rubbish from him in recent years, the fan responds with relief and pleasure and acknowledges the return by acclaiming him "king"—a title given for his initially revolutionary and still unique abilities.—Christine Col-dough, 1 Anthony Grove, Meir Heath, Stoke-on-Trent.

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## New York reporter RICHARD ROBINSON



**T**HE entertainment world's best known baseball aficionado, Tiny Tim, will be officially recognised as baseball's number one fan by the National Baseball Congress early this month during ceremonies in Wichita, Kansas.

The president of the Congress announced that Tiny would be present to receive his title as "The Nation's Number One Baseball Fan" during the 35th Annual National Championship Baseball Tournament which is being held in Wichita from August 8 to 25.

That Tiny has been given this award is a sign that the people who were laughing at him, and not believing he was for real, have finally begun to realise that Tiny Tim is not a put on. After all, if Tiny knows so much about baseball—which along with mom, apple pie, and the flag is very patriotic and all American—then he must be a real person under that long hair and funny voice.

Tiny plans to finish filming a TV special before receiving the award, and after the ceremony, will fly to Lake Tahoe to begin a week's engagement at one of the lush hotels there.

■ Led Zeppelin's first album has been certified a gold album, having sold a million dollars worth since it was released here.

■ Blind Faith is quickly becoming wealthy. The group grossed \$96,000 at their appearance in New York City and another \$80,000 at a show in Philadelphia. And their tour has just begun!

■ The Rascals flew into New York this week from Los Angeles to finish recording their new album and to play a few dates

in the area. Once they've done this they'll be flying back to Los Angeles for a short vacation.

■ Chris Farlowe dropped by my office the other day for a couple of interviews. I was surprised to learn that Chris is recording an album in New York under the direction of Jerry Ragavoy. Ragavoy was responsible for such great musical accomplishments as "Piece Of My Heart," Howard Tate, and Roy Redmond. He is cutting Chris with the help of some of the best studio men in New York City including Pretty Purdie and Harvey Brooks.

Although Chris' last album in the U.S. received almost no attention, I'm sure that what he is doing with Jerry combined with the strength of his new label here, Polydor, will allow him to become recognised in the U.S.

■ Sly Stone is quickly becoming one of the most socially powerful performers in the country. Appealing to both young whites and blacks, Sly and his group only have to take the stage to command the complete attention of the entire audience. Last week in Central Park at the summer music

# So this is what happened to Tiny Tim!

festival, Sly appeared on the bill with Slim Harpo.

After the audience greeted Harpo with a mixed reaction including a great deal of booing (they don't seem to know where their music came from) they cheered Sly.

After rushing through his U.S. hits, Sly told the audience to dance and to wave their arms around, giving the peace sign whenever he did. And over five thousand young people did exactly as their "leader" told them, responding to his every direction.

Personally I find the attitude of my peers rather frightening here. Whether it is hasseling the police

at a Blind Faith concert, or blindly following the orders given by any rock musician, there is a new kind of feeling in the air at concerts here.

Very few people seem to be attending any longer to have fun. Instead they come to be told what to do and to react within a pattern. It's getting to the point where it is more enjoyable and much safer to stay home and listen to records.

But if I make it sound as if the young people here are rather strange, the adult population doesn't win any prizes at times. The biggest single pop event being held on the East Coast this summer, the Woodstock Music And Art Fair, has had to move the site of their festival in an attempt to avoid an open confrontation between young and old.

The necessity of moving the entire three-day event arose when the town of Walkhill, New York, where the festival was originally to have been held, decided that they didn't want the long-haired freaks that such festivals obviously attract. So the producers of the three-day event were more or less forced to move the show 30 miles away from the original site.

As I understand it, the producers are now suing the town of Walkhill. They are also taking ads in all the newspapers in New York City showing a cartoon of two farmers, one with a shot gun, the other with a pig standing in front of him, in a threatening "get off my land" pose.

These very same nodes have caused the group to cancel all their bookings. No go anywhere. The group has yet to appear in public! Their album is number 8 on our national charts, so they're not living on beans, but, I mean, gee whiz, fellows, can't you get rid of those nodes?

**T**IME to lean and leer over the back fence and share some gossip: Michelle Gilliam Phillips and John Sebastian were spied (or is it eyed?) holding hands and gazing intently into each other's eyes. She probably had an eyelash in hers. Associate Jim Yester separated from his wife of several years, Jo Ellen.

And all four Creedence are married.



Tiny Tim . . . America's number one baseball fan

**K**NOW who the number one group is today? Creedence. They're selling out concerts all over the country, their albums have sold incredible numbers.

Their latest single, "Green River," is heard at least once every half hour on all three rock stations. This would be impressive for any group, but doubly so for Creedence—they wrote and produced the albums (except for two songs, "Susie Q" and "I Put A Spell On You"), and the albums cost less than £1,000 each to produce — compare that to the usual 10-20-30 — and sometimes even 100,000-dollar albums of other groups, and you have a vague indication of the juicy



Graham Nash . . . get rid of those 'nodes', please!

profit margin for Creedence. After ten years of low-class gigs and lower pay, they must be feelin' mighty good.

**J**EFFERSON Airplane staged a free concert in Griffith Park Monday afternoon, joined by fellow San Franciscans the Sons of Champlin and the Ace of Cups (an all girl group), preceded by Airplanes Jack and Jorma with drummer Joey Covington, after which the Airplane dipped and soared for about an hour. Maybe more.

Thousands of people there, thousands, all gathered near the carousel on a rolling green patch 'neath the hills and trees. It was, surprisingly enough, well organized and quite peaceable. Free open air rock concerts are usually peaceable but hardly ever well organized.

Seems like the only people who ever play free concerts in LA are from San Francisco, where it has become part of the "new" culture and tradition. If I remember correctly, and I may not, the last free concert here was staged by the Airplane and the Grateful Dead—almost two years ago.

**P**ENTANGLE did their week at the Troubadour; much better this time, more relaxed. I saw two sets; during the first one the bassist broke a string but proceeded to do a lively bass solo on three strings.

They were so quietly good; they put the audience in a very mellow, reflective mood.

I'm always interested to see how

## Hollywood Scene JUDY SIMS



a performer affects an audience, and with Pentangle I noticed a perceptible calm and a noticeable increase in consideration and manners.

The Troubadour crowd isn't one to get out of hand, not very, but there's usually one element that will stomp and yell and whisper loudly while a performer is trying to be heard above the clinking glasses. With Pentangle we were more polite, as if they were too genteel, too fragile for us to display our customary coarse manners. Nice.

**I**'M sure I mentioned that Crosby - Stills - Nash - Young were scheduled to play the Greek Theatre here in August, an open-air, somewhat "establishment" arena, a smaller version of the Hollywood Bowl. Well, they've cancelled, folks. No go.

The reason, allegedly, is that Graham Nash has nodes on his throat, a common plague among singers I'm told, but these nodes prevent any kind of strenuous vocal performance.

**BEATLES** on tour in Bournemouth. 80 police guard the crowds and the Bachelors pass by completely unnoticed.

Peter and Gordon, whose "World Without Love" hit number 1 a few weeks ago, announce they will retire from pop if their next two singles are flops.

Viscounts are reported to be very pleased with Johnny Gentle, their replacement for Gordon Mills.

Frank Allen makes his debut with the

## Remember?

5 YEARS AGO

From Disc, August 8, 1964

Searchers and, says Disc, scores heavily with his version of Buddy Holly's "Listen To Me."

Reader Valerie Lloyd writes: "What is the reason for the sudden spate of

revivals of 'old' songs just recently?" And from reader Margaret Smith: "Most girls rave over Paul McCartney and get jealous when he's seen with Jane Asher. I think Jane is too good for him."

On the chart scene, biggest jumps this week go to Four Pennies with "I Found Out The Hard Way" and Honeycombs' "Have I The Right." And Marianne Faithfull's debut disc "As Tears Go By" enters at No 27.



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Jonathan King

**WHATEVER** is Joe Dolan doing in the top ten? A complete non-record if ever I heard one—no tune I can discern, no originality. Heavens, it's not even offensive. I can't remember what it sounds like, though I must have heard it a thousand times, and can barely recollect the appallingly bad standard of its lyrics.

What is it all about and how did it get there? One of those pop freak records from out of nowhere (Ireland). Save us all.

Bumped into Leaping Terry Doran the other day, who passed on fury vibrations from the Apple orchard in sympathy with Plastic Ono and against the vicious devil King. It's all in the game.

Phil Ochs was over here. This is a singer you should pay attention to. Individual, original—he sings his songs and arranges his tracks with a folk-based simplicity that you should hear.

At Radio 1 Club the other day I was confronted by hundreds of holidaying youths — both sexes and generally rather spotty—to be reassured once more that progressive music is not the ultimate rave of them all.

Andy and the Amen Corner were hysteria-ed over—deservedly so, since they provide the very best of a specific form of music.

Simple, commercial, melodic, rhythmic—they are as good in their field as the Cream in theirs or Tom Jones in his or Tiny in his or Tchaikovsky in his.

Tear down the jams, repeal the categories—the best is the best, the worst is the worst and let us never be narrowminded.

Andy is also a very nice person—ditto the rest of the group.

As you read this, King will be lolling in the South of France, suntan dripping from every pore, but his visit is a very short one—he may even be back by the time you conclude this column.

He will bring with him tales of the French to shock your marrows, descriptions of sounds to vibrate your very essence.

Read next week as sparks of gold shoot from his quill pen, a fine purple mist hazing in the sunbeams, settling bright and glittering on your eager upturned faces. UGH!



# Can't the Stones afford shirts?

**SURELY** the producer of Top of the Pops could give the groups a little longer to dress for their performances. This must surely be the reason that they appear as they do, as I should think the Stones, Marmalade and Thunderclap records were selling well enough for them to be able to purchase shirts!

Thank God for "mature" artists such as Cliff, Scott, Herman or Barry Gibb who know how to dress properly when they appear before their public! — **Brian White, 4 Church Town Blackwell, Nr. Bristol.**

## Don't knock rockers!

THERE has been a lot of publicity recently in the music papers about the trouble caused at the Albert Hall by Rockers and Teddy Boys, when our idols appear there. It's only to be expected when promoters continually book "Moddie" groups for the supporting bill.

We have to wait a long time to see the stars we live for, we don't want to see groups trying to play rock-n-roll.

The bill should be comprised of groups such as the Wild Angels, or Sounds Incorporated who would be appreciated by rockers. — **Stampin' Stan, 22 Kelly Road, Newport, Monmouthshire.**

**SURELY** it is time that the music classified as "Underground" was put into its proper perspective once and for all.

It is, in most cases, bad and downright unintelligible pop music that has been grouped together under a pretentious title. — **Michael Taylor, 155 Grimsby Road, Sleethorpes, Lincolnshire.**

WHEN I was 13 I was introduced, through Radio London, to John Peel. I'm nearly 16 now, and I have never looked back since.

John is the only DJ I can give my whole attention to without having it abused by irritating jingles and crashing of vocals. There are many now successful groups in Britain who owe their thanks to John for the way he has played their records and impressed them on our minds.

I will continue to listen to John for as long as is physically possible, and nothing Jonathan King, Tony Blackburn or any empty-headed soul fan says will deter me. — **Sylvia Russell, 1830 Great Western Road, Glasgow, W3.**



Paul Jones

THANKS, Cliff Richard, for a truly fantastic performance at the Poco A Poco Club, in Stockport July 26. It was a wonderful 21-song, hour-long, show. — **Jean Moore, 21 Asser Road, West Derby, Liverpool.**

SO HE made it this time—the Elusive Engel—in Blackpool, giving one of his own exciting Scott-type supershows—and would you believe?—along with everything else, the guy even has beautiful feet! — **J. Roberts, 7 Fairview Road, Macclesfield, Cheshire.**

I'VE FOUND a radio station on 1870 metres long wave which plays good music by Fairport Convention, Donovan, Jeff Beck, Doors, Blossom Toes, Joe Cocker, Jools, Blood, Sweat and Tears, Big Brother and the Holding Co., and others between 10.30 and midnight most evenings. Reception is good too. Listen and discover. — **Gareth James, 5 Dan-y-Graig, Abertridwr, Caerfili, Glamorgan.**

I THOUGHT it impossible, but the Love Affair have actually succeeded in making a worse record than their last one! — **Clare Monmouth, Leytonstone, London, E.11.**

TONY JOE WHITE from Houston, Texas, has the best white blues sound since early Elvis, and as far as feeling goes, makes Hendrix sound like Liberace!

He's now, belatedly, hitting big in the U.S. and with a little more airplay he'll do the same here. — **Tony Neale, 77 Sunderland Road, Forest Hill, London, S.E.23.**

## Paul Jones . . . musician or actor?

PAUL JONES is a better musician than actor, but then, he is a damn fine actor! If he improved, and with his talent and enthusiasm, he most certainly will, we shall be seeing his name in lights in the West End for many years to come.

Go and see "Conduct Unbecoming," you'll enjoy it. — **R. N. Bracey, 16 Mervern Road, London, S.W.5.**

AS BILL HALEY said in Disc, today's pop owes a lot to rock and its exponents. Let the mods and teenyboppers also remember that today's leather gear was introduced by veteran rocker Gene Vincent. Gene was also the man who popularised the wearing of chain medallions. — **Terence James, 18 Wellington Park, Bangor, Co. Down.**

HOW MANY of today's pop stars will still be popular in eighteen years time, asks Joan Brown (Disc 26.7.69). Only one Miss Brown: Tom Jones. — **Pat Barrs, The Cottage, Lea Lane, Over Whitacre, Nr. Coleshill, Birmingham.**



POP POST

WHAT IS Alan Walton talking about? Whether it be in vogue or not to knock Elvis, Junior Campbell was only expressing his own opinion of Elvis' "In The Ghetto." Isn't a person allowed to hate an Elvis record these days? — **Miss M. Bridges, Trelawney, Hatherton Street, Cheslyn Hay, Nr. Walsall.**

IN REPLY to Alan Walton's comment on Junior Campbell's tastes. I think Junior is perfectly in his right to what he says. And I honestly don't think that Elvis will be making any more records, but I'm sure that the Marmalade, and Junior especially, will be making hit records. "In The Ghetto" was just a fluke, it's not because Elvis himself sings it, it's just that it's a good record. — **Barbara Merritt, 49 Sandlands Road, Walton-on-the-Hill, Tadworth, Surrey.**

WAS IT really necessary for Clodagh Rodgers to have a dig at Sandie Shaw while reviewing Helen Shapiro's new single? When Miss Rodgers has been at the top five years—like Sandie has—and achieved what Sandie has—then she can criticise. — **Kevin Caruthers, 31 Burnside, Western Bank, Wigton, Cumberland.**

IF CLODAGH Rodgers really thought the new Helen Shapiro single "You've Guessed" was, in any way, reminiscent of anything Sandie Shaw had done before, she ought to listen to it again (Disc 26.7.69).

Please Clodagh stick to recording songs and not reviewing them. — **Alwyn Brentnall, 91 Loscoe Road, Heanor, Derbyshire.**

PLEASED to hear Tyrannosaurus Rex have gone electric. Trusting that Southern Railways will do the same. — **"An Annoyed Commuter," 34 Park Road, Abingdon, Berks.**

THANK YOU for printing Jim Morrison's truly beautiful poem written with Brian Jones in mind.

Surely this must be a slap in the face for all those who have in the past been so rude about Jim Morrison. — **Mary Down, 48 Rydens Road, Walton-on-Thames. I THOROUGHLY disagree with your comment in Scene: "Does Cilla's new nose really suit her? No." She looks lovelier than ever. — Joan Organ, 5 Moorland Avenue, Sale, Cheshire.**

### CLUES ACROSS

- 1 and 4 Across. A Salty Dog group (6, 5)
7. Do a certain dance (5)
8. Thunderclap surname (6)
9. Frankie "At It Again" (7)
10. Clark? (4)
14. Sing out a greeting? (4)
16. Reap what you sow (7)
19. Names we may call people (6)
20. Not in any way (5)
21. The original musical? (5)
22. It's made to be broken (6)

### CLUES DOWN

1. Sarstedt? (5)
2. Having for oneself (6)
3. "Plastic ——" (3, 4)
4. Down-trodden cad! (4)
5. Dance of Cuban negro origin (5)
6. "Music of the Mountains ——" (6)
11. He has the Stamp of an actor! (7)
12. See "15"
13. "— Tull" (6)
- 15 and 12. Chart topper (2, 3, 6)
17. Pulled altar-wards? (5)
18. Lynn? (4)

### Last week's solution

ACROSS: 7. Harrison. 8. Ike. 9. Circus. 10. Irene. 11. Pic. 12. Cop. 14. Nor. 15. Gee. 17. Susie. 18. Morris. 20. Duo. 21. Redgrave.  
DOWN: 1. Chicken. 2. Brer. 3. Minuta. 4. Annie. 5. Silence. 6. Pete. 11. Preston. 13. Presley. 15. George. 16. Heart. 17. Side. 19. Real.

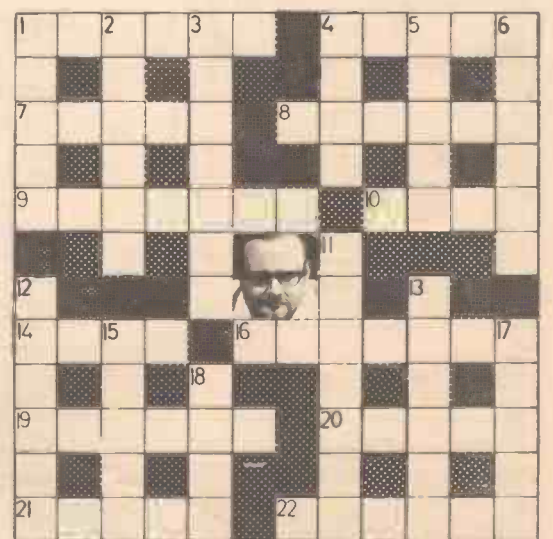
### Last week's winners

Miss P. Jackson, 45 Northland Road, Blackley, Manchester M9 2AG. John Allott, 8 Almtree Avenue, Cantley Estate, Doncaster, Yorks. Isla Macdonald, 4 Cables Wynd House, Edinburgh EH6 6DF. Alan Levitt, 32 Institute Street, Messle Road, Hull, Yorks. Jean Blake, Desmondene, Myton Road, Aldingbourne, Chichester, Sussex. I. Tapsell, 6 Priest Avenue, Canterbury, Kent.

## DISCWORD

SIX LPs TO BE WON

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





# American Top Twenty

- 1 (1) IN THE YEAR 2525 (Exordium and Terminus) Zager and Evans, RCA
- 2 (2) CRYSTAL BLUE PERSUASION Tommy James and the Shondelles, Roulette
- 3 (8) HONKY TONK WOMEN Rolling Stones, London
- 4 (5) WHAT DOES IT TAKE TO WIN YOUR LOVE Jr. Walker and the All Stars, Soul
- 5 (7) SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond, Uni
- 6 (6) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition, Reprise
- 7 (20) A BOY NAMED SUE Johnny Cash, Columbia
- 8 (4) MY CHERIE AMOUR Stevie Wonder, Tamla
- 9 (25) PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial
- 10 (9) BABY I LOVE YOU Andy Kim, Steed
- 11 (3) SPINNING WHEEL Blood, Sweat and Tears, Columbia
- 12 (11) PART I MOTHER POPCORN (You Got To Have A Mother for Me) James Brown, King
- 13 (13) QUINTIN'S THEME Charles Randolph Grean Sounde, Ranwood
- 14 (81) POLK SALAD ANNIE Tony Joe White, Monument
- 15 (12) COLOR HIM FATHER Winstons, Metromedia
- 16 (14) MY PLEDGE OF LOVE Joe Jeffrey Group, Wand
- 17 (15) GOOD MORNING STARSHINE Oliver, Jubilee
- 18 (17) ONE.....Three Dog Night, Dunhill
- 19 (35) LAY LADY LAY Bob Dylan, Columbia
- 20 (26) LAUGHING.....Guess Who, RCA

COURTESY OF BILLBOARD

# British Top Twenty LPs

- 1 (1) FLAMING STAR...Elvis Presley, RCA
- 2 (2) ACCORDING TO MY HEART Jim Reeves, RCA
- 3 (3) 2001.....Soundtrack, MGM
- 4 (4) THIS IS TOM JONES Tom Jones, Decca
- 5 (7) BEST OF GLENN MILLER Glenn Miller, RCA
- 6 (6) OLIVER.....Soundtrack, RCA Victor
- 7 (5) HAIR.....London Cast, Polydor
- 8 (10) LED ZEPPELIN Led Zeppelin, Atlantic
- 9 (8) TCB.....Diana Ross and the Supremes and the Temptations, Tamla Motown
- 10 (16) STAND UP.....Jethro Tull, Island
- 11 (12) BEST OF CLIFF Cliff Richard, Columbia
- 12 (8) NASHVILLE SKYLINE Bob Dylan, CBS
- 13 (15) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Ray Conniff, CBS
- 14 (14) WORLD OF VAL DOONICAN Val Doonican, Decca
- 15 (10) MY WAY.....Frank Sinatra, Reprise
- 16 (17) MORE.....Pink Floyd, Columbia
- 17 (13) BEST OF THE SEEKERS Seekers, Columbia
- 18 (20) WORLD OF MANTOVANI Mantovani, Decca
- 19 (19) ON THE THRESHOLD OF A DREAM Moody Blues, Deram
- 20 (→) UNHALFBRICKING Fairport Convention, Island



Vincent Crane: ex-Crazy World man forms a new group

## Now—Atomic Rooster

THERE are those who believe — already — that Atomic Rooster could be pop's next big supergroup. And having heard their music these pundits could very well be right; for, at a time when there's a lot of talk about musical directions, progressions, etc., Atomic Rooster have one fine quality: excitement.

Which is no traumatic shock when you consider that Atomic Rooster was formed by Vincent Crane and Carl Palmer, who used to be, respectively, organist and drummer with the Crazy World of Arthur Brown.

And, seeing the band when they first started some two years ago, it was Vincent's driving, incredibly groovy organ and Carl's superb tight drumming which made them immediately attractive, which made people who had never seen them before demand "who's THAT?" after two bars.

Arthur himself was, of course, a complete gas—but musically, he was just the icing on the cake. So barely two months ago Vincent and Arthur agreed to split from Arthur and "get their own thing together," in the time-honoured words. They needed a third member for the band, and auditioned hundreds before Nick Graham—an ex-civil engineer—stepped up and sang only one number, which was enough.

"Nick is our discovery of the month!" claims Vincent, who's now got hair down past his shoulders and appears happier—though maybe not quite so zany—than when he was with Arthur.

And Atomic Rooster are not really worried that people will find it difficult to accept them. "We found in the States that the instrumental side of the act was going down better than anything else—it was the music they wanted to hear."

So with Nick, who plays bass and a lovely flute and has a fine full singing voice to boot, Carl and Vincent cannot, really, go wrong. They're not worried about making records as yet—they just want to play for people. And judging by a few rough tapes they've made their heads are, musically, going in a very nice direction.

And that name? "It came from a bass guitarist who used to be with Rhinosceros. He freaked, had a nervous breakdown, and thought he was a chicken. He even wore chicken boots, with one bit coming out the back and two bits coming out the front. So—Atomic Rooster!"

# pop the QUESTION

## Found at last —the Tremeloe who came clean

Whatever happened to ex-Tremeloe Alan Howard? — Carolyn Stier, 608 West Prescott Avenue, Salina, Kansas.

Says Alan, who formerly played bass guitar with the Tremeloes: "I left the Tremeloes three years ago because I wanted to try something different."

"I now run a dry-cleaning business in Barking—where the Trems come from. I have given up playing completely. My present business? It's hard work—but it is going fine and paying off."

Where can I purchase the single "Change Of Address" on the Island label, supposedly by Blind Faith?—M. Kinkead, 15 Scievecoole Park, Newcastle, Co. Down, N. Ireland.

Says a spokesman for Island Records: "A rumour got around that this single was by Blind Faith, but actually it was made by session musicians. Inquiries about getting a copy should be made to Island Records, Music House, 12 Neasden Lane, London, N.W.10."

I recently read that Emperor Rosko was to restart his French radio show. Can you give any details please?—James B. Pollitt, 321 Windlehurst Road, Hawk Green, Marple, Cheshire.

The Emperor has now left France to reside in Britain and is therefore not restarting his French show.

Could you please tell me the title of the piece played in the film "If . . ."?—Jeff Pratt, 54 Lela Avenue, Hounslow, Middlesex.

"Sanctus" from Missa Luba. It is on Philips Record No. BF 1732.

Where can I write to the beautiful Linda Kendrick, of "Hair"? — Paul Welsh, 13

Westholm Avenue, Heaton Chapel, Stockport, Cheshire.

Write to Miss Kendrick, c/o Starlite Artists Ltd., 6 Southampton Row, London, W.C.1.

When do the Moody Blues plan to release another LP?—Terry Dear, 45 Fairry Crescent, Gillingham, Dorset.

Moody Blues are currently working on a new album, but no release date has yet been set.

Some information, please, on the progress of the book being written by Ray Davies about the career of the Kinks and details about their new pop opera album "Arthur." And what is the address of the Kinks Fan Club?—Alwyn Spence, 23 Chickester Park East, Ballymena, Co. Antrim, N. Ireland.

Ray is collecting material for a book to be published around the fifth anniversary of the Kinks—in September. He keeps a daily diary for this purpose. The opera album should be released around the end of this month (August).

You may write to the Kinks, c/o 12a St. George Street, London, W.1.

What was the signature tune Simon Dee used on his Friday night show, Simon's Scene, on Radio Luxembourg?—Joy Clark, 169 Manger-ton Road, Dublin 12.

"A Touch Of Velvet, A Sting Of Brass," recorded by Mood Mosaic on the Columbia label—both as a single and on an LP. Unfortunately, both are now deleted.

How can I join the fan club for Andy Fairweather-Low, of the Amen Corner?—Miss Rosaleen Kilgannon, 8 Crowland Terrace, London, N.1.

Write to Pauline, Amen Corner Fan Club, 4 Gerrard Street, London, W.1.

Where can I write to the Temptations and also get poster-type photos of them?—24127348 Sign. Hodges, 3 Squadron, 22nd Signal Regiment, B.F.P.O. 16.

Write to the Temptations, c/o Tamla Motown, 2457 Woodward Avenue, Detroit, Michigan 48201, U.S.A. This address may also be able to provide photos.



Rosko: left, France



Linda Kendrick—"Hair" star



Simon Dee—signature tune

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.



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# PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



## Foundations get too much freedom!

**BORN TO LIVE, BORN TO DIE (Pye):** Despite my liking for all things Foundations, because of their very tight identifiable sounds, I'm a little wary of this record.

It's the first they've written and produced themselves, and while they still basically sound the same vocally a lot of things happen in the background that make me uneasy and don't seem to gell.

At the start they sound startlingly like Mike d'Abo and the chorus is, admittedly, amazingly catchy.

I know this was made as something of an experiment, but I feel that perhaps the group had a little too much of a free hand.

OUT TOMORROW

## HAROLD SMITH'S MAJESTIC CHOIR

**WE CAN ALL WALK A LITTLE BIT PROUDER (Chess):** My whizz-bang record of the week—which means I keep playing it and yelling along to it to the annoyance of my refined neighbours.

For one thing how could you ignore a choir with a name like that! They have cleverly combined a really out and out soul solo voice (he could be straight from the Stax label Johnnie Walker loves so well), with a massive gospel chorus and a very strong melody.

OUT TOMORROW

## Can the Bee Gees hit with a Jim Reeves sound?

**DON'T FORGET To Remember (Polydor):**— Barry, Maurice and Colin are three very nice people with quite a mass of writing talent. I want to say that in case people think I am somehow contributing to the slight and unfortunate decline of such a promising group as the Bee Gees.

You see, I don't like this record, and it saddens me to say so.

Obviously thinking the key to success lies through reverting back to simplicity, they have written here a dismally dull c&w type of song that trudges on with Barry sounding disconcertingly like Jim Reeves—and vastly uncomfortable.

But perhaps there is a light on the horizon. It reminded me a little of "Massachusetts" which I always hated—and look what happened to that!

OUT TOMORROW



BARRY GIBB... he sounds uncomfortable on new Bee Gees single

## Creedence back with a smash

**BAD MOON RISING (Liberty):** Many years ago that London emporium the Lyceum dance hall staged lunch-time dance sessions where people jived, yes jived, frantically to records like this. Amazing! But true.

Creedence Clearwater have cleverly taken this echoey 50's sound and made it their own again and—because of its direct simplicity with tight empty guitar backing and little else—will have countless other hits.

This will be their second. It has an almost spiritual lyric, but it's merely the insistency that will make it sell.

OUT TOMORROW

## HUMBLE PIE

**NATURAL BORN BUDGIE (Immediate):** I was very worried Humble Pie would find it hard to live up to a reputation people had created for them without ever hearing a note of their music.

But lo—here they are with a vast hit on their hands so nobody need worry anymore. Intriguing how they sound like the Stones and the Beatles. Steve Marriott has written this.

OUT TOMORROW

## NILSSON

**MAYBE (RCA):** Dear old Harry, cry those who know—and so they should, for Harry Nilsson has a charming pained voice and a very talented hand at writing. On this single he sounds remarkably like Randy Newman. He has a lovely easy way of putting his lyrics over, and the 1920s type backing and sneaky strings just help the whole thing along.

Lots of insinuating charm but not really a chart record.

OUT TOMORROW

## SEEKERS

**COLOURS OF MY LIFE (Columbia):** They might have been broken up, but it's doubtful if EMI Records will ever let us forget the Seekers were once alive and well and a commercial proposition. Not that it really matters because they make a very sweet pleasant sound and, of its type, this is very, very nice.

Very charming and undemanding it will probably do exceptionally well.

OUT AUGUST 15

## KING CURTIS

**LA JEANNE (Atlantic):** I love this. Of course I'm a rotten old romantic and I always lap up things that sound like the background music for French film scenes where the lovers are walking along wet pavements.

Arranged by one Arif Mardin and produced by Chips Moman it has strings, organ and some incredible soprano, saxophone that makes it soar and drift in a beautiful manner. Please buy it.

OUT TOMORROW

## Bobbie Gentry

sings the latest Burt Bacharach/Hal David composition from the hit Broadway Musical "Promises, Promises"

## I'LL NEVER FALL IN LOVE AGAIN

Capitol CL15606



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

## Quick Spins

**BOBBIE GENTRY** has recorded Bacharach and David's "I'll Never Fall In Love Again." Bobbie sings in that husky attractive voice of hers and we'll see what happens to this (Capitol).

"Share Your Love With Me" is the usual superb casual professional offering from Aretha Franklin with tricky piano and chorus and brass all fitting together as snug as you'd wish (Atlantic).

The re-release of the nice high-pitched "Put Yourself In My Place" from the Isley Brothers is yet another reason to be saddened by their departure from Motown label (Tamla).

Nice surprise from the Peddlers—they actually manage to come up with a different sound on "Birth." A very gospel flavoured number with some lovely slow piano playing and strings. A lovely feel about it (CBS).

I'd never heard of a group called Chicago before "Questions 67 and 68" their new single. I want to now. Great powerful voices and a strange combination of brass and sound on the middle break that goes on and on. A very intriguing record (CBS).

Percy Sledge reverts back to

his "When A Man Loves A Woman" formula on "Kind Woman." Slow and deliberate with building soul piano (Atlantic).

Anyone who these days sings about their "bag" worries me a bit. But you've got to hand it to Peggy Scott and Jo Jo Benson for the sheer drive they use on "We Got Our Bag." One of those duets where the lines are thrown backwards and forwards, and a great one for clubs (Polydor).

I don't see the Tymes having much success with "If You Love Me Baby," a rather dreary messy song with none of their usual magic (Direction).

Shirley and Johnny make a fairly good job of the heavy treacly "Just Say Goodbye" that I seem to remember the Walker Brothers once doing (Mercury).

I don't know if it's the weather, but I'm beginning to soften in my attitude towards blue beat/ska or whatever you call it. "Long Shot Kick The Bucket" by the Pioneers has a lot of Desmond Dekker about it—especially in the fact that you can't understand the lyrics. But charm too (Trojan).

Three points to Andy Stewart for effort on "Rainbows Are Back In Style" (Columbia).



**DISC**and **MUSIC ECHO 1s**

AUGUST 9, 1969

EVERY THURSDAY

# BEATLES: THE TRUTH

"JOHN LENNON isn't just a guitar-stomper any more. He is . . . well, I suppose you could call him a saint" . . . "the Beatles are obviously the greatest force—everybody that's anybody in music has recorded one of their songs at some time" . . . "the Beatles' biggest mistake was going off with the Maharishi to do this meditating lark. I think it ruined them."

THESE ARE just some of the things you've been saying about the Beatles in answer to ten pertinent questions about John, Paul, George and Ringo we put to the newly-formed Disc Readers' Panel. NEXT WEEK Disc publishes the facts about the Beatles and the British Public as they have never been known

before. Has the behaviour of John and Yoko, for instance, ruined your respect for the Beatles? Which has been the Beatles' biggest mistake? Are they past their peak? Have they used their fame and power in an intelligent fashion?

THERE ARE shocks in store next week—for you and for the Beatles themselves, especially following John Lennon's recent assertion that the British people had a lower regard for them than elsewhere in the world. Was his remark right?

NEXT WEEK'S Beatles Survey, never attempted before by any other opinion poll, packed with profound, remarkable and outrageous quotes from You—the Readers' Panel—will become the major talking point of pop. So be sure not to miss out. Order your copy of Disc now.

THE other day a Sydney schoolteacher ran a little contest for her class. "Who is Ned Kelly?" was the first question. The second: "Who is Mick Jagger?"

Forty per cent correctly identified Kelly as Australia's most famous outlaw, eighty-four per cent described Jagger as a Rolling Stone and the other sixteen per cent said he was Marianne Faithfull's boyfriend!

That little exercise just went to prove that although Mick Jagger may not exactly go down in Australian's memory books as, say, a Don Bradman (cricketer), Nellie Melba (opera singer), or a Bee Gee, he certainly has made an enormous impact down under.

For the uninitiated, "Mick," as the matron of Mount St. Margaret's Catholic Hospital, where Marianne is recovering after nearly losing her life, affectionately calls him, has come to stay. At least for a ten-week period during which time the controversial Stone portrays daring Ned Kelly, who was really a good sort at heart but killed a few policemen and had his short life abruptly ended on the gallows in 1880.

After finishing "Ned Kelly" the comedians down under suggest that Mick do a sequel titled something like "A Rolling Stone in Kangaroo Land," or "Jagger Down Under—the Adventures of a pop singer among the koala bears." Not terribly inspirational, I know, but Australians are not universally known or acclaimed for their wit or charm.

But a lot of things have happened since Mick rolled into Sydney Airport wearing what the local press gleefully described as "a white straw boater, long hair swaying in the

breeze, a mauve maxi coat, flared trousers, a white Isadora scarf and waving a handbag—Indian leather." Marianne was with him but most people ignored her.

Just about the time Mick cleared customs the roar of fury over casting Mick as nefarious Ned was blowing into the city by the bay. "That long-haired twit playing Ned," complained several pub owners in Glenrowan, known as the heart of Kelly bushranging country.

The row was hotting up nicely as director Tony Richardson, who insisted Mick was perfect for the part, faced Australia's aggressive press and the Sydney Sun Herald declared in its editorial columns: "Ned has become a bit of a bore, more books have been written about him than about any other Australian. He has been converted from a colourful young ruffian of his day into an authentic folk hero."

Undaunted, Mick faced the barrage of newsmen and told them: "I know Ned is about the only legendary hero Australia has got but what the hell does it matter what nationality plays him? I'll be damned if I'll talk with an

Australian accent. I'll talk the normal way.

"It's a good story and gives me the chance to play someone who is an individual and someone who really wanted to kick the hell out of everyone else and make sure of fair play while having fun as well. I'm an actor—not really Ned Kelly—but I'll be playing Ned. In fact a year ago I'd never heard of Ned—then Tony Richardson showed me a script.

I'm taking the role seriously but that's not to say I won't have any fun in the picture—but it'll be hard work."

As the press conference continued none of the scores of newsmen packed into the tiny conference room knew about the real life drama which was unfolding a mile away in the fourth floor in-

tensive care unit of St. Vincent's Hospital. There Marianne Faithfull was in a deep coma, brought about by an overdose of drugs.

She was in critical condition with doctors fighting to keep her alive and even if Jagger knew the seriousness of her condition—which he probably didn't—he didn't show any tension. In fact he appeared good humoured, smiling and bantering with pressmen and answering many questions with tongue in cheek seriousness.

Earlier that day Jagger had woken in his 13th floor Louis suite overlooking the calm blue waters of the Sydney harbour and spotted Marianne lying on the floor in the lounge. He later recalled: "She was chalky white and I knew something was wrong." At the conference he said Marianne was suffering from

exhaustion, and then went on to talk about Ned Kelly. One newsmen asked: "You've heard of the expression 'As game (brave) as Ned Kelly'—would you be game to go to Glenrowan?"

Said Mick: "I don't know—what am I supposed to do? Ride through the town and shoot it to pieces? I could ride through on a motorbike and burn it up a bit but I bet they come and watch me when we're filming and even come and see the film."

Then he left the conference to visit the hospital and see Marianne, who was supposed to play the role of his older sister in the film.

And it was there that he was told the grave news: Marianne was critical—it was touch and go whether she'd pull through.

The true  
saga of  
Jagger  
Down Under  
From Bernard Barry  
in Sydney, Australia



Next week: Marianne's fight for recovery; Jagger's first experiences as screenland's Ned Kelly and the real life drama behind it all.